DRAGOMAN

Journal of Translation Studies

An International Class *'A'* Academic Refereed Journal

ISSN: 2295-1210

https://www.dragoman-journal.org

Scopus & ARCIF Indexed

Visibility and Diversity in Translation

Call for Papers

DRAGOMAN

International Journal of Translation Studies

An International Class A Academic Refereed Journal
ISSN: 2295-1210
Indexed in Scopus & ARCIF

We Publish:

TYPES OF SUBMISSIONS:

- **Original Research Articles**: Original research in the fields mentioned above.
- **Reviews**: Reviews include critiques of published articles or texts related to the areas of relevance to the journal.
- **Course-related Research Papers**: These submissions are papers prepared as a course requirement that reflect excellence in content, presentation and research.
- **Translations** into English or Arabic of important works with or without annotation.

(*Please, obtain relevant copyright permissions*).

ILLUSTRATIONS

If illustrations are to be included, the author is responsible for reproduction-quality copies (in digital form) and for ensuring that copyright is obtained.

Please, have the submission read by a native speaker if it is not written in your first language.

We look forward to receiving your scholarly contributions.

Best Regards,
Arabic Translators International (ATI)

www.atinternational.org
www.dragoman-journal.org

DRAGOMAN is an annual international *peer-reviewed* digital journal published by Arabic Translators International, (ATI: www.atinternational.org), an international association founded in 2004 under Belgian Law. **DRAGOMAN** publishes high-quality original research articles in the fields of Translation Studies (practical & applied), Linguistics, (theoretical & applied), Terminology Studies and Cultural Studies.

Submissions for publication may be written in either Arabic or English. Every submission undergoes *a double-blind peer-reviewing process*. It is the authors' duty to ensure their manuscripts are free from any references that could disclose their identities to the reviewers.

Submissions must include an abstract, five keywords, a brief bio of author(s), and a valid e-mail address. Arabic Abstracts must have English translations as well.

Director, Editorial & Advisory Boards

Director: Prof. Wafa Kamel Fayed (University of Cairo).
Editorial Board: Dr. Zouheir Soukah and Jameela Hassan.

International Advisory Board (in first name alphabetical order):
Prof. Abdelmajeed Al Obeidi (University Umm Al Qurā);
Prof. Basil Hatim (American University of Sharjah);
Prof. Luc Van Doorslaer (University of Leuven).
Prof. Mohammed Benhaddou (King Fahd School for Translation in Tangiers);
Prof. Mohammed Didaoui (Geneva).

IMPORTANT DEADLINES:

- Submission of full papers: All year
- Notification of acceptance: (for early submissions): 15 March
- Date of Publication: May - August

THE FORMAT of the abstract and the full paper has to conform to the *APA Style Guide* (latest Edition). The Abstract has to be one solid paragraph.

FONT AND SIZE: Times New Roman, 12, regular.
HEADINGS: Times New Roman, 14, **bold**.
LINE SPACING: 1.5 lines

For **ARABIC WORDS/TEXTS** used within an English text, use:
Font Size 14, Traditional Arabic.

For Arabic Submissions:
Font Size16, Regular, Traditional Arabic,
For Arabic footnotes/endnotes: size 14.

MARGINS: 2 cm in all directions

PUBLICATION FEES: $500 to be charged only after the peer-reviewing process and acceptance of the paper for publication.

Please send your articles and queries to: info@atinternational.org

Dragoman

Contents

From the Editors

Welcome to the fifteenth issue of **Dragoman Journal of Translation Studies**, Volume 14, where we continue our exploration of the multifaceted world of translation. This issue, themed "*Visibility and Diversity in Translation*," addresses how translators not only navigate but also shape the cultural and social dynamics of contemporary society.

Our contributors, ranging from established scholars to emerging voices in the field, offer insightful perspectives on the evolving roles of translators in today's interconnected world. These articles collectively highlight the transformation of translators from once-invisible intermediaries to key players in cultural exchange and knowledge dissemination. Their work, crossing linguistic and cultural barriers, underscores the critical role of diversity in deepening our understanding and appreciation of varied cultures.

We extend our sincere gratitude to all the contributors whose diverse backgrounds and expertise have enriched content of this issue. Their commitment to advancing the field of Translation Studies is not only evident in the quality of their research but also in their readiness to engage with complex social and political topics, thus positioning themselves as thought leaders and catalysts for change.

As you explore this issue, let us celebrate the diversity of thought and the enriched dialogue that translation introduces into our lives, fostering a more profound connection with the global community.

In this issue of Dragoman Journal of Translation Studies, we are privileged to present an array of articles that not only enrich the field of Translation Studies but also provide practical insights bridging theoretical frameworks with real-world translation challenges.

We encourage our readers to sustain the dialogue initiated here, using these insights as a springboard for further research and discussion. We anticipate the ongoing evolution of these conversations in future editions and at various academic and professional venues.

Looking ahead, Dragoman Journal remains committed to being at the forefront of Translation Studies. We invite contributions that challenge existing paradigms, introduce innovative methodologies, and explore the intersections of translation with other disciplines. Details regarding our call for papers are available on www.dragoman-journal.org.

In closing, we express our heartfelt gratitude to all reviewers, and editorial staff whose diligent efforts have made this issue possible. You have all contributed your expertise and time, ensuring that the quality of the work presented continues to meet the high standards our readers expect. Special appreciation is extended to Prof. Imed Nsiri (AUS) and Prof. Boutheina Khaldi (AUS) for their thorough and impartial review work. Our thanks also go to the numerous other reviewers who have chosen to remain anonymous. Your dedication not only enhances the quality of our journal but also advances the field of Translation Studies globally. Your efforts ensure that the journal remains a cornerstone for cutting-edge research and theoretical advancements in the field.

We naturally also recognize all authors whose innovative research and scholarly rigor push the boundaries of our understanding of translation studies.

We look forward to future collaborations and to the new connections that will arise from the discussions and explorations in this issue. Here's to another successful publication and the continued success of our collective scholarly journey.

Thank you.

Exploring Linguistic and Cultural Dimensions in Annotated Translation:
Arabic-English Translational Dynamics,
Abu ĠiyāЋ al-Makkī: The Lost Himyān[1]

Ahmed Allaithy

Prof. of Translation Studies
Head of Department of Arabic and Translation Studies
American University of Sharjah

Abstract

This study examines the complexities and multifaceted nature of Arabic-English translation, providing a thorough exploration of diverse methodologies and the critical function of annotated translation in surmounting linguistic and cultural barriers. Grounded in a qualitative research paradigm, this inquiry adopts a case study approach to address the inherent challenges within the translation continuum. It advocates for a judicious synthesis of source-oriented and target-oriented translation approaches, recognizing the importance of fidelity to the source text while tailoring translations for diverse audiences. The study offers insights into the decision-making and cognitive processes of the translator, providing practical implications for translation theory and practice beyond abstract theoretical discourse. The research underscores the contextual nature of translation, arguing against a one-size-fits-all approach, advocating for a discerning amalgamation of approaches to produce high-quality translations that resonate with diverse readership. Through a detailed examination of "Abu ĠiyāЋ al-Makkī: The Lost Himyān," the study addresses the profound impact of cultural and temporal contexts on the translation process, positioning this work as a microcosm of the interplay between narrative reliability and cultural reception. Moreover, this study introduces the notion of a "translation ecology," a framework wherein diverse translation methodologies coexist and interact within an intricate ecosystem.

Key words: Annotated Translation, Cultural Transmission, Translation Ecology, Narrative Fidelity, Intertextual Dynamics.

Short Bio:

Ahmed Allaithy is a Professor of Translation and the Head of the Department of Arabic and Translation Studies at the American University of Sharjah (AUS). He holds a PhD in Comparative Translation of the Holy Qur'an from the University of Durham, UK. Additionally, he serves as the current President of Arabic Translators International (ATI) and is the General Editor of both the ATI Academic Series and the ATI Literary Series, "Arabic Literature Unveiled." His research interests span Translation & Interpreting Studies, Linguistics, Arabic Rhetoric, Islamic studies, Qur'anic Studies, and intercultural communication.

Exploring Linguistic and Cultural Dimensions in Annotated Translation:
Arabic-English Translational Dynamics,
Abu Ġiyāṯ al-Makkī: The Lost Himyān

Ahmed Allaithy

Prof. of Translation Studies, American University of Sharjah

Introduction

Translation, as an inseparable element of intercultural communication, assumes a pivotal role in fostering comprehension among diverse linguistic and cultural communities. Within the realm of translation studies, experts have long acknowledged the significance of formulating appropriate strategies tailored to the distinct languages and cultures involved. When it comes to the English and Arabic languages, their dissimilar linguistic and cultural traits necessitate meticulous deliberation during the translation process.

The intricacies of translation extend far beyond linguistic competence, encompassing cultural awareness and sensitivity. In our increasingly globalized world, translation has assumed an ever more prominent position in facilitating effective cross-cultural communication and comprehension. Nevertheless, the challenges inherent in translating between languages with such distinctive linguistic and cultural characteristics should not be underestimated.

English and Arabic stand as exemplars, presenting unique obstacles that translators must surmount. Consequently, the field of translation studies has given rise to various theoretical and practical approaches devised to tackle these hurdles.

Research Objectives

This research concerns itself with annotated translation and uses the story of "Abu Ġiyāṯ al-Makkī: The Lost Himyān" as its case study. A translation and a commentary is provided and a major part of the analysis will form an integral part of the annotation in the endnotes. The objectives of this paper are as follows:

a. Explore the process of annotated translation from Arabic into English, focusing on a specific source text.

b. Analyse the translation strategies and decisions employed in the annotated translation, considering linguistic, cultural, and stylistic factors.

c. Evaluate the effectiveness of the annotations in addressing the challenges posed by the source text and enhancing the understanding of the translation.

d. Provide insights into the complexities and nuances of Arabic-English translation and contribute to the development of best practices in this language pair.

Parameters of the Research

The research is conducted within the following parameters:

1. *Language Pair*: The focus of the research will be on translating an Arabic text into English, specifically exploring the challenges and strategies involved in this language pair.

2. *Genre and Text Selection*: The research will involve the translation and annotation of a specific Arabic text representing a particular genre, such as literary, legal, technical, or cultural texts. The selection will be based on its linguistic and cultural richness and relevance to the research objectives. For the purposes of this research, the story "Abu Ġiyāħ al-Makkī: The Lost Himyān" is selected for this study." It is ascribed to the renowned historian and Qur'an exegete al-Ŧabarī and

found in a number of classical biographical works.

3. *Annotation Framework*: The research will utilize a developed annotation framework to guide the annotation process. The framework will consider linguistic features, cultural references, stylistic choices, and pragmatic considerations in the translation.

Research Questions

Central to this investigation are the following research questions:

1. How does the process of annotated translation contribute to the comprehension and analysis of Arabic-English translation?

   By scrutinizing the interplay between the source text and its annotated counterpart, this study endeavors to unveil the transformative potential of annotation in illuminating the intricacies of translation.

2. What translation strategies and decisions are employed in the annotated translation from Arabic into English?

   Through examination, as meticulous as possible, this research aims to uncover the strategies, techniques, and

creative choices underpinning the transformation of the source text into its English rendition.

3. How effectively do the annotations address the linguistic and cultural challenges in the translation process?

   By subjecting the annotations to critical scrutiny, this study seeks to evaluate their efficacy in overcoming linguistic and cultural barriers, thus facilitating accurate and culturally sensitive translations.

4. How does the annotated translation enhance our understanding of the complexities and nuances of Arabic-English translation?

   By investigating the impact of annotation on our comprehension and interpretation of the translated text, this study aspires to reveal some of the concealed layers and intricate interconnections that are in operation in the realm of Arabic-English translation.

Importance of the Research

This research on annotated translation will provide insights and practical guidance for translators, scholars, and practitioners in their pursuit of accuracy in Arabic-English translation. It holds significant importance for several reasons:

i. *Advancing Translation Studies*: By employing annotated translation as a research approach, this study contributes to the development and advancement of translation studies, particularly in the Arabic-English language pair. It expands our understanding of the complexities and challenges involved in translating Arabic texts into English.

ii. *Bridging Linguistic and Cultural Gaps*: Annotated translation offers an opportunity to bridge the linguistic and cultural gaps between source and target texts. The research highlights the importance of considering cultural nuances, idiomatic expressions, and linguistic choices in achieving accurate and culturally appropriate translations.

iii. *Enhancing Translation Practice*: The findings of this research can provide valuable insights for translators and practitioners working in the field of Arabic-English translation. It offers practical guidance and strategies for producing high-quality translations that accurately convey the intended meaning and preserve the cultural nuances of the source text.

Research Methodology

To address the research questions and achieve the stated objectives, the following research methodology will be employed and will be adjusted as the work progresses to respond to the requirements of the research development:

1. *Qualitative Research Design*: This study will adopt a qualitative research design to explore the process of annotated translation from Arabic into English. Qualitative methods are suitable for investigating complex phenomena and gaining in-depth insights into translation practices, strategies, and decision-making.

2. *Case Study Approach:* A case study approach will be employed to focus on a specific source text and its annotated translation. The text in this research is as stated above the story of Abu Ġiyāṯ al-Makkī: The Lost Himyān. This approach allows for detailed analysis and examination of the translation process and outcomes within a specific context.

3. *Data Collection*: The primary data for this research will consist of the source text, and the annotated translation. These will serve as the basis for analysis. The said story is found in a number of classical references that deal with biographical data, such as al-Asbahānī's *al-Fawāᶜid*, and Ibn al-Jawzī's

Al-Muntaẓim fī Tārīḱ al-Mulūk wal-ᶜumam, and *Sifat al-Ṣafwah*.

4. *Annotation Framework*: An established annotation framework will be utilized to guide the annotation process. The framework will consider linguistic features, cultural references, stylistic choices, and pragmatic considerations. Annotations will be made at relevant points in the translated text to provide insights into the translation strategies employed and other factors under consideration, in addition to providing more information about the ST as well as the places and individuals involved in the narrative.

5. *Data Analysis*: The collected data will be analyzed qualitatively. The annotated translation will be examined to identify and analyze the translation strategies and decisions made by the translator. The annotation will be assessed for its effectiveness in addressing linguistic and cultural challenges and enhancing the understanding of the translation.

6. *Interpretation and Findings*: The analyzed data will be interpreted, and findings will be derived based on the research questions and objectives. The interpretation will involve drawing conclusions about the process of annotated translation, the employed strategies, the effectiveness of

annotations, and the insights gained from comparing the translations.

7. *Discussion and Conclusion*: The findings will be discussed in light of existing literature in Translation Studies, annotated translation, and Arabic-English translation. The discussion will highlight the implications of the research for translation theory and practice. The conclusion will summarize the key findings, contributions, limitations, and future research directions.

By employing this research methodology, the study will provide valuable insights into the process of annotated translation from Arabic into English. It will contribute to the field of Translation Studies, bridge linguistic and cultural gaps, enhance translation practice, and deepen our understanding of the complexities of Arabic-English translation.

Literature Review

Translation Studies, as an academic discipline, aims to unravel the multifaceted nature of translation, acknowledging its pivotal role in bridging linguistic and cultural gaps. Scholars and researchers in this field explore translation from various angles, drawing upon the fields of linguistics, cultural studies, comparative literature, sociology, and beyond. By employing interdisciplinary methodologies, Translation Studies provides a comprehensive framework for examining the intricate dynamics at play during the translation process.

Within the vast array of topics explored in Translation Studies, one particular area of focus is annotated translation, which involves the annotation and analysis of a translated text, highlighting key linguistic, cultural, and stylistic aspects. This approach offers a nuanced examination of translation choices and strategies employed by translators, shedding light on the complex decision-making process inherent in the act of translation. Through the annotations, researchers and practitioners gain deeper insights into the cultural nuances, idiomatic expressions, and socio-linguistic elements embedded within the translated text.

A. Overview of Translation Studies

Translation Studies is a dynamic field that investigates the complexities of translating texts across languages and cultures. It encompasses theoretical frameworks, methodological approaches, and practical considerations in the translation process.

B. Annotation as a Research Approach

Annotated translation involves providing explanatory annotations alongside the translated text, offering insights into the

translation strategies, linguistic choices, and cultural adaptations made by the translator. To understand the application of annotated translation in the Arabic-English language pair, it is crucial to recognize the unique challenges and opportunities presented by these two languages. Arabic, with its rich cultural heritage and intricate linguistic features, demands a thorough understanding of its nuances for accurate translation.

The complexities of Arabic syntax, morphology, and rhetorical devices pose significant challenges for translators. Similarly, English, with its global reach and diverse linguistic variations, requires careful consideration to ensure effective communication across cultural boundaries.

Annotated translation facilitates a deeper exploration of the linguistic and cultural transformations that occur during the translation process. It enables translators and researchers to unravel the intricate layers of meaning embedded within the source text and effectively convey them in the target language, while remaining sensitive to the cultural context.

C. Theoretical Perspectives

Scholars such as Nabokov, Nida, Newmark, Berman, Hatim, Ivan-Zohar, Baker, Bahabha, Mason, Toury, Venuti, Nord, Schaffner,

Dickens, and Pym among others have contributed significantly to translation theory and its application to annotation. Their theoretical frameworks provide valuable insights into various aspects of translation, including cultural transfer, equivalence, adaptation, and communicative purpose.

D. Relevant Studies on Arabic-English Translation

In spite of the fact that the field of Arabic-English translation has witnessed significant scholarly contributions exploring the challenges and strategies involved in translating Arabic texts into English.

However, there is a paucity of research specifically focusing on annotated translation in the Arabic-English language pair. This research paper aims to fill this gap by conducting an in-depth analysis of annotated translation from Arabic into English, highlighting the challenges, strategies, and outcomes of this approach.

By reviewing the existing literature in Translation Studies, annotated translation, and Arabic-English translation, this research paper builds upon the existing knowledge base and contributes to the understanding of the complexities and nuances of translating Arabic texts into English.

8

- *Review of Relevant approaches*

The review of relevant approaches in the practice of translation highlights the intricate dance between language and culture, underscoring the necessity of transcending mere word-to-word translation to capture the essence of the original message within a new cultural context. This exploration addresses a number of pivotal approaches, each playing a critical role in the complex process of translation. Among them are the following:

1. *Cultural equivalency*: At the heart of the cultural equivalency approach is the acknowledgment of the profound and pervasive influence of cultural context on language. This perspective champions the quest for cultural parallels between the source and target languages, advocating for a translation practice that extends beyond the confines of linguistic analysis. Translators who embrace this approach are akin to cultural detectives; they painstakingly unearth the cultural connotations, associations, and nuances that specific words, phrases, and idiomatic expressions carry. This deep dive into cultural intricacies is more than an academic exercise—it is a vital endeavor to ensure that the translation faithfully conveys not just the literal meaning but also the intended cultural implications.

The importance of cultural equivalency becomes particularly pronounced in the translation between languages with wide cultural gulfs, such as Arabic and English. The Arabic language, rich in idiomatic expressions and deeply rooted in cultural and religious contexts, presents a unique challenge. For instance, translating Arabic proverbs or poetic expressions into English requires more than linguistic proficiency; it demands a nuanced understanding of the cultural backdrop that gives these expressions their meaning and resonance. An exemplary case of cultural equivalency in action is the translation of Arabic literature, where the translator must navigate the intricate interplay of language, culture, and literary style to render a version that resonates with English-speaking audiences while retaining the essence of the original.

2. *Contextual Adaptation*: Moving from the broad strokes of cultural equivalency to the finer details of translation practice, the approach of contextual adaptation emphasizes the critical importance of tailoring the translated text to fit the specific context and audience of the target culture. This approach recognizes that cultures are not monolithic; they are marked by diverse norms, values, and perspectives. Consequently, a translation that resonates

9

with one segment of the target culture might not have the same impact on another.

Translators adept in contextual adaptation are skilled artisans of language, molding the translated text to align with the target audience's expectations and cultural framework. This might involve altering references, idioms, or even the structure of the text to ensure that it is not only understandable but also culturally relevant and engaging for the target audience. For example, a humorous expression in the source language might fall flat if translated literally into the target language; a translator focusing on contextual adaptation would find an equivalent expression that evokes the intended humor within the cultural context of the target audience.

The practice of contextual adaptation is especially crucial in the translation of marketing materials, websites, and multimedia content, where engaging the target audience and eliciting the desired response is paramount. In such cases, the translator's role transcends that of a linguistic intermediary; they become cultural ambassadors, ensuring that the message is not only conveyed but also resonates with the target audience.

3. *Intercultural Mediation: Bridging Cultural* Divides: Intercultural mediation posits translation as an intricate act of cultural negotiation, where the translator assumes the role of a cultural intermediary. This perspective foregrounds the translator's critical function in not merely transposing a text from one language to another but in mediating between distinct cultural realms. Such mediation demands a profound intercultural competence—a blend of empathy, cultural insight, and an acute awareness of sociocultural nuances, enabling the translator to navigate the complex web of cultural signifiers embedded in the source text.

The essence of intercultural mediation lies in the translator's ability to maintain fidelity to the original text while ensuring its accessibility and relevance to the target culture. This delicate balance requires a nuanced understanding of cultural idioms, metaphors, and contextual cues, necessitating a translation approach that is both faithful and adaptive. The intercultural mediator, thus, operates at the intersection of linguistic precision and cultural sensitivity, crafting translations that resonate with the target audience while preserving the integrity of the source material.

In this approach, the translator's role is emphasized as an agent of cultural transmission, advocating for a translation practice that is deeply informed by an understanding of the interplay between language, culture, and identity. This perspective challenges the traditional view of translation as a neutral, transparent activity, proposing instead a model of translation as an active, interpretive process that shapes the reception and understanding of texts across cultural boundaries.

4. *Comparative Linguistics: Unraveling Linguistic Conundrums:* Turning to the domain of comparative linguistics, this approach offers a systematic exploration of the structural and functional divergences between languages, with a particular focus on the juxtaposition of English and Arabic. This analytical framework facilitates a granular examination of grammatical systems, lexical repertoires, and syntactic structures, uncovering the linguistic chasms and convergences that define the translation landscape.

By dissecting the linguistic intricacies of the source and target languages, comparative linguistics equips translators with the tools to anticipate and address potential translation pitfalls. This approach underscores the importance of a deep linguistic knowledge base, enabling translators to make informed decisions in the adaptation of textual elements, from morphological constructs to syntactic arrangements. The comparative analysis fosters a heightened sensitivity to linguistic nuances, paving the way for translations that are not only lexically and grammatically accurate but also stylistically coherent and contextually apt.

In the scholarly discourse on comparative linguistics, the critical role of linguistic analysis in enhancing translation quality is addressed. This approach argues for a translation practice that is firmly grounded in a comparative linguistic framework, advocating for a strategic engagement with linguistic differences as a means to facilitate more effective and nuanced translations.

5. *Skopos theory:* It introduces a paradigmatic shift in the approach to translation by foregrounding the primacy of the intended function or purpose of the target text. This theoretical framework, rooted in the functionalist school of thought, posits that the efficacy of a translation is contingent not on the slavish adherence to the source text's linguistic form, but rather on the successful fulfillment of the target text's predetermined communicative objectives.

Central to Skopos theory is the notion of 'Skopos', a term derived from the Greek, denoting purpose or aim. This concept serves as a linchpin in the translation process under this paradigm, advocating for a target-oriented translation strategy wherein the intended function of the translation guides the translator's choices. The theory, articulated by Vermeer in the late 20th century, challenges traditional notions of fidelity and equivalence, suggesting that these are subordinate to the overarching purpose the translated text seeks to serve. (Reiss and Vermeer: 2013).

In the application of Skopos theory, translators are enjoined to adopt a flexible, purpose-driven approach, tailoring their strategies to align with the specific requirements of the target context. This might entail a departure from literal translation in favor of adaptations that enhance the functional and communicative efficacy of the target text. Such an approach is particularly germane to the translation of specialized texts, such as legal contracts, technical manuals, and marketing materials, where the paramount objective is to evoke a specific response or action from the target audience.

The utility of Skopos theory is manifest in its pragmatic orientation, offering translators a robust framework for navigating the complexities of cross-cultural and cross-linguistic communication. By prioritizing the intended function of the translation, this approach fosters a more nuanced understanding of the interplay between text, context, and purpose, enabling translators to produce texts that are not only contextually appropriate but also effective in achieving their communicative goals.

Furthermore, Skopos theory underscores the translator's role as an active agent in the translation process, endowed with the discretion to make strategic decisions that optimize the target text's relevance and impact. This reconceptualization of the translator's role aligns with contemporary perspectives on translation as a dynamic, interpretive act that involves complex decision-making processes.

6. *Annotated translation:* As stated under 'Literature Review, point *B*', this approach involves providing explanatory notes and comments alongside the translated text. Such annotations serve as a conduit for expounding upon the myriad cultural, linguistic, and contextual subtleties inherent within the source text, thereby offering a richer, more layered understanding of the text in translation.

This approach assumes particular significance in the realm of Arabic-English translation, a domain marked by profound cultural and linguistic divergences that can profoundly influence interpretative nuances and meaning. The annotated translation methodology acknowledges the inherent limitations of striving for the unrealistic absolute equivalence in translation, (Dickins, 2017) given the intricate web of subjective interpretations and cultural specificities that characterizes the act of translating. Instead, it advocates for a more holistic and informed engagement with the source text, one that seeks to illuminate the multifarious cultural, historical, and idiomatic underpinnings that inform the text.

By integrating annotations that provide critical insights into the cultural context, historical background, and linguistic nuances of the source material, this approach facilitates a deeper and more nuanced engagement with the text on the part of the reader. Such a strategy not only enhances the reader's comprehension and appreciation of the translated work but also serves to bridge the cultural and linguistic gaps that may exist between the source and target languages.

Furthermore, the practice of annotated translation embodies a recognition of the inherently subjective nature of the translation process. Through the provision of scholarly notes and commentary, the translator engages in a dialogic interaction with the text and its readers, offering interpretations, elucidations, and contextual clarifications that underscore the complexity and interpretative richness of the translation endeavor.

In the academic discourse of Translation Studies, annotated translations stand as a valuable pedagogical and research tool, contributing to the ongoing dialogues surrounding translation theory and practice. By presenting a combination of theoretical frameworks and practical exemplifications, annotated translations enrich the scholarly discourse, offering insights and perspectives that are invaluable to both practitioners and theorists in the field. They serve as a testament to the dynamic interplay between theory and practice in translation, providing a fertile ground for exploration, analysis, and critical inquiry.

Within the scholarly domain of Translation Studies, there is a profound recognition of the inherently complex and multidimensional nature of the translation process, a recognition that transcends the mere consideration of linguistic components. The act of translation, particularly when it involves languages as linguistically and culturally divergent as English and Arabic, demands a

nuanced approach that meticulously accounts for the multifaceted disparities inherent between the source and target languages. This necessitates a sophisticated interplay of both theoretical underpinnings and pragmatic strategies, enabling translators to navigate the intricate labyrinth of linguistic and cultural nuances.

The endeavor to translate between such distinct languages underscores the imperative for translators to engage deeply with a broad spectrum of theoretical frameworks that inform the discipline. These frameworks, ranging from dynamic equivalence and Skopos theory to cultural mediation and beyond, provide the conceptual scaffolding necessary for understanding the complexities of interlingual and intercultural transfer. They offer insights into the myriad challenges that translators face, including but not limited to idiomatic expressions, cultural references, and the connotative dimensions of language, all of which require careful negotiation to achieve a translation that is both accurate and resonant within the target cultural context.

Moreover, the practical strategies employed by translators in their craft are informed and enriched by these theoretical insights. Such strategies might include the nuanced adaptation of cultural references to render them intelligible and meaningful to the target

audience, or the careful modulation of language to preserve the stylistic and rhetorical flourishes of the original text. In this way, theory and practice converge in the act of translation, each informing and refining the other in a continuous loop of scholarly and practical engagement.

The ultimate goal of these endeavors is to foster a deeper level of mutual understanding and to bridge the formidable gaps that exist between diverse linguistic and cultural communities. By producing translations that are not only linguistically accurate but also culturally attuned, translators perform a vital role in the facilitation of cross-cultural dialogue and exchange. They enable the flow of ideas, literature, and knowledge across linguistic boundaries, thereby contributing to the enrichment of global cultural heritage.

In this light, Translation Studies emerges as a field of critical importance in our increasingly interconnected world. It stands at the crossroads of language, culture, and communication, offering both scholars and practitioners a rich terrain for exploration and contribution. Through the diligent application of theoretical knowledge and practical skills, translators act as architects of intercultural understanding, crafting bridges that connect disparate linguistic and cultural landscapes in

the pursuit of a more interconnected and empathetic global community.

- ### *Review of Key Concepts and Main Contributors*

The translation process requires an in-depth understanding of the cultural, linguistic, and communicative contexts of the texts involved. Translation Studies is a vast field with many scholars and theorists who have contributed to the development of translation theory. This following account provides a brief review of some of the influential scholars and their approaches to translation, highlighting their key concepts and contributions.

Literalism and Fidelity: Vladimir Nabokov

Vladimir Nabokov (1941, 1955, 1964, 2012) argues for "literalism", "literalism" in translation, which involves translating the meaning of a text rather than replicating its style or form. Nabokov rejected the idea of "free" or "liberal" translation and emphasized the need for a high level of fidelity to the source text. Nabokov's ideas have been influential in debates about the role of the translator and the relationship between translation and literature.

Functional Equivalence: Eugene Nida

Eugene Nida (1964) proposed the concept of "dynamic equivalence" and is known for his

functionalist approach to translation. His approach emphasizes the importance of achieving equivalence between the source text and the target text. Nida's approach focuses on conveying the meaning of the source text in a natural and idiomatic way in the target language. His approach emphasizes the importance of context, culture, and the intended audience of the translation.

Text Typology and Culture: Peter Newmark

Peter Newmark (1981, 1988, 1991, 1998) emphasized the importance of text typology in translation, arguing that different types of texts require different translation strategies. For example, literary texts require a greater degree of creative adaptation than technical texts, which require a more straightforward, accurate translation.

Newmark also focused on translation quality, arguing that the quality of a translation should be judged by its effectiveness in conveying the meaning and intent of the original text, as well as its stylistic qualities in the target language.

Additionally, Newmark also highlighted the role of culture in translation. He believed that translators must have a deep understanding of the cultural context in which the original text was produced, and that this knowledge is crucial to producing an accurate and effective translation.

15

Ethnocentrism: Antoine Berman

Antoine Berman (1985) proposed the concept of "ethnocentrism" in translation, which refers to the imposition of the translator's own cultural values and norms onto the translation. He argues that the translator should strive for a "foreignness" in the translation that respects the cultural differences of the source text.

Register, Ideology & Text Type: Basil Hatim

Basil Hatim's work (1990, 1997, 2020) focuses on the challenges of translating Arabic texts into English. One of his main contributions is his concept of "register" in translation. According to Hatim, every language has its own set of rules for language use in different situations or contexts. These rules determine the appropriate choice of vocabulary, grammar, and style, among other things. Hatim argues that translators need to be aware of the specific registers of both the source and target languages in order to produce an accurate and effective translation.

Hatim also explored the role of ideology in translation and how ideological factors, such as political beliefs and cultural values, influence the translation process. He argued that translators need to be aware of these factors and consider them carefully when making translation decisions.

Hatim also made significant contributions to the study of the translation of literary texts. He argued that literary translation is a complex process that involves more than just transferring the meaning of the original text into the target language. Instead, he suggested that literary translation is a creative act that involves the translator's interpretation and re-creation of the source text in the target language.

Polysystem Theory: Itamar Even-Zohar

Itamar Even-Zohar (1990) proposes a polysystem theory of translation, which sees translation as an integral part of a larger cultural system. He argues that translation can serve to legitimize or challenge dominant cultural values and norms. He emphasizes the role of the target culture in determining the reception of translated texts. He argues that the target culture creates a "polysystem" of literary norms and conventions that influence the reception and translation of foreign texts.

Cultural Mediation and Power Relations: Mona Baker

Mona Baker's approach to translation is heavily influenced by cultural studies and critical discourse analysis. In her book "In Other Words" (1992), she critiques the notion of a single, fixed meaning that can be found in a text and argues that the meaning of a text is

16

shaped by the cultural and historical context in which it is produced and received. Baker's approach emphasizes the importance of the translator's role as a cultural mediator and the need to pay attention to power relations and ideological biases in translation.

Retranslation Theory: André Lefevere

André Lefevere (1992) proposes a retranslation theory, which argues that translations are not simply reproductions of the source text, but rather a rewriting that reflects the cultural and political context of the target audience. Lefevere's work focuses on the role of translation in the formation of national literary traditions. He argues that literary translation is always shaped by the cultural and political context in which it is produced, and that the process of translation can involve both domestication and foreignization. He also emphasizes the importance of the translator's agency in the translation process, that is, the role of the translator as a cultural mediator.

Culture and Intercultural Communication: Edwin Gentzler

Edwin Gentzler's work (1993) explores the role of culture in translation and the concept of intercultural communication. He argues that translators must be sensitive to the cultural differences between the source and target languages, and that they should strive to produce translations that are both accurate and culturally appropriate. Gentzler also emphasizes the importance of understanding the cultural context of the source text.

Postcolonial Approach: Homi Bhabha

Homi Bhabha's approach to translation (1994), influenced by postcolonial theory, emphasizes the importance of hybridity and the interplay between different cultures in translation. Bhabha argues that translation involves a negotiation between different cultural and linguistic systems and that this negotiation can produce new forms of meaning and identity. Bhabha's approach emphasizes the importance of understanding the politics of translation and the ways in which translation can challenge or reinforce dominant power structures.

Descriptive Translation Studies: Ian Mason

Ian Mason's wok (1994, 1995, 2000) focused on the role of ideology in translation, and contributed to the development of Descriptive Translation Studies (DTS). Mason argued that translation is a cultural and ideological activity that involves the transfer of meaning from one culture to another, and that translators are mediators who play a crucial role in this process. He emphasized the importance of analyzing translations in their

17

social and cultural contexts, and understanding the power relations that shape them.

In his work on DTS, Mason advocated for a descriptive rather than a prescriptive approach to translation, arguing that translations should be analyzed based on the actual practices and norms of translators and translation communities, rather than on abstract principles or rules.

Descriptive Approach: Gideon Toury

Gideon Toury (1995) proposes a descriptive approach to translation, which sees translation as a social phenomenon that is shaped by cultural norms and expectations. He argues that equivalence is a flexible and dynamic concept that varies depending on the cultural and historical context.

Foreignization Approach: Lawrence Venuti

Lawrence Venuti (1995) Lawrence Venuti (1995, 1998, 2008) is known for his work on translation and its relationship to power, cultural hegemony, and the politics of language. He argues that the translator should not aim for transparency or assimilation in translation. He also critiques the dominant models of translation, which he argues prioritize fluency and readability in the target language over fidelity to the source text. He

therefore advocates for a foreignizing approach to translation, which seeks to preserve the foreignness of the source text rather than domesticating it for the target audience. He suggests that foreignization helps to expose the cultural assumptions and power relations inherent in translation and argues that this approach challenges dominant cultural norms and encourages readers to engage with difference since the proposed approach facilitates a more critical engagement with the source text. Venuti argues that translation is never neutral, but rather is always influenced by cultural, political, and economic factors.

Functionalism Approach: Christiane Nord

Christiane Nord (1997) proposes a functionalist approach to translation, which focuses on the purpose of the target text and the intended audience. She argues that equivalence should be determined by the function of the text in the target culture, rather than a strict adherence to the source text.

Discourse-oriented Approach: Christina Schäffner

Christina Schäffner (1998, 2004), has proposed a discourse-oriented approach to translation that focuses on the analysis of the communicative context and the discursive

18

features of the source and target texts. She emphasizes the importance of considering the cultural, ideological, and linguistic norms and conventions that shape the production and reception of texts in different contexts. Schäffner's approach also highlights the importance of adopting a critical and reflective stance towards translation as a cultural practice.

Preserving Stylistic Features and Cultural Context: James Dickins

James Dickins emphasizes the importance of preserving the stylistic features and cultural context of the source text in the translated work. In his book, "Thinking Arabic Translation" with Sandor Hervey and Ian Higgins (2002, 2016), Dickins presents a comprehensive approach to Arabic translation that combines linguistic, cultural, and literary considerations. He argues that translators should strive to create translations that are both faithful to the original text and effective in conveying its intended meaning and style to the target audience. He tackles significant issues such as compensation, exoticism, cultural transplantations, types of meaning, among others.

In his writings, Dickins also considered the role of translation in bridging linguistic and cultural gaps. He highlights the challenges faced by translators in dealing with cultural differences and has proposed various strategies for overcoming them. He discusses the importance of cultural awareness and sensitivity in translation, and emphasizes the need for translators to engage with the cultural context of the source text in order to produce accurate and effective translations.

Socially and Historically Informed Approach: Anthony Pym

Anthony Pym (2010) has argued for a more socially and historically informed approach to translation that takes into account power relations, cultural asymmetries, and the political and ethical implications of translation. He emphasizes the importance of recognizing the role of translators as agents of cultural change and advocates for a more collaborative and inclusive translation practice that involves a wide range of stakeholders.

According to the above account, it is clear that translation is a complex process that involves various factors, including cultural, linguistic, and communicative contexts. By considering these factors in the light of the above approaches, translators can produce accurate and effective translations that convey the intended meaning and style of the source text to the target audience.

Translation Studies has also seen the emergence of interdisciplinary approaches,

which draw on insights and methods from other fields, such as linguistics, literary studies, cultural studies, anthropology, and sociology. These interdisciplinary approaches have broadened the scope of Translation Studies and led to new insights into the complexities of translation practice and its relationship to language, culture, and society.

Abu ĠiyāЋ al-Makkī and The Lost Himyān

It has been many years since I first encountered the captivating text that is the focus of this study. Originating from a story that has intrigued biographers, historians, preachers, writers, and even poets (see Abdul-Raћīm, aldiwan.net), this text has undergone adaptations in both prose and poetry. While certain events within the story have been modified, Ali Ŧanŧāwī transformed it into a literary work that aligned with the prevailing trends of the time (1929-1939) and drew inspiration from renowned writers such as al-Rāfiɛī and Maɛrūf al-Arnāᶜūt in his adaptation (see Ŧanŧāwī, 2007, p.7).

Abu ĠiyāЋ al-Makkī, an 86-year-old man of humble means, lived in poverty while shouldering the responsibility of caring for eight female family members. Despite his challenging circumstances, he exemplified remarkable honesty and integrity in the face of great temptations. His unwavering

commitment to morality and ethical behavior is truly inspiring, making it imperative to shed light on his story through translation for the universal message it contains.

During times of hardship, individuals may be enticed to compromise their values in pursuit of a quick resolution. However, it is precisely in these moments that the significance of honesty and other higher human values become most apparent. Through the cultivation of virtues such as patience and acceptance, individuals can weather the storm with grace and dignity, recognizing that truth and integrity will ultimately prevail. Despite the difficulties associated with maintaining honesty during adversity, these are values that will ultimately yield a better outcome for all parties involved. In his "The Road Less Traveled", M. Scott Peck (1978) explores the importance of discipline, self-awareness, and spiritual growth in navigating life's difficulties. Peck emphasizes the importance of honesty, integrity, and perseverance in overcoming adversity, and cautions against the temptation to compromise one's values for the sake of convenience or expediency.

As individuals journey through life, they tend to accumulate material possessions that can easily become the focal point of their attention. Nevertheless, the importance of

sharing one's blessings with others cannot be overstated. Through demonstrations of generosity and kindness, individuals can cultivate a sense of community and connectedness with those around them. Although material possessions may provide temporary gratification, the joy derived from sharing one's blessings with others is profound and enduring. In their chapter "The joys of giving and receiving: Costs, benefits, and the role of empathic gratitude in eliciting generosity" which examines the psychological underpinnings of gratitude and how it relates to generosity and social connectedness, Witvliet and Bauer (2005) argue that generosity can lead to a sense of social connectedness and that the experience of gratitude can reinforce this connection. They suggest that while material possessions can provide temporary gratification, the act of giving and receiving can elicit a more profound and enduring sense of joy.

In a world that places increasing emphasis on material gain, the importance of values such as honesty, patience, acceptance, and generosity may be disregarded. However, these values form the bedrock of a fulfilling life, and are essential for establishing meaningful relationships with others. As individuals embark on their personal journey, it is crucial for them to recognize that their actions and values have a significant impact on those around them. Therefore, it is their responsibility to choose a path that aligns with these principles. (c.f. Akar and Doğan: 2018).

By embracing these values, individuals can foster a sense of community and connection with those around them, leading a life that is rewarding, meaningful, and deserving of their pride.

The human experience is rife with challenges that test individuals' character and fortitude. Nonetheless, it is often through these trials that individuals discover the true value of their existence. (c.f. Brooks and Goldstein, 2004). In a world that frequently equates success with material possessions, it is essential to remember that authentic wealth lies in the values individuals uphold and the relationships they foster.

The tale of Abu Ġiyāṯ al-Makkī therefore serves as a powerful reminder of the enduring significance of honesty, integrity, and generosity. His story transcends time and cultural boundaries, resonating with individuals from all walks of life. Through the act of translation, his narrative can inspire and enlighten a broader audience, reinforcing the universal values that he embodied. By meticulously examining the original sources and understanding the cultural context in which the tale emerged, we can ensure that

the essence and spirit of the story are faithfully conveyed in the translated version. By upholding these values in our own work, we contribute to the enrichment of society and the preservation of these timeless virtues.

About the Arabic Source Text

The inquiry into the narrative surrounding Abu ĠiyāŦ and the lost Himyān prompts an exploration into the provenance of this account. The veracity of the narrative becomes a pertinent subject, inviting a rigorous and scholarly investigation to discern whether it is an authentic historical account or a product of fabrication.

In his *al-Fawā^{c}id,* (2002, v. 2, pp. 169-172), al-Asbahānī (d. 475AH) reports the story on the authority of Abul-Abbās Aħmad ibn Muħammad ibn Abu Bakr al-Wāsiŧī whose name is part of the chain of transmitters. (See Appendix II). The last one on this chain is Abu Ħāzim al-Muɛallā ibn Saɛīd al-Baghdādī al-Bazzāz[1] who is said to have narrated this very story while in Egypt in the year 346 AH.

In fact in all the chains of transmitters, Abu Ħāzim is the ultimate source. He stated "I heard Abu Jaɛfar Muħammad say …" (p.169). According to this statement, he is the eye and ear witness to the story and the ultimate authority in the narrative which he ascribes to Abu Jaɛfar Muħammad. This Abu Jaɛfar

Muħammad is no one less than the prominent historian, scholar and Qur'an exegete (*mufassir*) Muħammad ibn Jarīr al-Ŧabarī (224-310 AH) who died on the 13th of Rajab in the year 310 AH (i.e., February 17, 923 CE), Baghdad, Iraq. Al-Ŧabarī is said to have been the person narrating the story as he himself was involved in the events while in Mecca in the year 240 AH.

At the time, he must have been only 14 years of age. In the narrative as per the account in Jamhara (Taklah, 2001, p. 251), Abu Ħāzim al-Muɛallā ibn Saɛīd states "I heard Abu Jaɛfar Muħammad ibn Jarīr al-Ŧabarī in the year 300 AH say …". i.e, 60 years after the events.

The chain of transmitters is however, dubious. Among other anomalies, the name of the famous scholar Ibn al-Jawzī (d. 597AH/1201CE) appears in it with four names preceding him in time till we get to Abu Ħāzim al-Muɛallā ibn Saɛīd al-Baghdādī. Accordingly, if al-Asbahānī died in 475 AH,[2] the transmitters could not have heard the story from Ibn al-Jawzī who himself was only born in 510AH/1116CE, that is, 35 years after the death of al-Asbahānī. This point requires further investigation and verification, which is outside the scope of this research.

Additionally, according to the information provided by al-Asbahānī as part of the

transmission chain account, Abu Ħāzim al-Muɛallā ibn Saɛīd al-Baghdādī narrated the story to his audience in the year 346 AH, 36 years after the death of al-Ŧabarī himself. Researching the story in al-Ŧabarī's writings, I could not find any references to it. My investigation yielded no results; the story appears absent from all of al-Ŧabarī's documented works.

The story is also reported by Ibn al-Jawzī (d. 597 AH) in his book *Al-Muntażim fī Tārīḱ al-Mulūk wal-ᶜumam* (1995, pp. 290-293), and in *Sifat al-Ṣafwah* (2012, pp. 396-398) being the only biographical information provided about Abu ĠiyāĦ al-Makkī. However, it is important to note that the renowned scholar al-Żahabī, in his book *Tārīḱ al-ᶜIslām* (The History of Islam), states that the narrator of the story, al-Muɛallā ibn Saɛīd, is the sole authority reporting it and expresses doubts about its authenticity. In his book *Mīzān al-Iɛtidāl fī Naqd al-Rijāl* (1963, v. 4, p. 148, no. 8672), al-

Żahabī refers to the narrator as "untrustworthy" and suggests that he may have fabricated the story.[3] Additionally, the great scholar Ibn Ħajar al-ɛasqalāni (1971, v.6. p.63, no. 246) after citing al-Żahabī's comment, talked about al-Muɛallā ibn Saɛīd mentioning his chain of narrators of the Himyān story then stated: "afterwards, he (al-Muɛallā ibn Saɛīd) narrated a fabricated story."[4] Detailed information about the various chains of transmitters may be found in Appendix III.[5]

Given the multiple chains of transmission through which the story has been reported, it becomes evident that they all trace back to Abu Ħazim, an individual recognized as untrustworthy and unreliable. Consequently, it becomes challenging to accept the story as true. However, despite this, the story shares resonating values with similar narratives in the Arabic-Islamic literature.

The Story of the Lost (Himyān) Money Pouch

Abu Ħāzim al-Muɛallā ibn Saɛīd al-Baghdādī[6] narrated to us in Egypt,[7] saying: 'In the year 300 AH,[8] I heard Abu Jaɛfar Muħammad ibn Jarīr al-Ŧabarī say: During my stay in Mecca in the year 240 AH, I witnessed a man from Khorasan[9] shouting, "O, pilgrims, if anyone has found a Himyān[10] (money pouch) containing 1,000 gold[11] dinars, please return it to me. May Allah multiply the finder's reward!"[12]	[حَدَّ]ثَنَا أبو حازم الْمُعَلَّى بن سعيد البغدادِيّ بِمِصْرَ: سمعتُ أَبَا جَعْفَرٍ مُحَمَّدَ بْنَ جَرِيرٍ الطَّبَرِيَّ فِي سَنَةِ ثَلَاثِمِئَةٍ يَقُولُ: كُنْتُ بِمَكَّةَ فِي سَنَةِ أَرْبَعِينَ وَمَائَتَيْنِ، فَرَأَيْتُ خُرَاسَانِيًّا يُنَادِي: مَعَاشِرَ الْحُجَّاجِ، مَنْ وَجَدَ هِمْيَانًا فِيهِ أَلْفُ دِينَارٍ يَرُدُّهُ عَلَيَّ، أَضْعَفَ اللَّهُ لَهُ الثَّوَابَ.
Hearing this, an elderly man from Mecca, of the *mawālī*[13] of Jaɛafar ibn Muħammad,[14] stood up to address the Khorasani man.[15] He said, "O, Brother from Khorasan, the residents of our town are poor, and life conditions are severe. The prosperous days are few, and far between.[16] If you wish to retrieve your money pouch, you should provide an incentive[17] so that an honest man[18] who finds it may be motivated[19] by the halal reward to return it to you."	فَقَامَ إِلَيْهِ شَيْخٌ مِنْ أَهْلِ مَكَّةَ كَبِيرٌ مِنْ مَوَالِي جَعْفَرِ بْنِ مُحَمَّدٍ، فَقَالَ: يَا خُرَاسَانِيُّ، بَلَدُنَا فَقِيرٌ أَهْلُهُ، شَدِيدٌ حَالُهُ، أَيَّامُهُ مَعْدُودَةٌ، وَمَوَاسِمُهُ مُنْتَظَرَةٌ، لَعَلَّهُ يَقَعُ بِيَدِ رَجُلٍ مُؤْمِنٍ يَرْغَبُ فِيمَا تَبْذُلُهُ لَهُ حَلالاً يَأْخُذُهَا، وَيَرُدُّهُ عَلَيْكَ.
The Khorasani man asked: "Yābā,[20] how much reward would a person of this description expect?"[21] "One-tenth, only 100 dinars", replied the old man. But the Khorasani man declined,[22] saying: "No, my dear, old man. I leave it to Allah to reward the finder."[23] They parted ways.	قَالَ الْخُرَاسَانِيُّ: يَابَا، وَكَمْ يُرِيدُ؟ قَالَ: الْعُشْرَ، مِائَةَ دِينَارٍ. قَالَ: يَابَا، لَانَفْعَلُ، وَلَكِنْ نُحِيلُهُ عَلَى اللَّهِ عَزَّ وَجَلَّ. قَالَ: وَافْتَرَقَا.

Muḥammad ibn Jarīr aṭ-Ṭabari said: It then occurred to me that the old man[24] must have found the lost money pouch. So, I followed him as he left. And it turned out that my suspicion was correct. The old man entered a dilapidated house with a rundown entrance and door, and called out "O, Lubābah".

"At your command, Abu ĠiyāṮ,"[25] responded the lady of the house.[26]

قَالَ مُحَمَّدُ بْنُ جَرِيرٍ الطَّبَرِيُّ: فَوَقَعَ لِي أَنَّ الشَّيْخَ صَاحِبَ الْقَرِيحَةِ الْوَاجِدُ لِلهِمْيَانِ، فَاتَّبَعْتُهُ، وَكَانَ كَمَا ظَنَنْتُ، فَنَزَلَ إِلَى دَارٍ مُسْتَفِلَةٍ خَلِقَةِ الْبَابِ وَالْمَدْخَلِ، فَسَمِعْتُهُ يَقُولُ: يَا لُبَابَةُ.

قَالَتْ: لَبَّيْكَ أَبَا غِيَاثٍ.

He told her: "I saw the owner of the money pouch asking pilgrims if anyone had found it. Since he did not offer any reward,[27] I suggested that he should provide one.[28] He asked me: "How much?" And I said "One-tenth of the total amount." But he refused and said "We leave it to Allah to reward the finder." What should we do as I must return the money pouch to its rightful owner?"

قَالَ: وَجَدْتُ صَاحِبَ الْهِمْيَانِ يُنَادِي عَلَيْهِ مُطْلِقًا، فَقُلْتُ لَهُ: قَيِّدْهُ بِأَنْ تَجْعَلَ لِوَاجِدِهِ شَيْئًا، فَقَالَ: كَمْ؟ قُلْتُ: عُشْرُهُ، فَقَالَ: لا، وَلَكِنْ نُحِيلُهُ عَلَى اللهِ عَزَّ وَجَلَّ، فَأَيَّ شَيْءٍ نَعْمَلُ، وَلابُدَّ لِي مِنْ رَدِّهِ؟

---

[29]Lubābah, his wife,[30] responded saying "We have been living with you in extreme poverty for the past 50 years. You have four daughters, two sisters, my mother and myself; and including you, we are nine people. Use the money you found to feed and clothe us. Perhaps, Allah, Glory be to Him, will aid you to become affluent in the future, and then you could return the man's money to him. Alternatively, perhaps Allah will compensate him[31] and pay him off."

قَالَ: فَقَالَتْ لَهُ لُبَابَةُ: نُقَاسِي الْفَقْرَ مَعَكَ مُنْذُ خَمْسِينَ سَنَةً! وَلَكَ أَرْبَعُ بَنَاتٍ، وَأُخْتَانِ، وَأَنَا وَأُمِّي، وَأَنْتَ تَاسِعُ الْقَوْمِ! فَأَشْبِعْنَا وَاكْسُنَا، وَلَعَلَّ اللهَ تَبَارَكَ وَتَعَالَى يُغْنِيكَ فَتُعْطِيهُ، أَوْ يُكَافِئَهُ عَنْكَ وَيَقْضِيهُ.

The old man replied: "I shall do no such thing. After living eighty six years, I cannot risk burning

فَقَالَ لَهَا: لَسْتُ أَفْعَلُ، وَلأَحْرِقُ حُشَاشَتِي بَعْدَ سِتٍّ وَثَمَانِينَ سَنَةً بِالنَّارِ.

in Hellfire (for taking the man's money unlawfully)."[32]	
They both became silent, and I left. Later the next day, I heard the man from Khorasan shout "O, pilgrims, visitors to the House of Allah,[33] you who came from near and far! If anyone has found a money pouch containing 1,000 gold dinars, please[34] return it to me. May Allah multiply the reward for the finder."	ثُمَّ سَكَتَ الْقَوْمُ، وَانْصَرَفْتُ، فَلَمَّا كَانَ مِنَ الْغَدِ عَلَى سَاعَاتٍ مِنْ نَهَارٍ، سَمِعْتُ الْخُرَاسَانِيَّ، يَقُولُ: مَعَاشِرَ الْحُجَّاجِ، وَوَفْدَ اللهِ مِنَ الْحَاضِرِينَ وَالْبَادِينَ، مَنْ وَجَدَ هِمْيَانًا فِيهِ أَلْفُ دِينَارٍ وَرَدَّهُ، أَضْعَفَ اللَّهُ لَهُ الثَّوَابَ.
The old man then stood up once more, and answered him saying: "O, brother from Khorasan! I advised you yesterday that our town is poor, and we have no means of making a living. We have almost no plants to grow nor animals to graze. I suggested that you offer a reward of 100 dinars to whoever found your money pouch in the hope that an honest and God-fearing person would find it and encouraged by the reward, he would return your pouch to you. But, you refused to do so. Therefore, today I say 'offer the finder only 10 dinars so that he may return it to you and use the 10 dinars for his living and survival.	قَالَ: فَقَامَ إِلَيْهِ الشَّيْخُ، فَقَالَ لَهُ: يَا خُرَاسَانِيُّ، قَدْ قُلْتُ لَكَ بِالْأَمْسِ وَنَصَحْتُكَ، وَبَلَدُنَا وَاللهِ بَلَدٌ فَقِيرٌ، قَلِيلُ الزَّرْعِ وَالضَّرْعِ، وَقَدْ قُلْتُ لَكَ أَنْ تَدْفَعَ إِلَى وَاجِدِهِ مِائَةَ دِينَارٍ، فَلَعَلَّهُ أَنْ يَقَعَ بِيَدِ رَجُلٍ مُؤْمِنٍ يَخَافُ اللهَ عَزَّ وَجَلَّ، فَامْتَنَعْتَ! فَقُلْ: لَهُ عَشَرَةُ دَنَانِيرَ مِنْها، فَيَرُدُّهُ عَلَيْكَ، وَيَكُونُ لَهُ فِي الْعَشَرَةِ دَنَانِيرَ سِتْرٌ وَصِيَانَةٌ.
The Khorasani man replied, "No, my dear, old man. I entrust him to Allah for his reward."[35] Then they parted ways.	قَالَ: فَقَالَ لَهُ الْخُرَاسَانِيُّ: لاَنَفْعَلُ، وَلَكِنْ نُحِيلُهُ عَلَى اللهِ عَزَّ وَجَلَّ. قَالَ: ثُمَّ افْتَرَقَا.
At-Ṭabari added, "This time, I did not follow them as they left. Instead, I sat down to copy the Book of Genealogy by Az-Zubayr ibn Bakkār.	قَالَ الطَّبَرِيُّ: فَمَا تَبِعْتُ الشَّيْخَ وَلاالْخُرَاسَانِيَّ، وَجَلَسْتُ أَكْتُبُ كِتَابَ النَّسَبِ لِلزُّبَيْرِ بْنِ بَكَّارٍ.

The following day, I heard the same man from Khorasan make the same announcement (about his lost money pouch).[36] The old man stood up again and replied "O, brother from Khorasan! I advised you the day before yesterday to offer a reward of one-tenth of the lost amount. Yesterday, I suggested that you offer one-tenth of the one-tenth, only ten dinars. Today, I say to you, 'Offer a reward of one-tenth of the one-tenth of the one-tenth, just one dinar, one out of a hundred of a thousand.[37] The finder may then buy a small water bag[38] to carry the water all day for those who need it in Mecca for a small wage. With the other half dinar, he could purchase a she-goat which he could milk to provide food for his family and children.	فَلَمَّا كَانَ مِنَ الْغَدِ، سَمِعْتُ الْخُرَاسَانِيَّ يُنَادِي ذَلِكَ النِّدَاءَ بِعَيْنِهِ، فَقَامَ إِلَيْهِ الشَّيْخُ، فَقَالَ لَهُ: يَا خُرَاسَانِيُّ، قُلْتُ لَكَ أَوَّلَ أَمْسِ: الْعُشْرُ مِنْهُ، وَقُلْتُ لِلأَمْسِ: عُشْرُ الْعُشْرِ، عَشَرَةُ دَنَانِيرَ، أَعْطِهِ دِينَارًا: عُشْرَ عُشْرِ الْعُشْرِ، دِينَارًا وَاحِدًا مِنْ عَشَرَةٍ مِنْ مِائَةٍ مِنْ أَلْفٍ! يَشْتَرِي بِنِصْفِ دِينَارٍ قُرَيْنَةً يَسْقِي عَلَيْهَا الْمُقِيمِينَ بِمَكَّةَ بِالأَجْرِ سَائِرَ نَهَارِهِ، وَبِنِصْفِ دِينَارٍ شَاةً يَحْلِبُهَا، وَيَجْعَلُ ذَلِكَ لِعِيَالِهِ غَدَاءً.
However, the Khorasani still refused, saying: "No, my dear old man, I refer him to Allah, to reward him instead."	قَالَ: يَابَا لانَفْعَلُ، وَلَكِنْ نُحِيلُهُ عَلَى اللهِ عَزَّ وَجَلَّ.
It was then that the old man grabbed the Khorasani by his clothes and said "Come, take your money pouch, and let me sleep my nights carefree without worrying about your money and searching for it."[39] The Khorasani said: Walk ahead, and I will follow you. At-Ṭabari said: So, they both walked and I followed in their footsteps.	قَالَ: فَجَذَبَهُ الشَّيْخُ، وَقَالَ: تَعَالَ خُذْ هِمْيَانَكَ، وَدَعْنِي أَنَامُ اللَّيْلَ، وَأَرِحْنِي مِنْ مُحَاسَبَتِكَ وَطَلَبِكَ! قَالَ: فَقَالَ لَهُ: امْشِ بَيْنَ يَدَيَّ. قَالَ: فَمَشَى الشَّيْخُ، وَتَبِعَهُ الْخُرَاسَانِيُّ، وَتَبِعْتُهُمَا.
Arriving at his house, the old man entered first, then came out shortly and said to the Khorasani: "You may come in".	قَالَ: فَدَخَلَ الشَّيْخُ، فَمَا لَبِثَ أَنْ خَرَجَ، وَقَالَ: ادْخُلْ يَا خُرَاسَانِيُّ.

He did, and so did I.	قَالَ: فَدَخَلَ، وَدَخَلْتُ.
The old man started to dig under a stone slab where rubbish had accumulated. He brought out a black pouch made of thick fabric from Bukhārā[40] and turned to the Khorasani[41] asking, "Is this your money pouch?" The Khorasani looked at him, and replied, "Yes, this is my money pouch."	قَالَ: فَنَبَشَ تَحْتَ دَرَجَةٍ لَهْ مُزْبِلَةٍ، فَأَخْرَجَ مِنْهَا الْهِمْيَانَ أَسْوَدَ مِنْ خِرَقٍ بُخَارِيَّةٍ غِلاظٍ، قَالَ: هَذَا هِمْيَانُكَ ؟ قَالَ: فَنَظَرَ إِلَيْهِ، وَقَالَ: هَذَا هِمْيَانِي!
He untied the tightly-closed pouch, emptied its contents onto his lap, and rolled the gold dinars in his hands several times. He then said: "Yes, these are my dinars!" Holding the money pouch with his left hand, he put all the money back into it with his right hand. When he finished, he gently tied up the neck of the pouch and slung it over his shoulder. After, straightening his clothes over the pouch, he headed for the door.	ثُمَّ حَلَّ رَأْسَهُ مِنْ شَدٍّ وَثِيقٍ، ثُمَّ صَبَّ الْمَالَ فِي حِجْرِ نَفْسِهِ وَقَلَّبَهُ مِرَارًا، وَقَالَ: هَذِهِ دَنَانِيرُنَا! وَأَمْسَكَ فَمَ الْهِمْيَانِ بِيَدِهِ الشَّمَالِ، وَرَدَّ الْمَالَ بِيَدِهِ الْيُمْنَى، حَتَّى اسْتَوْفَى، ثُمَّ شَدَّهُ شَدًّا سَهْلاً، وَوَضَعَهُ عَلَى كَتِفِهِ، وَقَلَّبَ خِلْقَانَهُ فَوْقَهُ، ثُمَّ أَرَادَ الْخُرُوجَ.
Upon reaching the door, he paused to reflect on the events that had just unfolded of the old man returning his money. He then turned back and said: "My dear old man! My father (may Allah shower him with His Mercy) died and left me 3,000 gold dinars. Before his death, he said to me "Give one third of this money in charity to a person whom you deem to be most deserving of it; and sell my camel, and use the money for your Hajj journey". Therefore, I did just that. I took 1,000 dinars, put them in this pouch and sealed it. However, since leaving Khorasan, I have not come across anyone more	فَلَمَّا بَلَغَ بَابَ الدَّارِ تَأَمَّلَ الْخُرَاسَانِيُّ أَمْرَ الشَّيْخِ، فَرَجَعَ، وَقَالَ لَهُ: يَا شَيْخُ، مَاتَ أَبِي إِلَى رَحْمَةِ اللَّهِ تَعَالَى، وَتَرَكَ مِنْ هَذِهِ ثَلاثَةَ آلافِ دِينَارٍ، فَقَالَ لِي: أَخْرِجْ ثُلُثَهَا، فَفَرِّقْهُ فِي أَحَقِّ النَّاسِ عِنْدَكَ لَهُ، وَبِعْ رَحْلِي، وَاجْعَلْهُ نَفَقَةً لِحَجِّكَ، فَفَعَلْتُ ذَلِكَ، وَأَخْرَجْتُ ثُلُثَهَا: أَلْفَ دِينَارٍ، وَشَدَدْتُهَا فِي هَذَا الْهِمْيَانِ، وَمَا رَأَيْتُ مُنْذُ خَرَجْتُ مِنْ خُرَاسَانَ إِلَى هَهُنَا رَجُلاً أَحَقَّ بِهِ مِنْكَ، خُذْهُ بَارَكَ اللَّهُ لَكَ فِيهِ.

worthy of this money than you. "Take it,"[42] he said, "may Allah bless this money for you.[43]	
He said that and immediately left.[44] Aṯ-Ṯabari said: I rushed to leave after him.	قَالَ: ثُمَّ وَلَّى وَتَرَكَهُ. قَالَ: فَوَلَّيْتُ خَلْفَ الْخُرَاسَانِيِّ.
But, the old man, Abu ĠiyāṮ, chased after me. As he caught up with me, he pulled me towards him. I had a better look at him and he was an aged man of 86 years, exhausted from poverty and hunger.[45] His eye-brows were close together, he looked very tired, and he wore a waist band.	قَالَ: فَغَدَا أَبُو غِيَاثٍ، فَلَحِقَنِي، وَرَدَّنِي بِجَذْبَةٍ، وَكَانَ شَيْخًا مَشْدُودَ الْوَسَطِ بِشَرِيطٍ، مُعْصَبَ الْحَاجِبَيْنِ، ذَكَرَ أَنَّ لَهُ سِتًّا وَثَمَانِينَ سَنَةً، وَإِذَا الْفَقْرُ وَالْجُوعُ أَنْهَكَهُ،
"Wait! Where to? He said. "I saw you following me from the first day, and you know what happened yesterday and today.[46] I had heard Aħmad ibn Yūnus al-Yarbūɛi say: "I heard Mālik say: "I heard Nāfiɛ say: "Abdullah ibn Umar reported that the Prophet Muħammad (peace be upon him) said to Umar and Ali (may Allah be pleased with them both): "If Allah sends you a gift without you asking for it or wishing to have it, accept it, and do not refrain from taking it[47] lest you reject Allah's gift."	فَقَالَ لِي: إِلَى أَيْنَ؟ اجْلِسْ، فَقَدْ رَأَيْتُكَ تَتْبَعُنِي فِي أَوَّلِ يَوْمٍ، وَعَرَفْتَ خَبَرَنَا فِي الْأَمْسِ وَالْيَوْمِ، وقد سمعتُ أحمدَ بنَ يوسفَ اليُربوعي يقولُ: سمعتُ نافعًا يقولُ: عن عبد الله بن عمر أنَّ النبيَ صلَّى اللهُ عليه وسلمَ قال لِعُمَرَ و لعليٍّ رضي الله عنهما: "إِذَا أَتَاكُمَا اللَّهُ بِهَدِيَّةٍ بِلا مَسْأَلَةٍ، وَلا اسْتِشْرَافِ نَفْسٍ، فَاقْبَلاهَا، وَلا تَرُدَّاهَا، فَتَرُدَّاهَا عَلَى اللَّهِ عَزَّ وَجَلَّ."
And this is a gift from Allah. It is reported,[48] my son,[49] that the Prophet (peace be upon him) had said, "Gifts (at the time of distribution) are shared among those present."[50] Therefore, I want you to come with me.[51]	وَهَذِهِ هَدِيَّةٌ مِنَ اللَّهِ تَعَالَى، وَالْهَدِيَّةُ لِمَنْ حَضَرَ، لِمَا رُوِيَ فِي الْمَأْثُورِ، عَنْ رَسُولِ اللَّهِ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ بِذَلِكَ يَا فَتَى. فَسِرْ معيَ.

At-Ŧabari said: I walked back with him until he reached his house. Then he shouted "O, Lubābah, Kuħaynah, Buħaynah, Ħaybah … (and went on) calling the rest of his family members by name. -(Abu Ħazim, the story narrator[52] said: I forgot the names of the (rest of the)[53] daughters and sisters)- He sat down till they all came to him. As for me, Abu Ġiyāħ sat me to his left. He had four daughters, two sisters, a wife and a mother-in-law; we were all ten including him and myself.	فسِرْتُ معه. حتى إذا وَصَلْنَا إلى الدَّارِ نادى: يَا لُبَابَةُ، وَكُثَيْنَةُ، وَبُثَيْنَةُ وَثَيْبَةُ، وَأَسْمَى الْبَاقِيَاتِ مِنْهُنَّ، قَالَ أَبُو حَازِمٍ: نَسِيتُ أَسْمَاءَ الْبَنَاتِ وَالْأَخَوَاتِ مِنْهُنَّ، وَقَعَدَ حتى جِئْنَ جميعًا، وَأقعدني عن شماله؛ وَكَانَ لَهُ أَرْبَعُ بَنَاتٍ، وَأُخْتَانِ، وَزَوْجَةٌ وَأُمُّهَا، وَهُوَ وَأَنَا، فَصِرْنَا عَشَرَةً،
He untied the money pouch, and said: "Extend your clothes over your laps to receive your shares".[54] I did. But as they were so poor that their clothes could not be extended beyond their current state, they put up their hands.	وَحَلَّ الهِميانَ وقالَ: "ابسطوا حجورَكم"، فَبَسَطْتُ حِجري، وما كان لواحدةٍ منهن قميصٌ له حجرٌ تَبْسِطُهُ فمددن أيديَهن،
Abu Ġiyāħ distributed all the money among us including himself.[55] He gave each one a dinar, and when it was my turn (as the tenth person), he said "And here's a dinar for you."[56] He continued to do so until the money was equally divided among the ten of us, and no money was left in the money pouch. Each one of them ended up with 100 dinars, and I had 100 dinars, too.	وأقبلَ يَعُدُّ دينارًا دينارًا، حتى إذا بلغ العاشرَ إلَيَّ، قَالَ: وَلَكَ دِينَارٌ، لِأَنَّهُ أَقْعَدَهُنَّ عَلَى يَمِينِهِ، وَأَقْعَدَنِي عَلَى شِمَالِهِ، وَكَانَ يَبْدَأُ بِنَفْسِهِ ثُمَّ يُعْطِيهِنَّ حَتَّى فَرَغَ الْهِمْيَانُ، فنالَ كلَّ واحدةٍ منهن مائةُ دينارٍ وأَصَابَني مِائَةُ دِينَارٍ.
The happiness I felt for their good fortune was not matched even by my joy for the 100 dinars[57] I received, which was a true gift from Allah.	فَدَاخَلَنِي مِنْ سُرُورِ غِنَاهُمْ، أَشَدُّ مِمَّا دَاخَلَنِي مِنْ سُرُورِ مَا أَصَابَنِي مِنَ الْمائَةِ دِينَارٍ، وَهَدِيَّةِ اللَّهِ لِي.

When I wanted to make my leave, Abu Ġiyāŧ turned to me and said: "You are a blessed young man.[58] I never saw this money coming, nor did I ever even wish for it. Therefore, I would like to give you a piece of advice: it is Halal money, so keep it.	فَلَمَّا أَرَدْتُ الْخُرُوجَ، قال لي: " يَا فَتَى، إنك لمباركٌ، وما رأيتُ هذا المالَ قط، ولا أَمَلْتُه قط، وَإنِّي لَأَنْصَحُكَ :إِنَّهُ حَلَالٌ، فَاحْتَفِظْ بِهِ.
You see this dress of mine (that I have on)? By Allah, I get up very early before dawn, and when it is time for the dawn prayers, I pray in this old and torn rag. Then, I take it off and give it to my eight family members to pray in one after the other. I then go out to make a living till the time between noon and the afternoon, only to hurry back home and give them my dress so that they can pray while covered. After they finish the noon and afternoon prayers, I go out again seeking provision for them till the end of the day. When I return at sunset, I may bring back, of what Allah has provided, some Aqiŧ (hard dry yogurt-type goat milk), dates, pieces of bread or some mixed grain.[59]	أترى هذا القميصَ؟ إِنِّي واللهِ لأقومُ سَحَرًا فأصلي الغداةَ فيه، ثم أنزعُه فتصليَ فيه زوجتي وأُمُّها، وبناتي، وأخْتَايَ، واحدةٌ بعد واحدةٍ، حَتَّى يُصَلِّينَ الثَّمَانِيَةُ فِيهِ، ثم ألبسُه وأَمْضِي أكْتَسِبُ إِلَى بَيْنَ الظُّهْرِ وَالْعَصْرِ، فَأَعُودُ إِلَيْهِنَّ، فَأُعْطِيهِنَّ، فَيُصَلِّينَ فِيهِ الظُّهْرَ وَالْعَصْرَ، ثُمَّ أَخْرُجُ إِلَى تَمَامِ اسْتِرْزَاقِ اللهِ عَزَّ وَجَلَّ، ثُمَّ أَعُودُ فِي آخِرِ النَّهَارِ بِمَا فَتَحَ اللَّهُ عَزَّ وَجَلَّ مِنْ أَقِطٍ، وَتَمْرٍ، وَكُسَيْرَاتِ كَعْكٍ، وَمِنْ بُقُولٍ انْتُبِذَتْ،
Then, I take off my dress for them to alternate wearing it so that they can do the sunset and evening prayers. This is how we have been living and coping.[60] May Allah bless what they have received today, and my Allah bless what you and I have received today as well. And may Allah shower His Mercy upon the deceased man who left the money and double the reward for the one who gave it to us, and may Allah increase his reward.	ثُمَّ أَنْزِعُهُ فَيَتَدَاوَلْنَهُ، فَيُصَلِّينَ فِيهِ الْمَغْرِبَ، وَالْعِشَاءَ الْآخِرَةَ، فَنَفَعَهُنَّ اللَّهُ بِمَا أَخَذْنَ، وَنَفَعَنِي وَإِيَّاكَ بِمَا أَخَذْنَا، وَرَحِمَ صَاحِبَ الْمَالِ فِي قَبْرِهِ، وَأَضْعَفَ ثَوَابَ الْحَامِلِ لِلْمَالِ، وَشَكَرَ لَهُ.

31

When the call for the sunset prayers was made, the old man's family gathered around their table which was filled with an abundance of delicious food. Aby Ġiyāħ turned to his wife and said: "See what has happened, O, Lubābah! Do not I always tell you that Allah never wastes the reward He has in store for those who exercise patience and acceptance during adversity? Truly, Allah is the Most Compassionate![61] You see, Lubābah, we refrained from taking one *ħarām* dinar, and Allah rewarded us a thousand *ħalāl*[62] dinars!"	ولما أَذَّنَ بالمغربِ، وَحَفَّ نِسَاءُ الشيخِ بمائدةٍ كموائدِ الناسِ، عليها الطيباتُ من الطعامِ، قال لامرأتِه: "أَرأيتِ يا لُبَابَةَ؟ إنَّ اللهَ لا يُضِيعُ أجرَ الصَّابرينَ، إنَّ اللهَ هو أرحمُ الراحمينَ، يا لبابة، لقد مَنَعْنَا أَنْفُسَنَا دِينَارًا حَرَامًا، فَجَاءَنَا اللهُ بِأَلْفٍ حَلَالٍ".
After taking a few small bites of food, Abu Ġiyāħ stood up to go out. His wife asked "Where are you going, Abu Ġiyāħ?"	وأكلَ الشيخُ لقيماتٍ، ثم قامَ ليخرجَ، فقالتْ لَهُ امرأتُهُ: "إلى أينَ يَا أَبَا غِيَاثٍ؟"
"I am going to check around if there happens to be a poor person who may be fasting and does not have anything to eat, so that we may share our food with him," he replied.	قال: "أفَتِّشُ، فلعلَّ في الناسِ فقيرًا صائمًا، لا يَجِدُ ما يُفْطِرُ عليه، فَنُشْرِكُهُ في طعامِنا."
Muħammad ibn Jarīr aŧ-Ŧabari recounted: Eventually, I bid the old man farewell and spent many years afterwards seeking and recording knowledge while living on the money I received from him.[63] I used the funds to purchase paper, pay for my travels and compensate those who provided services for me.	قال مُحَمَّدُ بْنُ جَرِيرٍ الطْبَرِيُّ: فَوَدَّعْتُهُ، وقد نفعني اللهُ بهذه الدنانير فَتَقَوَّيْتُ بها، وكتبتُ بها العلمَ سنينَ، وأَشْتَرِي مِنْها الْوَرَقَ، وَأُسَافِرُ، وَأُعْطِي الْأُجْرَةَ.
Sixteen years later, in 256 AH,[64] I returned to Mecca and inquired about the old man. I was informed that he had passed away just a few months after the money incident (that is, in 241 AH).[65] His daughters, however, were living like queens[66] and were married to men of great	فَلَمَّا كَانَ سَنَةَ سِتٍّ وَخَمْسِينَ وَمِئَتَيْنِ، عدتُ إلى مكةَ بعد سِتَّ عشرةَ سنةً، سَأَلْتُ عَنِ الشَّيْخِ بِمَكَّةَ، فَقِيلَ لِي: إِنَّهُ مَاتَ بَعْدَ ذَلِكَ بِشُهُورٍ، (يَعْنِي في سَنَةِ إِحْدَى وَأَرْبَعِينَ وَمِئَتَيْنِ)، وَوَجدتُ بناتِه ملكاتٍ تحت ملوكٍ،

wealth and power.[67] Sadly, both sisters, the daughters' mother[68] and her mother[69] had all passed away as well. Nevertheless, I visited the daughters' husbands and children and shared with them the story of their grandfather and the money pouch, which they found amusing.[70] They were always tremendously hospitable to me.	وَمَاتَتِ الْأُخْتَانِ وَأُمُّهُنَّ وَأُمُّهَا، فَكنتُ أَنزِلُ على أزواجِهِنَّ وأولادِهِنَّ فَأُحَدِّثُهُمْ بِذَلِكَ، فَيَأْنَسُونَ بِي، وَيُكْرِمُونِي غايةَ الإكرامِ.
Forty years later, in the year 290 AH, I made inquiries about them, and was informed by Muḥammad ibn Ḥayyān al-ʿijlī[71] that there was no one of them left[72] as they had all passed away. May Allah bless them in their death and continue to bless them where they have gone,[73] and may Allah also bless us when we will join them.[74]	وسَأَلتُ عنهم بعد ذلكَ بأربعينَ سنةٍ، وَلَقَدْ حَدَّثَنِي مُحَمَّدُ بْنُ حَيَّانَ الْعِجْلِيُّ في سَنَةِ تِسْعِينَ وَمِائَتَيْنِ، أَنَّ مَا بَقِيَ مِنْهُمْ نَذِيرٌ وَلَا بَشِيرٌ، فَبَارَكَ اللَّهُ لَهُمْ في مَوْتِهِمْ، وَبَارَكَ لَنَا وَلَهُمْ فِيمَا صَارُوا وَنَصِيرُ إِلَيْهِ.

Annotations

[1] Al-Bazzāz is a clothes and fabric trader. (Ibn Mažūr, 1999, under B-Z-Z).

[2] In the introduction of *al-Fawāᶜid* by al-Aṣbahānī's, it is stated (p.13) "His son, Yaḥyā said 'my father was born in the year 388 AH … and died on 19ᵗʰ Jumādā al-ᶜŪlā, 475 AH". This particular Aṣbahānī is commonly known as Abū Mandah. However, there are other references that provide conflicting information regarding his birth year (310 AH) and death year (395 AH). Furthermore, there is confusion surrounding the accurate names associated with these dates. Despite conducting extensive research, no clear references have been found to resolve this confusion. Consequently, as this matter extends beyond the scope of this work, the decision was made to leave it unresolved.

[3] Al-Żahabī in the *Mīzān* says:

(8672 - معلى بن سعيد. راوي حكاية الهميان. عن ابن جرير. ليس بثقة، كأنه وضعها.)

[4] The renowned ḥadīṯ scholar, ibn Ḥajar al-ᶜasqalāni (2002, v.8. p.111, no. 7844) says:

"مُعَلَّى بن سعيد، راوي حكاية الهميان عن ابن جرير، ليس بثقة، كأنه وضعها. انتهى.

وفيها: عن ابن جرير، عن صاحب الهميان، عن أحمد بن يونس، عن مالك، عن نافع، عن ابن عمر رضى الله عنهما، فذكر خبرا باطلا."

[5] Appendix III has the chain of transmission as reported by al-Taqiy al-Fāsī (1986, v. 6, p. 306), who seems to have made a mistake in referencing Ibn al-Jawzī's book. He stated that Ibn al-Jawzī mentioned Abū Ġiyāⱦ al-Makkī in his book "*Ṣafwat al-Taṣawwuf*". He perhaps meant *Sifat al-Safwah*, especially that the book he mistakenly stated is a different reference authored by Muħammad ibn Ⱦāhir al-Maqdisī (d. 507 AH).

Al-Fāsī states:

[2957. أبو غياث المكى] من موالى جعفر بن محمد، حدث عن أحمد بن يونس اليربوعى، عن مالك. وذكره ابن الجوزى فى "صفوة التصوف"، وهو صاحب حكاية الهميان التى أخبرنا بها عبد الله بن محمد بن أحمد بن عبد الله المقدسى، بقراءتى عليه بسفح قاسيون، فى الرحلة الثالثة: أن أبا العباس أحمد بن أبى طالب الحجار أخبره إجازة إن لم يكن سماعا، عن الأنجب بن محمد الحمامى، أخبرنا أحمد بن المقرب أخبرنا المبارك بن عبد الجبار، أخبرنا أبو إسحاق إبراهيم بن عمر البرمكى، وأبو القاسم على بن المحسن التنوخى، وأبو الفتح عبد الكريم بن محمد المحاملى، قالوا: أخبرنا أبو بكر أحمد بن إبراهيم بن شاذان، حدثنا أبو حازم المعلى بن سعيد البغدادى، قال: سمعت أبا جعفر محمد بن جرير الطبرى، يقول: كنت فى سنة ثلاثمائة بمكة، فذكر هذه الحكاية.

[6] In *Tārīⱪ al-ᶜIslām* al-Żahabī (1990, v.26, p.98) mentions Muɛallā ibn Saɛīd as *al-Tanūⱪī*. He adds "He was from Baghdad, but resided in Egypt. He narrated reports on the authority if Bišr ibn Mūsā, Abū Ḱalīfah, and Muħammad ibn Jarīr aⱦ-Ⱦabari, among others. As for those who reported on his (Muɛallā's) authority, they were: Abū Bakr ibn Šāżān, Abū al-Qāsim ibn al-Ⱨallāj and Abd al-Ġanī ibn Saɛīd al-Ħāfiż who stated "We reported what he (Muɛallā) had narrated, but he was not one to be celebrated", meaning that his narratives were not something to be trusted. Al-Żahabī then added "He is the sole authority reporting the tale of the Himyān ascribed to Ibn Jarīr. Its veracity is doubtful." He also used to be called al-Šaybī.

المعلى بن سعيد التنوخي. بغدادي سكن مصر. وحدّث عن: بِشْر بن موسى، وأبي خليفة، ومحمد بن جرير الطَّبَريّ، وجماعة. وعنه: أبو بكر بن شاذان، وأبو القاسم بن الثّلاج، وعبد الغني بن سعيد الحافظ وقال: كتبنا عنه، وما كان ممن يُفْرَح به. قلتُ: وهو الذي تفرّد بحكاية الهميان عن ابن جرير، وفي النفس من ثُبُوتها شيء، ويُعرف بالشَّيْئي.

[7] The words "in Egypt" are found in Arabic text in *Jamharah* (Taklah, 2001, p. 251), and al-Asbahānī's *al-Fawāᶜid*, (2002, v.2, p. 169) but not in the rest of the references reporting the story.

34

[8] AH (Anno Higrae) marks the migration of the Prophet Muhammad from Mecca to Medina, a pivotal event that inaugurates the Islamic lunar calendar, instituted during the tenure of Caliph Umar ibn al-Ḱattāb, the second in the line of the Rightly-Guided Caliphs. While the source text (ST) does not explicitly mention AH, this detail is included for clarity. During this period, Muslims exclusively employed this calendar system. The inaugural year of the Hijrah, equating to 622 CE, signifies the commencement of this era.

[9] Khorasan is a historical region located in parts of modern-day Iran, Afghanistan, Turkmenistan, and Uzbekistan. The name "Khorasan" means "land of the rising sun" in Persian, and the region was historically known for its strategic location along the Silk Road trade route.

Khorasan became particularly relevant to Arab-Islamic history in the 7th century CE, during the early Islamic conquests. At that time, Khorasan was part of the Persian Sassanid Empire, which was a major rival to the Arab Muslim armies that were spreading Islam throughout the Arabian Peninsula and beyond.

In 651 CE, the Muslim commander Abdullah ibn Ɛāmir led an expeditionary force from the Arab-Islamic caliphate's capital in Medina to Khorasan, marking the beginning of Arab-Muslim rule in the region. Over the next few centuries, Khorasan became an important center of Islamic culture and learning, producing many notable scholars, poets, and scientists.

During the 9th and 10th centuries CE, Khorasan was ruled by the Samanid dynasty, which was based in the city of Bukhara. The Samanids were patrons of the arts and sciences and helped to spread the influence of Persian culture and language throughout the Islamic world.

Khorasan continued to be an important region throughout Islamic history, and it played a significant role in the rise and fall of various Islamic empires and dynasties. It played a particularly significant role in the establishment of the Abbasid rule. In the mid-8th century CE, the Abbasid dynasty, led by Abū al-Abbas al-Saffah, overthrew the Umayyad caliphate and established a new dynasty in its place. The Abbasids had their power base in Khorasan, which was a strategically important region due

to its location along the eastern frontier of the Islamic world.

Some of the reasons Khorasan played a key role in the establishment of the Abbasid rule may be summed in the following:

a. Military strength: Khorasan had a long history of military strength and was home to many of the Arab soldiers who had helped to establish the Islamic caliphate. This made the region an important source of military support for the Abbasids as they sought to consolidate their power.

b. Strategic location: Khorasan was situated on the eastern frontier of the Islamic world, which made it an important buffer zone against external threats from Central Asia and beyond. The Abbasids were able to use this strategic position to their advantage and establish their authority over the surrounding regions.

c. Intellectual and cultural center: Khorasan was a center of Islamic learning and scholarship, and many of the early Abbasid caliphs were patrons of the arts and sciences. This helped to establish the Abbasids as the new intellectual and cultural leaders of the Islamic world, and cemented their legitimacy as rulers.

One very significant figure who led the Abbasid armies in their wars against the

Umayyads was Abū Muslim al-Khorasani. As his names clearly shows, Abū Muslim was born in Khorasan in the late 8th century CE and was initially a member of the Abbasid army. However, he soon emerged as a leader in his own right and played a critical role in the success of the Abbasid cause.

Abū Muslim's rise to power began in 747 CE, when he was appointed as a commander in the Abbasid army by the founder of the dynasty, Abū al-Abbas al-Saffah. Abū Muslim quickly proved himself to be a skilled military leader and was instrumental in the Abbasid victory over the Umayyad army at the Battle of Zab in 750 CE.

Following the victory at Zab, Abū Muslim emerged as a powerful political figure in his own right. He helped to consolidate Abbasid power in Khorasan and other regions of the Islamic world, and was instrumental in securing the support of various non-Arab groups, including the Persians and the Khurasaniyya.

However, Abū Muslim's growing power also made him a threat to the Abbasid caliphate itself. In 755 CE, he was summoned to the Abbasid court in Iraq and was subsequently executed on

charges of plotting against the caliph, Abū Jaɛfar al-Mansūr.

Despite his untimely demise, Abū Muslim's legacy as a key figure in the Abbasid Revolution has endured. He is remembered as a hero in Iran for example, and his role in the establishment of the Abbasid dynasty is widely recognized as crucial to the development of Islamic history and culture.

For more information, see Ibn al-Athīr's book *al-Kāmil fit-Tārīkh*. See also Kennedy, H. (2004), where the author provides an in-depth look at the Abbasid dynasty and its rule over the Islamic world, including the role of Abū Muslim al-Khorasani in the Abbasid Revolution and the establishment of the dynasty. The book explores the cultural and intellectual achievements of the Abbasids, as well as their military and political successes and challenges.

Some of the renowned scholars, poets, and scientists from Khorasan are:

o Al-Farabi (c. 872 – c. 950 CE): An influential philosopher, musician, and scientist who is often regarded as one of the greatest thinkers in the history of Islamic philosophy. He was born in Farab, which is now located in modern-day Kazakhstan, but he spent much of his life

in Khorasan and is often associated with the region.

o Ibn Sina (980 – 1037 CE): A polymath who is best known for his contributions to medicine and philosophy. He is also known as Avicenna in the West. He was born in Bukhara, which is also in modern-day Uzbekistan and was a part of Khorasan at the time, and spent much of his life in the region.

o Al-Biruni (973 – 1048 CE): A scholar and scientist who is best known for his contributions to mathematics, geography, and astronomy. He was born in Kath, a town in what is now Uzbekistan, and spent much of his life in Khorasan.

o Omar Khayyam (1048 – 1131 CE): A poet, mathematician, and astronomer who is best known for his poetry, particularly the Rubaiyat. He was born and lived most of his life in Nishapur, which is located in Khorasan.

o Al-Ghazali (1058 – 1111 CE): A theologian and philosopher who is regarded as one of the most important thinkers in the history of Islamic theological and philosophical thought. He was born in Tus, which is also located in Khorasan.

o Rudaki (858 – 941 CE): A poet who is often regarded as the father of Persian poetry.

o Abū Rayhan al-Biruni (973 – 1048 CE): A scholar and scientist who is best known for his contributions to mathematics, geography, and astronomy. was born in the village of Rudak, which is located in modern-day Tajikistan and was a part of Khorasan at the time.

o Rumi (1207 – 1273 CE): A poet and Sufi mystic who is widely regarded as one of the greatest poets in the Persian language.

o Attar of Nishapur (1145 – 1221 CE): A poet and Sufi mystic who is best known for his work "The Conference of the Birds".

o Saadi Shirazi (1210 – 1291 CE): A poet and writer who is best known for his work "Bostan" and "Gulistan".

37

o   Khwaja Abdullah Ansari (1006 – 1088 CE): A Sufi saint and poet who is known for his spiritual writings.
o   Nezami Ganjavi (1141 – 1209 CE): A poet who is best known for his work "Khosrow and Shirin" and "Leyli and Majnun".

These scholars, poets, and scientists made significant contributions to Islamic culture and learning, and their works continue to be studied and celebrated today.

For more information about them, see:

- Al-Farabi:
o   Fakhry, M. (2002). Al-Farabi, founder of Islamic neoplatonism: His life, works, and influence. Oxford University Press.
o   Butterworth, C. E. (2015). Al-Farabi: The political writings. Cornell University Press.
- Ibn Sina (Avicenna):
o   Ibn Sina. (1999). The Canon of Medicine. Laleh Bakhtiar (Trans.). Great Books of the Islamic World.
o   Gohlman, W. E., & Khalilov, S. (2014). The Life of Ibn Sina: A Critical Edition and Annotated Translation. ProQuest Ebook Central.
- Al-Biruni:
o   Al-Biruni. (2014). The Book of Instruction in the Elements of the Art of Astrology. Benno van Dalen (Ed.). Institute for the History of Arabic-Islamic Science at the Johann Wolfgang Goethe University.
o   Said, H. M. (1984). Al-Biruni: His times, life and works. Institute of Islamic Culture.
- Omar Khayyam:
o   Khayyam, O. (2009). The Rubaiyat of Omar Khayyam. Dover Publications.
o   Lamb, H. (1995). Omar Khayyam: A Life. Tauris Parke Paperbacks.
- Al-Ghazali:

o   Al-Ghazali. (2010). The Incoherence of the Philosophers. Michael E. Marmura (Trans.). Brigham Young University Press.
o   Taylor, R. C. (2000). Al-Ghazali, Averroes and the interpretation of the Qur'an: Common sense and philosophy in Islam. Ashgate.
- Rumi:
o   Rumi. (1995). The Essential Rumi. Coleman Barks (Trans.). HarperOne.
o   Barks, C., & Moyne, J. (1998). Rumi: The Book of Love: Poems of Ecstasy and Longing. HarperOne.
- Attar of Nishapur:
o   Attar of Nishapur. (1984). The Conference of the Birds. Dick Davis (Trans.). Penguin Classics.
o   Davis, D. (2011). The Canticle of the Birds: Illustrated through Persian and Eastern Islamic Art. Thames & Hudson.
- Saadi Shirazi:
o   Saadi Shirazi. (1991). The Gulistan. Reza Arasteh (Trans.). Mage Publishers.
o   Shirazi, S. (2018). The Bustan of Sadi. A. Hart Edwards (Trans.). Franklin Classics.
- Khwaja Abdullah Ansari:
o   Khwaja Abdullah Ansari. (2014). The Invocation of the Name of Allah. William C. Chittick (Trans.). Fons Vitae.
o   Algar, H. (1976). Sufi Thought of Khwaja Abdullah Ansari. Caravan Books.
- Nezami Ganjavi:

o   Nezami Ganjavi. (1997). Leyli and Majnun. Roderick J. T. French (Trans.). Omega Publications.
o   Nezami Ganjavi. (2016). Khosrow and Shirin. Julie Scott Meisami (Trans.). Oxford University Press.

Today, Khorasan is still a culturally rich region, and many of its historic sites and cities are popular tourist destinations.

[10] A "Himyān" is a money pouch that is usually made of leather or thick fabric and tied

round the waist, worn by travellers for the safe keeping of their money. The word had been Arabicized many centuries ago from its Persian origin. Although it is not a word commonly used today, it is found in many classical Arabic works including dictionaries and Fiqh references. See for example: al-Harawi, 2001, under H-M-N, v. 6, p.176; al-Fayrūzabādī, 2005, under H-Y-M-N, p. 1346; al-Rāzi, 1999, p. 328 and Ibn Mažūr, 1999, v. 15, p. 365, under H-M-Y; al-Barkatī, 2003, p. 242; Saεdī, 1988, p. 368; and al-Ŧanŧāwī, 2007, pp. 293-306, where al-Ŧanŧāwī re-wrote the story in a literary style, dramatized it and added to it from his own composition to suit his literary purposes.

هِمْيَان: الهِمْيانُ: وِعاءٌ لِلدَّراهِمِ، أو كِيسٌ يُجْعَلُ فيه النَّفَقَةُ ويُشَدُّ على الوَسَطِ، وقِيلَ: التِّكَّةُ لِلسَّراوِيلِ، أي: شِدادُ السَّراوِيلِ، وقيل: هو المِنْطَقَةُ، والهِمْيانُ فارِسِيٌّ مُعَرَّبٌ، والعَرَبُ تَكَلَّموا به قَدِيماً فأعرَبوهُ. والجَمْعُ: هَمايِنٌ وهَمايِينٌ. يَرِد مُصطَلح (هِمْيان) في الفقه في عِدَّة مواطِن، منها: كتاب الجِهاد، باب: أحكام السَّلَب، وفي كتاب الحدود، باب: حدّ السَّرِقَة، وغير ذلك. ويُطلَق أيضاً ويُراد به: المَنطِقَةُ أو الرِّباطُ - التِّكَّةُ - الذي تَشُدُّ به المرأَة حِقْوَيْها، سواء كان خَيطاً أو غَيرَه. (انظر معجم المصطلحات الشرعية:islamic-content.com)

Edwin Gentzler focuses on the cultural and social aspects of translation. In the given translation, we can observe the attempt to convey the cultural context and social

dynamics of the characters. The term "الْهِمْيَانِ" is translated as "money pouch". This translation choice captures the cultural significance of the money pouch in Arab culture and provides a clear image for English-speaking readers.

[11] The ST does not have the word "gold". This is added for explication purposes.

[12] Basil Hatim's approach to translation focuses on the notion of "contextual potential" and the dynamic relationship between language, culture, and context. This can be demonstrated in the Target Text phrase "May Allah multiply the reward for the finder". This translation choice maintains the religious and cultural significance of the Arabic text, where invoking Allah's blessing and reward is a common expression. By retaining this cultural reference, the translation preserves the contextual potential of the original text and reflects the belief system and religious practices associated with the Arabic-speaking audience.

[13] يقول ابن منظور في لسان العرب، مادة و-ل-ي: المَوْلَى: المُعْتَقُ انتسب بنسبك ولهذا قيل للمُعْتَقِين المَوالي قال : وقال أبو الهيثم المَوْلَى على ستة أوجه : المَوْلَى ابن العم والعمُّ والأخُ والابنُ والعَصباتُ كلهم و المَوْلَى الناصر و المولى الولي الذي يَلِي عليك أمرك ... والمَوْلَى مَوْلى المُوالاة وهو الذي يُسْلِمُ على يدك ويُواليك و المَوْلَى مَوْلى النِّعْمة وهو المُعْتِقُ أنعم على عبده بعتقِه

والمَوْلى المُعْتَقُ لأَنه ينزل منزلة ابن العم يجب عليك أَن تنصره وترثَه إِنْ مات ولا وارث له فهذه ستة أَوجه. ... الوَليّ و المَوْلى وهو الناصِر ... ابن الأَعرابي قال: ابن العم مَوْلىً وابن الأُخت مولى والجارُ والشريكُ والحَلِيف ... والحَلِيفُ عند العرب مَوْلىً ... وقد تكرر ذكر المولى في الحديث قال : وهو اسم يقع على جماعة كثيرة فهو : الرَّبُّ والمالِك والسَّيِّدُ والمُنْعِم والمُعْتِقُ والنَّاصِر والمُحِبُّ والتَّابِع والجارُ وابن العَم والحَلِيفُ والعَقِيدُ والصِّهْرُ والعَبْدُ والمُعْتَقُ والمُنْعَمُ عليه.

The Arabic term "mawālī" is the plural form of "mawlā." As per the definition provided in Lisān al-Ɛarab, the word "mawlā" carries various meanings depending on the specific context. Some of these meanings include: a freed slave, cousin, uncle, brother, son, all siblings, patron, supporter, custodian, as well as "a convert" who embraced Islam due to someone's efforts. Additional interpretations include: lord, owner, master, bestower of favors, admirer, follower, neighbor, in-law, and slave.

A neutral alternative translation within this context could be "an elderly man from Mecca *associated with* Jaɛafar ibn Muħammad." This is, most likely, and association by alliance.

[14] This is Jaɛafar ibn Muħammad, one of the grandchildren of the fourth Rightly-Guided Caliph, Ali ibn Abī Ŧālib, the Prophet Muħammad's cousin and son-in-law. He is known as Jaɛafar al-Ṣādiq ibn Muħammad al-Bāqir ibn Ali Zayn al-Ɛābidīn ibn al-Ħusayn ibn Ali ibn Abī Ŧālib.

[15] The source text (ST) states, "فَقَامَ إِلَيْهِ", which has been translated as "stood up to address the Khorasani man". The ST literary means "stood up to him". Arabic often employs implicit references, allowing readers to infer the intended meaning without explicit clarification. However, when translating into English, it is generally advisable to be more explicit for the sake of clarity and smooth comprehension. (C.f. Dickins, 2017, p.51-52). Therefore, the translation conveys the speaker's action more explicitly, ensuring that the reader easily grasps the context, which is particularly important in maintaining the natural flow of the English text.

This is a clear example of how languages differ one from the other in terms of expressing certain ideas. In English, "to stand up to someone" means to confront or challenge them, especially when you perceive them as a threat, wrongdoer, or someone who needs to be resisted or opposed. It often implies showing courage, determination, or assertiveness in the face of the other person's actions or behaviour. When you

stand up to someone, you are refusing to be intimidated, and you are willing to defend your position, beliefs, or rights. This phrase can be used in various contexts, such as standing up to a bully, standing up to authority, or standing up for what you believe is right. Consequently, the TT steered away from a strictly literal translation. This decision is driven by the recognition that adhering to a literal approach would have resulted in a significant distortion of the original message conveyed in the source text (ST). Therefore, in order to faithfully convey the essence and nuances of the ST, the TT opted for a more contextually appropriate and faithful rendering rather than a word-for-word translation approach.

[16] The source text (ST) states, "أَيَّامُهُ مَعْدُودَةٌ، وَمَوَاسِمُهُ مُنْتَظَرَةٌ," which has been translated as "The prosperous days are few, and far between." However, the translation omits the phrase "وَمَوَاسِمُهُ مُنْتَظَرَةٌ." Literally, this phrase conveys the meaning "Its seasons are eagerly awaited." The term "seasons" holds cultural significance within this context, as it refers to specific periods when individuals gather in Mecca for various purposes such as trade, pilgrimage (minor and major), festivals, and possibly even the rainy seasons. These occasions are marked by

anticipated prosperity. However, incorporating this phrase into the target text (TT) might compromise its fluency and coherence, potentially rendering the overall translation cumbersome.

[17] The TT says, "If you wish to retrieve your money pouch, you should provide an incentive", this is an addition for the purpose of coherence and clarity, and inferred from the context especially as the story unfolds in the conversation that follows between the Khorasani and the Meccan old man.

[18] The ST رَجُل مُؤْمِن literally translates into "a believing man" not "honest" which is what the translation has opted for. This translation decision is made for the purpose of explication. In Islamic culture, referring to someone as a "believing" person implies that they are observant of what is right and wrong, what is permissible (halal) and impermissible (haram) according to Islamic teachings. Such a person would not accept anything that does not rightfully belong to them. This connotation may not be immediately apparent to the target audience, particularly if they come from a non-Islamic culture. Additionally, since honesty is also a highly valued quality in Islam and closely tied to being a believer, the clarity of the idea was prioritized over

the religious reference in the translation. This is a clear example of what Dickins (2017, p. 97) refers to as being an example of associative meaning, which is "that part of the overall meaning of an expression that consists of expectations that are – rightly or wrongly – *associated with the referent* of the expression." Here, acting honestly and morally is closely associated with being a believer in God as per the Islamic teachings.

[19] The ST says "يَرْغَبُ فِيمَا", which literally translates into "to desire". The TT opted for "motivated" instead. This choice was made to align with the preceding words in the context that refer to "incentive." Using "motivated" maintains consistency in the choice of words and enhances the overall coherence of the translation.

[20] The Source Text uses "Yābā" in this section twice. The Target text uses "Yābā" the first time and "my dear, old man" in the second instance. Two factors are in operation here. Since the ST 'Yābā' is meant as a term of endearment and a show of respect to the old man, the TT used two strategies. Yābā is maintained as such without translation in alignment with Hatim's approach. By leaving the term untranslated, the translation preserves the cultural specificity and context of the source text. This approach

recognizes the importance of maintaining cultural references and allowing the target audience to experience the foreignness of the term, thereby enhancing their understanding of the cultural background and historical context associated with Yābā. In the second instance, it is clear that the purpose of using 'Yābā has already been served and the need for repetition is minimal. The TT also relies on the intelligence of the target audience to recognize the shift and realize exactly what the TT did especially as the shift has happened just after a few words.

[21] The ST literally states "And how much does he want?"

[22] The phrase "But the Khorasani man declined" has been added for coherence and to maintain clarity in the narrative.

[23] The ST literally says "Yaba! We will not do that; However, we refer him to Allah, Glory be to Him". The choice of words in the translation, that is "No, my dear, old man. I leave it to Allah to reward the finder," was made to provide an explication of the text. Both Arabic and English have their distinct ways of expressing meaning. In Arabic, the intended message is often implied without the need for explicit statement, whereas in English, a more explicit

approach is often preferred. The shift from implicit to explicit helps the target audience better connect with the narrative and understand the intended meaning with ease. (C.f. Dickins, 2017, p.51-52).

[24] The ST says "صَاحِبَ الْقَرِيحَةِ" when referring to the old man. This phrase literally refers to the old man as the "initiator of the talk with the suggestion to offer a reward." In Lisān al-Ɛarab ibn Manžūr says: " والقَرِيحة وقَرِيحةِ كل والقُرْحُ أَوّل ما يخرج من البئر حين تُحْفَرُ ... شيء أَوّله". However, since this understanding is implied and does not require a detailed explanation, the translated text (TT) chose to omit this description in order to maintain a natural flow in the translation.

[25] Abu Ghiyath (Abū Ġiyāṯ) al-Makkī is mentioned in the biographical works of Ibn al-Jawzī, namely *Ṣifat al-Ṣafwah* (2012, p.396) and *Al-Muntaẓim* (1995m v.11, p.290) as one of the *mawālī* of Jaɛafar ibn Muḥammad in the context of the events of the year 241AH. No other information is provided about him except the story of the lost Himyān.

[26] The ST says: "She responded, 'At your command, Abū Ġiyāṯ." Here, the target-oriented translation approach is evident in the choice of language and style that suits the English-speaking audience. The

translation maintains a conversational tone, using the phrase "At your command" to convey the response in a natural and relatable manner.

[27] The Arabic ST مُطْلِقًا is rendered into "he did not offer any reward". This is a compensation strategy where the implicit meaning in the ST becomes explicit in the TT. Dickins, in his book *Thinking Arabic Translation* (2017, p.51-52), explains this in the following words "*Remember, too, that the question of how to compensate can never be considered in and for itself, in isolation from other crucial factors: context, style, genre, the purpose of the ST and the TT. Compensation is needed whenever consideration of these factors confronts the translator with inevitable, but unwelcome compromise. Simply put, it is a less unwelcome compromise. It usually entails a difference in kind between the ST textual effect and the TT textual effect We shall call this **compensation in kind** It can take very many forms. For instance, it may involve making explicit what is implicit in the ST, or implicit what is explicit. Denotative meaning may have to replace **connotative meaning**, and vice versa. Compensation may involve substituting concrete for abstract, or abstract for concrete. It nearly always involves*

*different parts of speech and **syntactic** structures from those indicated by literal translation*."

28 The Source text says " قَيِّدْهُ بِأَنْ تَجْعَلَ لِوَاجِدِهِ شَيْئًا", which literally translates as "I said to him, 'Make it conditional that the finder receives something." The literal meaning is avoided as in the context, this sounds clumsy. A functional approach is adopted to ensure that the sense and intended meaning of the Arabic phrase is accurately conveyed in English. The TT is meant to convey the idea that the elderly man suggests providing an incentive to the finder of the money pouch, without having to stick to the Arabic wording. Here, it is the message that matters more than how it is linguistically expressed.

29 In the Arabic writing tradition, it is customary in classical and semi-classical writings to include the phrase "قالٍ" meaning, "He said" as a reference to the narrator. This expression is repeated multiple times throughout the text and at the beginning of the Arabic section here. However, for the sake of fluency and naturalness in English, it is omitted in the translation.

30 The phrase "his wife" is added here for clarity. This is however, explicitly stated later on.

31 The ST states يكافئه عنك, meaning 'compensate him *on your behalf*'. The TT uses the translation by omission strategy (see also note 22 above). Discussing occasions of omission in translation, Dickins (2017, p.20) states "*Another occasion for omission is when the information conveyed is not particularly important and adding it would unnecessarily complicate the structure of the TT.*" Baker (1992-2018, p.40) addressing omission states, "*This strategy may sound rather drastic, but in fact it does no harm to omit translating a word or expression in some contexts. If the meaning conveyed by a particular item or expression is not vital enough to the development of the text to justify distracting the reader with lengthy explanations, translators can and often do simply omit translating the word or expression in question.*"

32 The Arabic source text (ST) possesses a notably elevated level of eloquence compared to its English counterpart. It articulates "لا أحرق حشاشتي" which, when translated literally into English, yields a less refined expression: "I shall not burn my viscera." However, the target text (TT) opts for a more culturally and linguistically accessible rendition: "I cannot risk burning in Hellfire." This

44

choice in the translation is rooted in a nuanced understanding of the Arabic original. The Arabic text underscores the importance of refraining from self-inflicted harm, particularly the concept of 'burning,' in the hereafter, with an implicit reference to "Hellfire." In contrast, the English TT chooses a more direct and contextually transparent (explicit) translation to ensure clarity and avoid potential cultural awkwardness and linguistic ambiguity.

Additionally, the ST also does not say "(for taking the man's money unlawfully)". This, however, inferred from the text and added for clarity. On the other hand, following a functional approach, the key information and dialogues are accurately translated, ensuring that the reader comprehends the narrative. Furthermore, target-oriented translation is observed in the use of language and style that suits the English-speaking audience. The translation employs clear and concise language, maintaining a natural flow of the text. For instance, the dialogue is rendered in a conversational manner, making it relatable and engaging for the reader. The chosen combination of translation approaches enables the accurate transmission of meaning while

considering the needs and expectations of the target audience.

[33] Gentzler emphasizes the concept of cultural translation, which involves transferring the cultural elements of the source text into the target text. Based on this, the phrase "O, pilgrims, visitors to the House of Allah" is used to convey the Arabic phrase "مَعَاشِرَ الْحُجَّاجِ، وَوَفْدَ اللَّهِ مِنَ الْحَاضِرِينَ وَالْبَادِينَ" which refers to the pilgrims and visitors to the sacred place of worship. The translation retains the cultural and religious connotations present in the original Arabic text.

[34] The inclusion of the term 'please' in English communication is a customary practice. In the Arabic source text (ST), the notion of politeness is effectively conveyed through the phrase "May Allah multiply the finder's reward!" Omitting the usage of 'please' in order to adhere strictly to the wording of the original ST would undermine its intended meaning, as it is not intended to sound passive-aggressive or impolite in any manner.

[35] Christiane Nord (1997) emphasizes the importance of considering register and style in translation. Here, the translation maintains a formal register, reflecting the seriousness and respect inherent in the original Arabic text. The use of "May Allah multiply the reward for the finder" and "I

entrust him to Allah for his reward" reflects the formal tone of the source text. The ST does not explicitly say "for his reward" or "to reward him". This is inferred from context since good deeds are expected to receive reward from God Almighty. The ST literally says "We refer him to Allah", hence the use of 'entrust' instead of 'refer'. This is another example of Dickins' (2017) concept of 'Compensation' where the implicit becomes explicit.

36 In the TT, "about his lost money pouch" is added for explication.

37 Hatim emphasizes the significance of situational context. In the translation, the dialogue between the old man and the Khorasani man is rendered with sensitivity to the situational context. The request for the Khorasani man to offer a reward of only a hundred dinars then ten and the subsequent negotiation about the amount demonstrates an awareness of the economic conditions and the specific situation in the narrative. This consideration of the situational context ensures that the translation captures the nuances and implications of the original dialogue, making it more relatable and meaningful to the target audience. In general, the translation attempts to maintain cultural references (*one-tenth of*

the one-tenth of the one-tenth, just one dinar, one out of a hundred of a thousand), preserves contextual specificity, and takes into account the situational context to ensure an effective and meaningful transfer of meaning from the source text to the target text. Accordingly, terms like "Himyān" (money pouch) and "dinars" in the English translation provide an insight into the cultural context of the story. By preserving these cultural elements, the translator allows the target audience to appreciate the specific details of the narrative.

38 The leather bag used by water carriers to transport water is commonly called a "waterskin" or "water bag". It is also sometimes referred to as a "bota bag", especially in Spanish-speaking countries.

The bota bag is a traditional wine skin made of leather, but it can also be used to transport water. The waterskin or bota

bag has been used for centuries and is still used today in some parts of the world. The Arabic texts uses the word 'Quraybah' meaning a small waterskin. In S̱abṯ Ibn al-Jwazi's *Mir'ātu-Zzamān*, the commonly-used word *Qirbah* is stated instead. Waterskins were often made from the hides of animals such as goats, sheep, or cows. The hides were tanned with natural materials such as salt or oak bark to make them waterproof and durable. Waterskins have played an important role in the Arabian culture, particularly in the desert regions where water is scarce. Bedouin tribes for centuries to carry water during long journeys through the desert. The Bedouins would fill the waterskins from wells or oases along their route and then tie them onto the sides of their camels or donkeys.

Interestingly, waterskins have also played a role in Arabian folklore and literature. For example, in "The 1001 Nights," the character of Ali Baba uses a waterskin to transport treasure that he has stolen from a band of robbers.

In the past, it was common for water carriers to deliver water to homes. This was especially true in areas where there was no access to a reliable or safe source of water. The job of a water carrier typically involved carrying water from a source such as a well, river or lake, to individual homes or businesses. In many cases, the water carriers would transport the water in large containers that were either carried on their backs or on carts. They would then deliver the water to their customers, who would pay for the service either on a daily or weekly basis.

39 Considering Mona Baker's ideology and power dynamics, in the dialogue between the old man and the Khorasani man, there is a power struggle evident in their exchange. The old man insists on returning the money pouch to the Khorasani man, emphasizing his desire to be free from the burden of responsibility. The translation successfully captures this power dynamic by using phrases like "let me sleep my nights carefree without worrying about your money and searching for it." This conveys the ideological aspect of the interaction and reflects the power imbalance between the characters. The old man's statement reflects a desire for independence and freedom from the burden of responsibility.

40 Gentzler's approach focuses on the concept of "translation as rewriting." In the translation, we can see instances where the translator has made choices to adapt the text to the target culture and

language. For example, the phrase "thick fabric from Bukhārā" provides a cultural reference to Bukhara, a city known for its textile industry. This adaptation helps the English-speaking reader to grasp the cultural context and adds a layer of richness to the translated text. It may seem that the translation is faithful to the original "بخارية" and that there is no rewriting involved. However, what the translation is standing against is the possibility of translation بخارية literally as 'Bukhari" as if this is meant as nothing beyond a type of fabric regardless of where it is manufactured.

41 Dickins' approach focuses on the cultural and historical contexts of the source text. The translation maintains the cultural and historical references present in the original text, such as the mention of specific places like Bukhara and Khorasan. By preserving these references, the translation ensures that the reader gains insights into the cultural and historical background of the narrative. On the other hand, applying Venuti's approach, which focuses on the role of translation in challenging the dominance of the source culture and language, we can see that the cultural references and specific terms from the source text are retained, challenging the dominant English culture

and exposing the English-speaking reader to the foreignness of the original text. The use of "Khorasan" and "Bukhārā" introduces unfamiliar cultural elements to the English-speaking reader.

42 Bhabha's approach centers around the concept of hybridity and the negotiation of cultural identities. In the translated text, the interaction between the Khorasani man and the old man reflects a negotiation of cultural identities. The Khorasani man, while maintaining his own cultural identity, recognizes the worthiness of the old man and acknowledges his deservingness of the money. This negotiation of cultural identities and the recognition of the other is evident in the translation.

43 Lawrence Venuti emphasizes the translator's visibility and the role of translation in shaping cultural attitudes. In the given translation, we can observe instances where the translator's presence and intervention are apparent. For example, the addition of the phrase "may Allah bless this money for you" here reflects an attempt to retain the religious and cultural connotations of the original text. By making the translation more overtly Islamic, the translator aims to preserve the cultural and religious identity embedded in the source text.

44 Baker's approach emphasizes the role of power relations in translation. The translation in general attempts to maintain the power dynamics between the characters, reflecting the social and economic disparities present in the source text. By this stage in the narrative, the Khorasani man's wealth and authority are clearly conveyed, while the old man's poverty and need are portrayed faithfully. Based on Lefevere's approach as well, this power imbalance is preserved in the translation, reflecting the underlying ideological tensions present in the original text.

45 Homi Bhabha's approach highlights the concepts of hybridity and cultural negotiation in translation. In the given translation, we can identify instances where the translator navigates between the source and target cultures. For example, the phrase "الْفَقْرُ وَالْجُوعُ أَنْهَكَهُ" is translated as "exhausted from poverty and hunger" in English. This translation choice conveys the impact of poverty and hunger on the character's physical and mental state, while also providing a culturally accessible description for the target audience.

46 The wording change found in the *Sifat al-Safwah* of Ibn al-Jawzi's (p. 397) translates into, "and you know what happened yesterday. Today, I had heard Aħmad ibn Yūnus al-Yarbū3i say …"

وَعَرَفْتَ خَبَرَنَا بِالأَمْسِ، وَالْيَوْمِ سَمِعْتُ أحمدَ بنَ يوسفَ اليُربوعي يقولُ: … .

47 In the source text (ST), the phrase used literally means "… do not reject it," or "do not return it". The target text (TT) opted for "… do not refrain from taking it," specifically to avoid the repetition of the word 'reject.' This decision is made despite the fact that the Arabic equivalent of 'reject' is indeed repeated in the ST. It's important to note though that in Arabic, this repetition occurs in close proximity "ولا تردَّاها، فتردَّاها", creating a rhythmic effect that is challenging to replicate in English, especially considering the phonetic differences between the repeated words in both languages. Additionally, in the TT, the repetition would not appear in the same structural location, which further consolidates the decision to avoid repeating the word.

48 This text is not found in Ibn al-Jawzī's Sifat al-Safwah:

"لِمَا رُوِيَ فِي الْمَأْثُورِ، عَنْ رَسُولِ اللَّهِ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ بِذَلِكَ يَا فَتَى. فَسِرْ معيَ. فسِرْتُ معه،حتى إذا وَصَلْنَا إلى الدَّارِ."

49 The ST literally says "young man". As the intention is to convey as a sense of endearment towards the "young man" the TT opted for "my son" instead.

[50] This so-called hadith *"Gifts (at the time of distribution) are shared among those present,"* is weak, unauthentic.

The authentic Hadith however is what as been reported by Umar in *Ṣaḥīḥ Muslim*, no. 1945, stating*:*

قَدْ كانَ رَسولُ اللهِ صَلَّى اللَّهُ عليه وسلَّمَ يُعْطِينِي العَطَاءَ، فأقُولُ: أَعْطِهِ أَفْقَرَ إلَيْهِ مِنِّي، حتَّى أَعْطَانِي مَرَّةً مَالًا، فَقُلتُ: أَعْطِهِ أَفْقَرَ إلَيْهِ مِنِّي، فَقالَ رَسولُ اللهِ صَلَّى اللَّهُ عليه وسلَّمَ: خُذْهُ، وَما جَاءَكَ مِن هذا المَالِ وَأَنْتَ غَيْرُ مُشْرِفٍ وَلَا سَائِلٍ فَخُذْهُ، وَما لَا، فلا تُتْبِعْهُ نَفْسَكَ.

Additionally, In *Fatḥ al-Bārī* (v.9, p. 412), ibn Ḥajar states: "Ibn al-Munīr said "This refutes what is commonly known among the people that gifts are to be shared among those who are present (at the time of distribution)."

قال ابن حجر في فتح الباري بشرح صحيح البخاري، 10- باب قِسْمَةِ الْإِمَامِ مَا يَقْدَمُ عَلَيْهِ وَيَخْبَأُ لِمَنْ لَمْ يَحْضُرْهُ أَوْ غَابَ عَنْهُ: "قال ابن المنير: فيه رد لما اشتهر بين الناس أن الهدية لمن حضر."

For further information, see, *Ṣaḥīḥ Al-Buḱārī*, Ḥadīth 3127, Book 56, Chapter Title: The share of those who are not present at the time (of distribution).

[51] Hatim's approach highlights the importance of contextual potential and situational context. The translation here aims to capture the situational context by preserving the dialogue between the characters, their negotiation over the money, and their actions and then the following dialogue between the old man and al-Ŧabarī. The translator takes into account the contextual potential of the source text, allowing the English-speaking reader to engage with the narrative in a meaningful way.

[52] "the story narrator" is added for clarification.

[53] The statement "the rest of the" is not in the ST; however, it is clear that this is what is meant since the names of some of them are stated. Furthermore, the various references, what narrated this story did not mention all the names appearing here. In al-Asbahāni's *al-Fawāᶜid*, (p.171) only Lubābah, BuḤaynah, and Ḥaybah are mentioned. In his *Sifat al-Safwah*, (p.397) ibn al-Jawzī only has Lubābah's specified; the rest are not mentioned by name. The same goes for the *Mir'ātu-Zzamān* by Ṣabŧ ibn al-Jawzī (v. 15, p. 109). In Taklah, (p.256), Lubābah, KuḤaynah and BuḤaynah only are stated by name.

[54] "to receive your shares" is added for contextual clarification.

[55] This sentence "Abu ĠiyāḤ distributed all the money among us including himself," has been added to maintain coherence and ease the flow of the narrative. The ST

sates "وَكَانَ يَبْدَأُ بِنَفْسِهِ ثُمَّ يُعْطِيهِنَّ", that is literally, "He began with himself then he would give them". The TT opted for a more idiomatic rendition.

56 Immediately after "And here's a dinar for you," the Arabic ST has this sentence "لِأَنَّهُ أَقْعَدَهُنَّ عَلَى يَمِينِهِ، وَأَقْعَدَنِي عَلَى شِمَالِهِ" literally meaning "because he had sat them to his right and sat me to his left". It is meant to explain that as the narrator was to the left of the distributor, he was the last to receive a dinar since the distribution went from right to left. This sentence is however, dropped from the TT as it had already been stated in the previous section and this info is now redundant.

57 The text in ibn al-Jawzī's *Sifat al-Safwah*, (p.397) is: "أشد مما داخلني من سرور صيانتي بالمائة دينار".

58 In this narrative, the old man addresses al-Ŧabarī twice as "يافتى" translated as "my son" and "youngman" respectively as they appear in the Source Text. Based on Christina Schäffner views regarding the impact of power relations on translation, we can identify in these two translations the power dynamics at play, particularly in the relationship between the two characters involved. The choice to translate "يَا فَتَى" as stated above reflects a power dynamic where the old man asserts authority and familiarity over the

young man, reinforcing the hierarchical relationship present in the source text.

Considering the translation of "يا فتى" from the perspective of André Lefevere who emphasizes the role of ideology and manipulation in translation, we can see elements of manipulation and ideology. The "my son" translation choice reflects a manipulative strategy of adding a term of endearment to convey a sense of familiarity and authority between the characters. This manipulation aims to create a specific effect on the target audience.

59 In al-Asbahānī's *al-Fawāʿid*, (p.171), it says: ومن تبول بيت, whose meaning is not clear.

60 "This is how we have been living and coping," is added for narrative clarity and textual flow.

61 Literally, the ST says "the most Merciful of those who are merciful".

62 The terms "ħarām" (impermissible) and "ħalāl" (permissible) are so widely recognized that the target text (TT) has chosen to retain them in their original form, despite their potential 'exotic' connotation. (cf. Dickins, 2017) .This decision aligns well with the narrative's setting in Mecca centuries ago, where maintaining a degree of exoticism enhances the storytelling. Moreover, these terms are integral to the story's

core, reflecting its religious themes and practices.

Generally speaking, the use of exotic terms in translation is a practice that aims to enrich a target text (TT) by providing cultural and contextual depth. Such terms often carry connotations and cultural nuances that are difficult to replicate with native words in the target language. He idea is to invite readers into a more immersive experience, offering a glimpse into the original cultural and linguistic landscape. However, this practice requires careful consideration to ensure that the terms enhance understanding and engagement, rather than obfuscating meaning or alienating the audience. Ideally, the use of exotic terms is balanced with sufficient context or explanation to make the text accessible, while preserving the unique flavor of the source material. This approach can bridge cultural divides, fostering a deeper appreciation of the source culture's intricacies and richness.

[63] In al-Asbahānī's *al-Fawāᶜid*, (p.172), and Ibn al-Jawzī's *Sifat al-Safwah* (p. 397), the text says: "Two years", instead of "many years".

[64] In Ibn al-Jawzī's *Sifat al-Safwah* (p.397), the year is only mentioned as 56 AH to mean 256 AH is is clear that the story had taken place in the year 240 AH. The same goes

for the al-Asbahānī's *al-Fawāᶜid*, (p.172) and in Ibn al-Jawzī's *Al-Muntażim* (v.11, p.293) where they say "*after* the year 56 AH". The *Mir'ātu-Zzamān* by Sabṭ ibn al-Jawzī (v. 15, p. 110) states " [فغبتُ] ،وسافرتُ "عن مكَّة إلى سنة ستٍّ وخمسين ومئتين", that is, I travelled and was away from Mecca till the year 256 AH," where the year is specified as such.

[65] The specification of the years in this way "(that is, in 241 AH)" is found in *Mirᶜātu-Zzamān* by Sabṭ ibn al-Jawzī ibn Qazᶜuġlī (v. 15, p. 110) and seems to be an addition by the reporter for explication purposes, rather than being a part of al-Ṭabarī's narration.

(with regard to the name "Qazᶜuġli" in the line of Sabṭ ibn al-Jawzī, the book's editors noted:

"قِزُغْلِي أو قِزْأُوغْلِي، بكسر القاف وسكون الزاي، ثم همزة مضمومة وغين ساكنة ولام مكسورة وياء: لفظ تركي، ترجمته الحرفية «ابن البنت» أي «السبط» وفي الكُتَّاب من يحذف الألف والواو، تخفيفا، فيكتبها «قِزُغْلِي» بالقاف المكسورة وضم الزاي، والنص على هذا في تاريخ علماء بغداد «منتخب المختار «الصفحة 236 قال: «والصواب ضم الزاي وسكون الغين المعجمة» قلت: ولا قيمة لما ذهب إليه أحد المعاصرين، من أنه «الفرغلي» اعتمادا على غلطة «مطبعية» في كتاب ابن خلكان."

[66] In Ibn al-Jawzī's *Sifat al-Safwah* (p.397), *Al-Muntażim* (v.11, p.293) and al-Asbahānī's

al-Fawāᶜid, (p.172), it says " ملوكًا تحت ملوك", literally "kings under kings" which has to be understood metaphorically as "living in luxury like kings" since women are not referred to as kings. The Arabic references cited here use the first word ملوكًا (kings) in the accusative case. In Arabic Grammar, this is called "حال" (Ḥāl), which refers to the adverbial clause of state or circumstance. It is used to describe the state or condition of the subject at the time of the action of the verb. It answers questions like "how?", "in what condition?", "in what state?" and is usually introduced by a word or phrase that functions as an adverb in English. In Arabic, the text says " وَوَجدتُ بناتِه ملوكًا تحت ملوكٍ" where ملوكًا answers to the verb وَوَجَدْتُ.

The equivalent concept in English grammar would be adverbial clauses or phrases that describe the circumstances or manner in which the action of the verb is performed. These can include adverbial phrases of time, place, manner, condition, and so forth. However, English does not have a direct grammatical equivalent that functions exactly like the Arabic "حال" in terms of its specific use and rules. Instead, English uses a variety of adverbial phrases and clauses to

convey similar information about the circumstances or manner of an action.

Accordingly, the TT opted for "His daughters, however, were living like queens and were married to men of great wealth and power." First the Arabic for "I found" is dropped as it is clear from the narrative that the narrator is continuing with his account of the events. He stated "I returned to Mecca and inquired about the old man. I was informed …" Therefore, to avoid redundancies and to keep the natural flow of the story, the TT opted for that omission.

It seems that for the sake of utmost clarity that Ali Ŧanŧawī's adaptation (2007, p. 306) opted for changing this to " ملكات تحت ملوك", that is, 'queens under kings'. I believe this is unnecessary as the assumed oddity of describing women as kings is only a linguistic concern for the grammatically and rhetorically uninformed. Ali Ŧanŧawī's audience is certainly different from our current academic context. Therefore, the change in the ST is unwarranted. However, as the TT audience may experience the linguistic oddity, the TT opted for the shift to "living like queens". As for the daughters' husbands being described as "kings", the

TT opted for "men of great wealth and power". See note 61 below.

[67] The ST literally states "queen under kings" meaning married to kings. However, the literal meaning could not be the one intended since historically, there were no actual kings and/or queens are known to have been in Mecca at the time. The TT goes beyond the letter to reflect the intended message. See also note 58 above.

The St at https://al-maktaba.org/book/31616/76273 says: " فقيل إنه مات بعد ذلك بشهور، وماتت زوجته وأمها والأختان، ولم يبق إلا البنات، فسألت عنهن فوجدتهن قد تزوجن بملوك وأمراء، ". This slight variation "married to Kings and Emirs" seems to be copied from some unidentified source or made up.

[68] The ST does not say the word "daughters". However, this is inferred from the use of the feminine plural after the dual reference "both sisters". The pronoun meaning "their" in Arabic differ in the dual from the plural, hence the addition of the word "daughters' to avoid confusion.

[69] The ST's "her mother" means the daughters' grandmother.

[70] The ST " فَيَأْنَسُونَ بِي " literally means "they find comfort in my presence" or "they like my company". The TT opted for the

associated meaning rather than the literal one. (cf. Dickins, 2017).

[71] In Ibn al-Jawzi's *Al-Muntazim* (v. 11, p. 293), the name is mentioned as "Muħammad ibn Ħayyān al-Bajlī", while the al-Asbahānī's *al-Fawāᶜid*, (p.172) mentions the name as "Muħammad ibn Ħibbān al-ᶜijlī". The difference in Arabic is insignificant in terms of the writing, and most likely this arose from the difficulty in reading the original handwritten manuscripts and deciphering the letters correctly.

[72] The ST in Ibn al-Jawzi's *Al-Muntazim* states " لم يبق منهم أحد ". However, the same meaning is represented differently in the ST above. It literally says "of them, no warner nor bearer of glad tidings is left" which is an expression meaning they all passed away.

[73] Ibn al-Jawzi's *Al-Muntazim* (v. 11, p. 293) states " فبارك الله لهم فيما صارو إليه ورحمة الله عليهم أجمعين ", while his *Sifat al-Safwah* states (398) only " فبارك الله لهم فيما صاروا اليه ".

[74] This last sentence is a clear example of 'compensation in place' as explained by Dickins, 2002. P. 45. He states "Compensation also usually entails change of place, the TT textual effect occurring at a different place, relative to the other features in the TT, from the

corresponding textual effect in the ST.

We shall call this *compensation in place*."

Findings and conclusion

The findings of this research paper are derived from an investigation rooted in specific research questions and methodological approaches as outlined above. The core outcomes of my research shed light on the multifaceted aspects of Arabic-English translation, emphasizing the significance of annotated translation in this context. This paper has addressed various translation strategies and decisions made during the process, evaluated the effectiveness of annotations in tackling linguistic and cultural challenges, and consequently offers insights into the complexities inherent in Arabic-English translation. Through this exploration, the aim has been to contribute to the broader field of Translation Studies by uncovering valuable implications for both theory and practice. Accordingly, the key outcomes of this research may be summed up as follows:

1. The Contribution of Annotated Translation

This study has shown, as evidenced by the annotations in the endnotes, the significant role of annotated translation in enhancing the comprehension and analysis of Arabic-English translations. It emphasizes that translation is not a mere mechanical transfer of words, but

a creative act of cultural and linguistic transformation that bridges the gaps between languages and societies. Annotations serve as indispensable tools that inform translation strategies, linguistic choices, and cultural considerations, thereby augmenting the overall grasp of the translated text. They embody the process that is a delicate balance between preserving the original message and adapting it to the target audience and cultural context, ensuring that the translation process is not just about transferring meaning but about "creating a new work of art that speaks to a new audience."

2. Translation Strategies and Decisions

The research has dealt with the nuanced translation strategies and decisions undertaken during the annotated translation from Arabic into English. It resonates with the understanding that translation is not a solitary task, but a collaborative effort between the translator, the source text, and the target culture. By dissecting the approaches to address linguistic and cultural intricacies, the study offers an in-depth view of the translator's decision-making process, which involves a constant negotiation between the translator's intuition and their analytical skills, as they navigate the complexities of language and culture. This collaborative and dynamic process is crucial for achieving a translation

55

that is not only accurate but also fluently bridges languages and cultures, facilitating communication and understanding across linguistic divides.

3. Effectiveness of Annotations

This research has critically assessed the role of annotations in addressing the linguistic and cultural challenges encountered during the translation process. It highlights how annotations effectively bridge the gaps between the source and target texts, ensuring accuracy and cultural appropriateness in the translation. This aligns with the notion that the translator is not a mere conduit, but an active participant in the translation process, shaping the message and influencing the reader's interpretation. Annotations thus play a pivotal role in making the translation a transformative process, changing the language of the text, but also the way we see ourselves and the world around us, by ensuring that the translation embodies emotions, ideas, and cultural references that shape our worldview and sense of self.

4. Insights into Complexities of Arabic-English Translation

Through the lens of annotated translation, this study provides profound insights into the complexities inherent in Arabic-English translation. It underscores the translator's

role as a cultural ambassador, a bridge-builder, and a storyteller, all at once, as they navigate the intricate web of language and culture. The research deepens our understanding of the Arabic language and culture's challenges, advocating for translations that are not mere linguistic transfers but endeavors that capture the spirit and essence of the source text in a way that resonates with the target audience. These insights are instrumental in shaping best practices in Arabic-English translation, contributing to a global exchange of ideas and knowledge, and highlighting translation's role as "a cultural and social responsibility.

Combining Approaches in Translation

Combining Approaches in Translation: Achieving Quality and Cultural Sensitivity

This study has shown that the integration of various approaches offers a pathway to produce translations of exceptional quality that meet the specific demands and constraints of each translation task. By employing a combination of approaches, translators can navigate the intricacies of language and culture, ensuring a faithful and culturally nuanced rendition. Let us explore two prominent approaches that can be effectively combined to achieve these objectives: functional and cultural translation,

as well as source-oriented and target-oriented translation.

Functional and Cultural Translation: A Harmonious Balance

Functional translation places paramount importance on the communicative function of the text, aiming to convey equivalent meaning and functionality in the target text as found in the source text. By prioritizing clarity and accuracy, functional translation ensures that the core message remains intact. However, a sole reliance on functional translation may overlook the cultural nuances embedded within the source text. Cultural translation, on the other hand, places a spotlight on the disparities between the source and target cultures, striving to convey cultural references, idiomatic expressions, and values that may be obscured in a purely functional translation. Skillful translators strike a harmonious balance between these approaches, utilizing functional translation to faithfully convey the literal meaning of the text, while employing cultural translation to impart the cultural subtleties specific to the source culture.

Source-Oriented and Target-Oriented Translation: Striving for Fidelity and Relevance

Source-oriented translation emphasizes the faithfulness to the source text, seeking to reproduce it as faithfully as possible in the target language. This approach is particularly suited for highly specialized or technical texts where accuracy and precision are paramount. Conversely, target-oriented translation directs its focus towards the target audience and culture, tailoring the translation to be appropriate, engaging, and effective for the intended readership. A translator's skill lies in navigating these approaches adeptly, employing source-oriented translation when preserving the source text's integrity is crucial, and opting for target-oriented translation when the text is intended for a general audience and demands cultural relevance.

The Art of Translation: Analyzing, Adapting, and Combining

The choice of approach or the combination thereof rests on the specific demands and constraints of each translation task. A skilled translator must possess a keen ability to analyze the source text, grasp the cultural and linguistic context, and proficiently apply a range of approaches and techniques. By doing so, translators can produce translations of exceptional quality that maintain fidelity to the source text while effectively resonating with the target audience. Drawing upon their experience, expertise, and comprehensive understanding of any linguistic or cultural disparities between the source and target

languages, translators craft translations that strike a delicate balance between accuracy, cultural sensitivity, and communicative effectiveness.

No Single "Best" Approach: Contextual Considerations

Within the rich landscape of translation research and practice, one may ponder whether there exists a definitive "best" approach. In truth, there is no singular "best" approach to translation, as the effectiveness of an approach is contingent upon various factors. These factors include the nature of the source text, the intended audience, and the purpose of the translation. Different theoretical and practical approaches to translation prove useful in different contexts, and it may be prudent to employ a combination of approaches to yield a translation of utmost quality.

The ultimate aim of any translation endeavor is to faithfully convey the meaning of the source text while considering factors such as the intended audience, purpose, and the translator's own expertise. Linguistic and cultural discrepancies between the source and target languages are also taken into account, ensuring that the translation strikes the ideal balance between faithfulness and relevance.

It is, therefore, undeniable that the art of translation calls for a discerning amalgamation of approaches to achieve high-quality translations that honour both the source text and the target audience. By seamlessly integrating functional and cultural translation, as well as source-oriented and target-oriented translation, translators can navigate the complexities of language and culture to produce translations that are faithful, culturally sensitive, and effective. There is no singular "best" approach in translation, as the choice of approach or combination of approaches depends on the specific demands and constraints of each translation task. A skilled translator's ability to analyze the source text, comprehend the cultural and linguistic context, and apply a range of techniques and approaches is crucial to deliver translations of exceptional quality. By understanding and bridging linguistic and cultural gaps, translators ensure that the meaning and intent of the source text are accurately conveyed while considering the preferences and expectations of the target audience.

The primary objective of the English translation provided in this work is to effectively convey the fundamental message of the source text. To achieve this, a variety of translation approaches have been utilized, including functional translation, cultural

translation, and target-oriented translation, among others as discussed earlier. The translation's endnotes further expound on these approaches, as they are evident in the translation itself. By adopting these diverse approaches, the translation aims to faithfully represent the essence of the original text while ensuring its relevance and coherence in the target language. The comprehensive commentary in the endnotes have shed light on how these translation approaches have been applied and integrated into the final translated version.

Through a paradigm-shifting perspective on translation, translation is portrayed as a cultural and historical artifact deeply influenced by cultural and temporal contexts. The study showcases the complex interplay between narrative, historical reliability, and cultural reception, urging a departure from traditional linguistic analysis towards a holistic view that sees translation as dynamically intertwined with broader socio-cultural narratives.

The authenticity of Abu Ġiyāṯ al-Makkī's narrative is emblematic of the dual role of translation in linguistic transference and cultural transmission. This perspective encourages a rigorous analysis of narrative fidelity, extending discussions in Translation Studies to encompass the intertextual

dynamics that shape narratives, the role of translation in forging cultural memories, and the ethical obligations of translators as protectors of cultural heritage.

Furthermore, the research advocates for a "translation ecology," an ecosystem where varied translation approaches coexist and interact, enriching the translation landscape. This ecological view acknowledges the diversity of translation strategies and highlights translation as an evolving, adaptive process tailored to the specific demands of each communicative act and cultural setting.

Ultimately, this study aims to broaden the scope of Translation Studies, and usher in a new wave of intellectual engagement and scholarly inquiry into the narratives that emerge through translation and to embrace their roles as guardians of a complex web of cultural narratives that span linguistic divides. Concepts like " transcultural translation," "cultural memory translation," and "transgenerational translation echoes," need to be adopted as this research emphasizes the lasting impact of the translation on shaping collective consciousness across generations, positioning it as a pivotal force in cultural negotiation and socio-political discourse.

In conclusion, this investigation into annotated translation from Arabic to English

is hoped to have made a substantial contribution to the field of Translation Studies. Employing a qualitative research framework and adopting a case study methodology, this research has offered profound insights into the intricacies of the translation process, the strategies employed, and the decision-making involved. The aim has been to enhance the reader's comprehension of Arabic-English translation, including its multifaceted challenges. The outcomes of this study bear direct relevance to the advancement of both translation theory and its practical application.

References

Abdul-Raħīm. Ahmed Ali Yalsamān. Diwān al-Sulaymaniyyat: The Poem of Abu ĠiyāĦ al-Makkī. https://www.aldiwan.net/poem104370.html downloaded January 2023.

Afkham Darbandi and Dick Davis (Trans.). (1984). Attar of Nishapur: The Conference of the Birds. London: Penguin Classics.

Akar, Hüseyin and Doğan, Yıldız Burcu. (2018). The Role of Personal Values in Social Entrepreneurship. Universal Journal of Educational Research 6(1): 83-90, 2018 http://www.hrpub.org

al-Asbahānī, Abdul-Wahāb Muhammad ibn Ishāq ibn Yahyā ibn Mandah al-ɛabdī (d. 474). (2002). al-Fawā'id. Taħqīq: Ḱālid Maħmūd Abdus-Samīɛ . Beirut: Dār al-Kutub al-ɛilmiyyah.

al-Barkatī, Muħammad Ɛamīm al-cIħsān al-Mujaddadī. (2003). Al-Taɛrifāt al-fiqhiyyah: Muɛjam yašraħu al-cAlfāž al-Musŧalaħ Ɛalayhā bayna al-fuqahāc wal-cUsūliyyīn wa- Ġhayrihim min Ɛulamāc al-Dīn. Beirut : Dār al-Kutub al-Ɛilmiyyah.

al-Biruni (d. 1048). (2014). The Book of Instruction in the Elements of the Art of Astrology. Benno van Dalen (Ed.). Frankfurt: Institute for the History of Arabic-Islamic Science at the Johann Wolfgang Goethe University.

al-Buḱārī, cAbū Abdullah Muħammad ibn cIsmaɛīl. (2002). Saħīħ Al-Buḱārī. Damascus: Dār ibn KaĦīr.

al-Buḱārī, cAbū Abdullah Muħammad ibn cIsmāɛīl. (2002). Saħīħ Al-Buḱārī. Damascus: Dār ibn KaĦīr.

al-Fayrūzabādī, Majd al-Dīn Muħammad ibn Yaɛqūb. (2005). al-Qāmūs al-muħīŧ. Taħqīq: Maktab Taħqīq al-TurāĦ fī Mucassasat al-Risālah, supervised by Muħammad Nuɛaym al-ɛirqsūsī. 8th Edition. Beirut : Mucassasat al-Risālah lil-Ṭibāɛah wa-al-Našr wa-al-Tawzīɛ.

Algar, H. (1976). Sufi Thought of Khwaja Abdullah Ansari. Lahore: Caravan Books.

al-Ghazali. (2010). The Incoherence of the Philosophers. Michael E. Marmura (Trans.). Provo Utah: Brigham Young University Press.

al-Harawi, Abū Mansūr Muhammad ibn Ahmad ibn al-cAzhari. (2001). Tahżīb al-Luġah. Taħqīq: Muhammad ɛawađ Mirɛib. Beirut: Dār cIħyāc al-TurāĦ.

al-Rāzi, Zayn al-Dīn Abū Abdullāh Muħammad ibn Abū Bakr ibn Abdul-Qādir al-Ħanafī (d. 666 AH). (1999). Muḱtār al-Sīħāħ. Taħqīq : Yūsuf al-Shayḱ Muħammad. 5th Edition. Beirut: al-Maktabah al-ɛasrīyyah-al-Dār al-Namūżajiyyah.

al-Taqiy al-Fāsī, Muhammad ibn Ahmad ibn Ali Taqi-Uddin Abut-Ŧayyib al-Makki al-Ħasani. (1986). Al-ɛiqd al-Ħamīn fī Tārīḱ al-Nalad al-cAmīn. Taħqīq: Muhammad Ħāmid al-Fiqī, Fucād Sayyid. Maħmūd Muhammad al-Ŧanāħī. 3nd Edition. Beirut: Mucassasat Ar-Risālah.

al-Ŧanŧāwī, Ali. (2007). Qasas min at-Tārīḱ. 10th Edition. Jeddah: Dār al-Manārah.

al-Żahabī, Muhammad ibn Ahmad in ɛuĦmān ibn Qaymāz(d. 748AH). (1963). Mīzān al-Iɛtidāl fī Naqd al-Rijāl. Taħqīq: Ali

Muhammad al-Bajāwī. Beirut: Dār al-Maɛrifah.

al-Żahabī. (1990). Tārīḱ al-cIslām wa Wafayāt al-Mašāhīr wal-cɛlām. Taħqīq: ɛumar Abdus-Salām Tadmurī. 2nd Edition. V. 26. Beirut: Dār al-Kitāb al-ɛarabī

al-ɛasqalāni, Ibn Ħajar Abul-Fađl Ahmad ibn Ali ibn Muhammad ibn Ahmad (d. 582 AH). (2002) Lisān al-Mīzān. 1st Edition. Beirut: Maktabat al-Maŧbūɛat al-cIslāmiyyah.

al-ɛasqalāni, Ibn Ħajar Abul-Fađl Ahmad ibn Ali ibn Muhammad ibn Ahmad (d. 582 AH). (2013). Fatħ al-Bārī Bišarħ Saħīħ Al-Buḱārī. Taħqīq: Šuɛayb al-cArnācūŧi and ɛādil Muršid. 1st Edition. Damascus: Dār al-Risālah al-ɛālamiyyah.

Baker, Mona. (1992-2018). In other words. London and New York: Routledge.

Barks, C., & Moyne, J. (1998). Rumi: The Book of Love: Poems of Ecstasy and Longing. Ny: HarperOne.

Berman, Antoine. (1985). Translation and the trials of the foreign. In L. Venuti (Ed.). The Translation Studies Reader (pp. 276-289). London and New York: Routledge.

Brooks, Robert, & Goldstein, Sam. (2004). The Power of Resilience: Achieving Balance, Confidence, and Personal Strength in Your Life. Ny: McGraw Hill Professional.

Butterworth, C. E. (2015). Al-Farabi: The political writings. Ithaca, NY: Cornell University Press.

Davis, D. (2013). The Canticle of the Birds: Illustrated through Persian and Eastern Islamic Art by Farīd-ud-Dīn Attār. Paris: Diane de Selliers.

Dickins, J., Hervey, S., & Higgins, I. (, 2002, 2017). Thinking Arabic Translation: A Course in Translation Method. London and New York: Routledge.

Even-Zohar, I. (1990). Polysystem theory. Poetics Today Journal, 11(1), 9-26. JSTOR.

Fakhry, M. (2002). Al-Farabi, founder of Islamic neoplatonism: His life, works, and influence. Oxford: Oxford University Press.

Gentzler, E. (1993). Contemporary translation theories. London and New York: Routledge.

Gohlman, W. E., & Khalilov, S. (2014). The Life of Ibn Sina: A Critical Edition and Annotated Translation. Albany, NY: State University of New York Press.

Hatim, B. (1997). Communication Across Cultures: Translation Theory and Contrastive Text Linguistics. Exeter: University of Exeter Press.

Hatim, B. (2001). Teaching and Researching Translation. London: Pearson Education Limited.

Hatim, B., & Mason, I. (1990). Discourse and the Translator. London: Longman Group UK Limited.

Hatim, B., & Mason, I. (1997). The Translator as Communicator. London and New York: Routledge.

Hatim, B., & Munday, J. (2020). Translation: An Advanced Resource Book. London and New York: Routledge.

Ibn al-Athīr, Abul-Ħasan. (d. 1233 CE). (1995). al-Kāmil fit-Tārīḱ. Taħqīq: Abul-Fidāc Abdullah al-Qāđī. Beirut: Dār al-Kutub al-ɛilmiyyah.

Ibn al-Jawzī, Abul-Faraj (d. 597AH). (1995). Al-Muntażim fī Tārīḱ al-Mulūk wal-cumam. Taħqīq: ɛaŧā, Muħammad and ɛaŧā Mustafā. 2nd Edition. Beirut: Dār al-Kutub al-ɛilmiyyah.

Ibn al-Jawzī, Abul-Faraj (d. 597AH). (2012). Sifat al-Safwah. Taħqīq: Ħarŧūsī, K. Beirut: Dār al-Kitāb al-ɛarabī.

Ibn Mažūr, Abūl-Fađl Jamāl al-Dīn Muħammad ibn Mukarram al-Ifrīqī al-Mişrī (d. 711 AH). (1999). Lisān al-Ɛarab. 3rd Edition. Beirut : Dār Iħyāc al-Turāħ al-Ɛarabī.

Ibn Mažūr, Jamāl al-Dīn Muħammad ibn Makram (d. 1311CE). (1999). Lisān al-ɛarab. 3rd Edition. Beirut: Dār cIħyāc al-Turāth al-ɛarabī.

Ibn Nujaym al-Misrī, Zayn al-Dīn ibn Ibrāhīm ibn Muħammad (d. 970 AH). (1997). al-Baħr al-Rāciq Šarħ Kanz al-daqāciq. 1st Edition. Beirut: Dār al-Kutub al-Ɛilmiyyah.

Ibn Sina. (1999). The Canon of Medicine. Laleh Bakhtiar (Trans.). Great Books of the Islamic World Series. Chicago: Kazi Publications.

61

Kennedy, H. (2004). The Court of the Caliphs: When Baghdad Ruled the Muslim World. London: Weidenfeld & Nicolson.

Khayyam, O. (2009). The Rubaiyat of Omar Khayyam. Mineola, New York: Dover Publications.

Khwaja Abdullah Ansari. (2014). The Invocation of the Name of Allah. Translated by William C. Chittick. Louisville, Kentucky: Fons Vitae.

Lamb, H. (1995). Omar Khayyam: A Life. London: Tauris Parke Paperbacks.

Lefevere, A. (1992). Translation, rewriting, and the manipulation of literary fame. London and New York: Routledge.

Mason, I. (1994). Discourse and the Translator. London and New York: Palgrave Macmillan.

Mason, I. (1995). On Translating Arabic. Bristol: Multilingual Matters.

Mason, I. (Ed.). (2000). A Translation Studies Reader. London and New York: Routledge.

Muslim, Abul-Ħusayn Muslim ibn al-Ħajjāj al-Quŝayri al-Naysābi (d. 261 AH). (2006). Saħīħ Muslim. (1426 AH). Riyadh: Dār Ŧaybah.

Muslim, Abūl-Ħusayn Muslim ibn al-Ħajjāj al-Qushayrī al-Naysābūrī. (2006). Saħīħ Muslim. al-Riyāđ: Dār Ŧaybah.

Muɛjam al-Musŧalaħāt al-Šarɛīyyah. https://islamic-content.com/dictionary/word/12355

Nabokov, V. (1964). On Translating Eugene Onegin. In L. Venuti (Ed.), The Translation Studies Reader (pp. 35-44). London and New York: Routledge.

Nabokov, V., Bowers, F., & Updike, J. (2002). Lectures on literature. Boston: Mariner Books.

Nabokov, Vladimir. (1941). "The Art of Translation". The New Republic. Downloaded in January 2023, https://newrepublic.com/article/62610/the-art-translation

Newmark, P. (1981). Approaches to translation. Oxford: Pergamon Press.

Newmark, P. (1988). A textbook of translation. New Jersey: Prentice Hall.

Newmark, P. (1991). About translation. Bristol: Multilingual Matters.

Newmark, P. (1998). More paragraphs on translation. Bristol: Multilingual Matters.

Nezami Ganjavi. (1997). Leyli and Majnun. Roderick J. T. French (Trans.). Delhi: Omega Publications.

Nezami Ganjavi. (2016). Khosrow and Shirin. Julie Scott Meisami (Trans.). Oxford: Oxford University Press.

Nida, E. (1964). Towards a science of translating: With Special Reference to Principles and Procedures Involved in Bible Translating. Leiden: Brill.

Nord, C. (1997). Translating as a Purposeful Activity: Functionalist Approaches Explained. Manchester: Manchester University Press.

Peck, M. S. (1978). The Road Less Traveled. New York: Simon & Schuster.

Pym, A. (2010). Exploring Translation Theories. London & New York: Routledge.

Reiss, Katharina, and Vermeer, Hans J. (2013). Towards a General Theory of Translational Action Skopos Theory Explained. London & New York: Routledge.

Rumi. (1995). The Essential Rumi. Translated by Coleman Barks. San Francisco: HarperOne.

Saadi Shirazi. (1991). The Gulistan. Translated by Reza Arasteh. Washington, D.C.: Mage Publishers.

Sabŧ ibn al-Jawzī, Šamsud-Dīn Abul-Mužaffar Yūsuf ibn Qazcuġli (d. 1256). (2013). Mircātu-Zzamān fī Tawārīķ al-cAɛyān. Taħqīq: Muhammad Barakāt, Kāmil al-Ḱarrāŧ, ɛammār Riħāwi, Muhammad Riđwān ɛirqsūsi, cAnwar Ŧālib, Fādi al-Maġrabi, Riđwān Māmū, Muhammad Muɛtaz, Karīmud-Dīn, Zāhir Isħāq, Muhammad cAnas al-Ḱun, and Ibrāhīm Az-Zaybaq. Beirut: Dār al-Risālah al-ɛālamiyyah.

Said, H. M. (1984). Al-Biruni: His times, life and works. Lahore: Institute of Islamic Culture.

Saɛdī, Abu Jayb. (1988). Al-Qamūs al-Fiqhi, Luġatan waŧilāhan. Damascus: Dār al-Fikr.

Schäffner, C. (1998). Skopos theory: An overview. In L. Venuti (Ed.), The Translation Studies Reader (pp. 243-256). London & New York: Routledge.

Schäffner, C. (2004). Translation and Norms. London & New York: Routledge.

Shirazi, S. (2018). The Bustan of Sadi. A. Hart Edwards (Trans.). Franklin Classics.

Taklah, Muhammad Ziyād Umar (ed.). (2001). Jamharat al-cAjzāc al-ĦadīЋiyyah. 1st Edition. Riyādh: Maktabat al-ɛubaykān.

Taylor, R. C. (2000). Al-Ghazali, Averroes and the interpretation of the Qur'an: Common sense and philosophy in Islam. Ashgate.

Toury, G. (1995). Descriptive translation studies and beyond. Amsterdam: John Benjamins Publishing.

Venuti, L. (1995). The translator's invisibility: A history of translation. London & New York: Routledge.

Website: https://al-maktaba.org/book/31616/76273#p23

Witvliet, C. V. O., & Bauer, J. J. (2005). The joys of giving and receiving: Costs, benefits, and the role of empathic gratitude in eliciting generosity. In R. A. Emmons & M. E. McCullough (Eds.), The Psychology of Gratitude (pp. 145-165). Oxford: Oxford University Press.

Appendix I

رموز الليثي لكتابة الحروف العربية صوتياً Al-Laithy's Transliteration System For the Transcription of Arabic sounds							
ء	c postscript	د	d	ط	Ŧ ŧ	م	m
ا	a	ذ	Ż ż	ظ	Ž ž	ن	n
ب	b	ر	r	ع	ɛ	ه	h
ت	t	ز	z	غ	Ġ ġ	و	w
ث	Ћ	س	s	ف	f	ي	y
ج	J	ش	Š š	ق	q	ـَ	a
ح	Ħ ħ	ص	s̲	ك	k	ـِ	i
خ	Ḱ ḱ	ض	Đ đ	ل	l	ـُ	o
ج الجيم المصرية غير المعطشة		g					
للمد بالفتح ā		للمد بالكسر ī		للمد بالضم ō			

© Ahmed Allaithy

Appendix II

Al-Asbahānī. (2002). *Al-Fawāʿid.* V. 2, P. 169.

٣٣ – [٤٣٩] حديث الهميان

من حديث أبى جعفر محمد بن جرير الطبرى

[٤٤٠] بسم الله الرحمن الرحيم

١٧٢٥ – أخبرنا أبو العباس أحمد بن محمـد بـن أبـى بكـر الواسطى العـالم، أنبأنـا المسند صدر الدين محمد بن محمد بن إبراهيم الميدومى، أنبأنا أبو الفرج عبد اللطيـف بـن عبد المنعم الحرانى، إجازة، وأنبأنا أبو الفرج عبد الرحمن بن على بن الجـوزى، إجـازة، حدثنا أبو الفضل محمد بن ناصر بن محمد السلامى، أنبأنا جمال الإسلام أبـو محمـد رزق الله بن عبد الوهاب التميمى الواعظ، فيما أذن لى فى روايته عنـه، وكتبتـه مـن نسـخة الشيخ أبى الحسن البراذانى، وفيها سماعه، حدثنا أبو الحسن أحمد بـن علـى قـراءة عليـه فى شهر ربيع الآخر سنة (٤١٧)، حدثنا أبو على أحمد بـن إبراهيـم بـن شـاذان البـزار، حدثنا أبو حازم المعلى بن سعيد[(١)] البغدادى البزاز، بمصر سنة ست وأربعـين وثلاثمائة، سمعت أبا جعفر محمد، كنت بمكة فى سـنة أربعـين ومـائتين، فرأيـت خراسـانيًا ينـادى معاشر الحاج من وجد هميانًا فيه ألف دينار يرده علىّ أضعف الله له الثواب، فقـام إليـه شيخ من أهل مكة، من موالى جعفر بن محمد، فقال: يا خراسانى بلدنا فقير أهله شـديد حاله، أيامه معدودة، ومواشيه منتظرة لعله يقع بيد رجل مؤمن يرغب فيما تبد له حـلالاً يأخذها ويرده عليك، [٤٤١] قال الخراسانى: يا أبا وكم يريد؟ قال: العشر مائة دينار، قال: يا أبا لا تفعل ولكنا نحيله على الله، عز وجل، قال: وافترقا، قـال محمـد بـن جريـر الطبرى: فوقع لى أن الشيخ صاحب القريحة الواحد للهميان، فاتبعته، وكان كما ظننـت فنزل إلى دار مشتغلة خلقة الباب، والمدخل، فسمعته يقول: يا لبابة، قـالت: لبيـك أبـو غياث.

قال: وجدت صاحب الهميان ينادى عليه مطلقًا، فقلت لـه: قيـده بـأن تجعـل لواحـده شيئًا، فقال: كم؟ فقلت: عشره، فقال: لا، ولكنا نحيله على الله، عز وجل، فأىُّ شـىء نعمل، ولابد لى من رده؟ قال: فقالت له لبابة: نقاسى الفقـر معـك منـذ خمسـين سنة،

Appendix III

Similarities and differences between the references reporting the story

صفة الصفوة لابن الجوزي تحقيق خالد طرطوسي - ومرآة الزمان لسبط ابن الجوزي لعدد من المحققين	جمهرة الأجزاء الحديثية متن	التقي الفاسي العقد الثمين في تاريخ البلد الأمين	جمهرة الأجزاء الحديثية مقدمة محمد زياد بن عمر تكلة	المنتظم لابن الجوزي تحقيق محمد ومصطفى عبد القادر عطا	الفوائد لابن منده الأصبهاني (توفي 475 هـ) تحقيق خلاف محمود عبد السميع
قال أبو جعفر محمدُ بن جرير الطبريّ	سمعت أبا جعفر محمد بن جرير الطبريّ	سمعت أبا جعفر محمد بن جرير الطبري	سمعت أبا جعفر محمدُ بن جرير الطبريّ	سمعت أبا جعفر محمدُ بن جرير الطبريّ	سمعت أبا جعفر محمدُ
	أبو حازم المعلى بن سعيد البغدادي	حدثنا أبو حازم المعلى بن سعيد البغدادى	قال تكلة راوي القصة عن الطبري: المعلى بن سعيد التنوخى	أبو حازم المعلى بن سعيد	أبو حازم المعلى بن سعيد
	أبو بكر أحمد بن إبراهيم بن شاذان البزاز	أخبرنا أبو بكر أحمد بن إبراهيم بن شاذان	أبو بكر أحمد بن إبراهيم بن شاذان البزاز بسنده	أبو بكر أحمد بن إبراهيم بن شاذان	أبو علي أحمد بن إبراهيم بن شاذان البزار
	أبو الحسن أحمد بن علي البادا	أخبرنا أبو إسحاق إبراهيم بن عمر البرمكى، وأبو القاسم على بن المحسن التنوخى، وأبو الفتح عبد الكريم بن محمد المحاملى	عبد الكريم المحاملي	أبو الحسن ابن علي بن أحمد بن الباد	أبو الحسن أحمد بن علي
جمال الإسلام أبو محمد رزق الله بن عبد الوهاب التميمي الواعظ فيما أذن له في روايته عنه وفيها سماعه	أخبرنا المبارك بن عبد الجبار	أبو يعقوب يوسف بن هبة الله بن محمود بن الطفيل الدمشقي الصوفي		رزق الله بن عبد الوهاب	جمال الإسلام أبو محمد رزق الله بن عبد الوهاب التميمي الواعظ فيما أذن له في روايته عنه
أبو الفضل محمد بن ناصر بن محمد السلامي، وكتبته من نسخة الشيخ أبي الحسن البراذاني	أخبرنا أحمد بن المقرب	قال تكلة في المقدمة: وقفت على القصة بتمامها في مسموعات المدارس لابن طولون (1/45)		محمد بن عبد الباقي بن أحمد بن سليمان	أبو الفضل محمد بن ناصر بن محمد السلامي، وكتبته من نسخة الشيخ أبي الحسن البرذاني وفيها سماعه
عبد الرحمن بن علي بن الجوزي	عن الأنجب بن محمد الحمامى			عبد الرحمن بن علي بن الجوزي	أبو الفرج عبد الرحمن بن علي بن الجوزي
	أبو الفرج عبد اللطيف بن عبد المنعم الحراني	أن أبا العباس أحمد بن أبى طالب الحجار أخبره إجازة إن لم يكن سماعا،			أبو الفرج عبد اللطيف بن عبد المنعم الحراني
	المسند صدر الدين محمد بن محمد بن إبراهيم الميدومي	أخبرنا بها عبد الله بن محمد بن أحمد بن عبد الله المقدسى، بقراءتى عليه بسفح قاسيون			المسند صدر الدين محمد بن محمد بن إبراهيم الميدومي
أبو العباس بن أحمد بن محمد بن اي بكر الواسطي	التقي الفاسي، محمد بن أحمد بن علي، تقي الدين، أبو الطيب المكي الحسني.	قال تكلة النسخة المعتمدة مصورة من دار الكتب المصرية ضمن المجموع 1558 وقال تكلة إن علي طنطاوي اطّلع على نسخة دمشقية			أبو العباس بن أحمد بن محمد بن اي بكر الواسطي

The Abbasid Translation Movement: A Circuit-of-Culture Assessment

Said Faiq and Reema Saffarini
American University of Sharjah, UAE

Abstract

Deploying the concept of the 'circuit of culture,' this contribution assesses the state and status of translation in the transfer of knowledge into Arabic during the Abbasid empire or what is historically labelled as the golden age of Islam (8-13 centuries CE). With its moments of representation, identity, production, consumption and regulation, the circuit of culture provides a useful analytical tool to frame this movement of medieval Arabic translation and how it served to accommodate foreign cultures into Arabic, until then a predominantly literary language of limited geopolitical influence. By examining this translation movement and the renaissance it helped sustain and empower, it becomes possible to account for the scope and discourse of the culture within which it evolved.

Keywords: Abbasid, Translation, Movement, Circuit of Culture, Knowledge transfer

Short Bios:

Said Faiq, FRSA, is a professor of intercultural studies and translation at the American University of Sharjah (UAE). Prior to this, he worked in Africa, the Middle East and the United Kingdom. He is a teacher and researcher of inter/ cultural studies. His research sits at the interface of intercultural communication, media and representation, translation/interpreting, English and linguistics, and innovation/entrepreneurship.

Reema Saffarini is a writer and translator. She has worked in media and translation (Arabic/English), public relations and journalism and for refugee affairs with the United Nations (Lebanon, Syria, Jordan, Sudan, and South Sudan). She holds a Bachelor of Arts in Mass Communication (with a concentration in print journalism) and a Master of Arts in Translation and Interpreting both from the American University of Sharjah (UAE), and a Master of Arts in Middle East Politics Studies from the University of Exeter (UK). She believes in making a difference and loves telling stories.

The Abbasid Translation Movement: A Circuit-of-Culture Assessment

Said Faiq and Reema Saffarini

American University of Sharjah

1. Introduction

Shortly after the establishment of the Islamic polity in the seventh century, the Arabs recognized the significance of translation in spreading their new religion and bolstering their emerging society (Ummah). Subsequent rulers integrated translation into the government's activities, assigning it generous funding and creating institutions for this purpose. Translation from various languages into Arabic gained momentum in the early eighth century, coinciding with the widespread production of paper, and reached its zenith during the ninth and tenth centuries (Adamson, 2018). The actual shift towards a sustained and organized transfer of knowledge took place during the rule of the Abbasid caliphate, which fueled interest in translation and scholarship, particularly in Baghdad, Iraq, its capital city.

From the outset, the Abbasid translation movement served a higher purpose; translated texts were often used to expand intellectual horizons. By assimilating knowledge of other cultures, Abbasid translators played a pivotal role in shaping a distinctive Arab/Islamic cultural identity. These translators were not only educators within their community but also promoters of the intellectual heritage of other cultures. Their work was highly esteemed across the Ummah, serving as a catalyst for native scholarship and the creation of uniquely Arab/Islamic works, laying the foundations for an enduring culture, which lasted for centuries. The Abbasid translation movement was a dynamic and evolving process, influenced by a combination of historical, political, cultural, and intellectual factors. It represented a remarkable chapter in human history, demonstrating the power of cross-cultural exchange and the enduring importance of preserving and transmitting knowledge across linguistic and cultural divides (Saliba, 2011). Baghdad and other cities across the Abbasid caliphate were centres of excellence for scholarship and learning that extended to three continents, at a time when Europe, for example, was still going through the Middle Ages after the fall of the Roman Empire

Within this context, this contribution applies the circuit-of-culture concept to the Abbasid translation movement with the aim of understanding its dynamics as a particular

cultural phenomenon. With its five moments of representation, identity, production, consumption, and regulation, the circuit of culture provides a useful analytical tool to explore this specific moment in the historiography of translation. The Abbasid translation movement provided a unique example of a sustained period of knowledge transfer and scholarship in Arabic, turning this once marginal and almost exclusively literary language into a global vehicle of knowledge.

Naturally, any historical phenomenon or movement tends to have both positive and negative ramifications for its immediate cultural context and, often, neighbouring regions and farther afield. The Abbasid translation movement is certainly no historical exception, but its overwhelmingly splendid positive effects on Abbasid caliphate and the world at large, renders discussing its possible negative aspects rather inappropriate for the stated primary purpose of this article. Certainly, exploring negative ramifications of this movement on the Abbasid caliphate or other regions is a valid and important exercise, but perhaps this is a project for further research and investigation. It is nonetheless a limitation here.

2. The cultural circuit of the Abbasid translation movement

The concept of the circuit of culture was developed by a group of scholars associated with the Birmingham School of Cultural Studies (UK), with Stuart Hall as the widely recognized figure for his contributions to cultural studies and for his primary role in developing this framework. The circuit has been influential in the wider field of cultural studies, offering a holistic approach to analyzing and understanding the complex interplay of cultural phenomena. Since its early development in the 1970s, the circuit was most prominent in the 1980s and 1990s when cultural studies as a field of study gained significant recognition and momentum. Since then, it has continued to influence the study of culture and related fields, with scholars and researchers employing it as a valuable tool for exploring the dynamics of culture, particularly in a constantly evolving globalized world (Leve, 2012).

With its five nodes or moments of representation, identity, production, consumption, and regulation (figure 1), the circuit of culture is intended to examine how meanings are constructed, diffused, and exchanged within and across cultures.

68
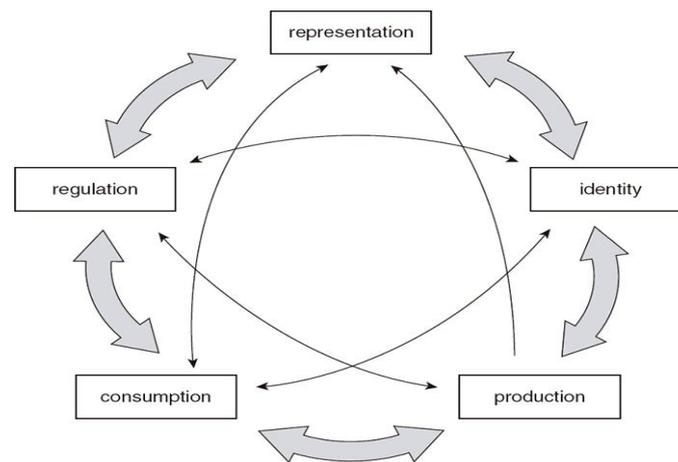
Figure 1: Moments of the circuit of culture (from Jones and Holmes, 2011)

Although the figure depicts the circuit segmented into these five moments, "in the real world they continually overlap and intertwine in complex and contingent ways" (du Gay et al., 1997, p. 4). As such and regardless of which moment one chooses to commence, a full analysis is not fully completed until all the five moments are examined. The circuit is a dynamic model in which each of the five moments interacts with and influences the others. It is not a linear process; rather, the circuit is a continuous cycle where changes in one moment affect the others. Therefore, each moment requires and relies on the other moments to establish fully an effective cultural meaning of an event or a mere artifact (du Gay et al., (1997). When examining cultural phenomena, the circuit of culture "valorizes the relationship between meaning and culture through its five constitutive moments: representation, regulation, identity, production and consumption. Collectively, each moment forms part of a dynamic, non-linear circuit that emphasizes process rather than relational results" (Al-Kandari and Gaither, 2011, p. 267).

Since it plays a vital role in circulating meanings across cultures, translation is a natural site for the application of the circuit of culture. As a central medium for the production and circulation of meanings, translation naturally raises the following questions, which can be effectively addressed by the five moments of the circuit of culture:

How is meaning actually produced? Which meanings are shared within society, and by which groups? What other, counter meanings are circulating? What meanings are contested? How does the struggle between different sets of meanings reflect the play of power and the

resistance to power in society? (du Gay et al., 1997, p. 12)

Stuart Hall (1997) believes the framework demonstrates the bridges that can be built between knowledge and power, and the critical–cultural notion of ideology (Grossberg, 1986). The circuit is applicable to a wide range of cultural products, including translations, to understand how they are created, disseminated, consumed, and how they contribute to the construction of identity (Leve, 2012).

Translation is a prime site for the application of the circuit of culture and its five elements. It involves the communication of information produced in a particular linguistic and cultural context to another. This communication is axiomatically expected to add to or challenge an existing body of knowledge or generate a new one for the target constituents. This nexus of information, communication and knowledge makes translation a cultural act *par excellence*. As such, translation is process, product and reception (Lefevere, 1992). If, for example, the strategy of domestication is applied (process), then the outcome (product) will be a domesticated translation that triggers a reception that will likewise be affected accordingly (domestication effects). So, central to translation is the intricate interface between culture and language whereby the latter is deployed to represent the former, and where the "notion of language and culture represents the communities and institutions which house and frame …. the construction of identity and … the social and cultural contexts where identity is profiled" (Kiely & Rea-Dickens 2006, 1).

The interface between language and culture (=translation) immediately evokes issues of representation and identity and how these are produced, consumed and regulated. Literal, free, dynamic, communicative, pragmatic, adequate, domestication, and the many other strategies of translation (processes = products = reception) all point to an inherently cultural activity whereby meanings are "rarely exclusively dominated by one process" (Champ & Brooks, 2010, p. 576). It may then be safe to posit that through its five moments of representation, identity, production, consumption and regulation, the circuit of culture provides a heuristic analytical framework capable of exploring the complexities of translation. As Mora, Noia & Turrini (2019, p. 68) appropriately argue, the merit and effectiveness of the circuit of culture lie in the fact that it provides "an articulated analytic scheme of the processes through which practices are connected" — practices such as translation.

The Abbasid translation movement can be analyzed using the circuit of culture to

explore how it influenced the representation of knowledge, contributed to the formation of an Arab-Islamic identity, shaped the various processes of production and consumption of imported and native knowledge, and how it was regulated. To understand its cultural and intellectual significance, the following is an attempt at understanding the Abbasid translation movement in terms of the five moments of the circuit of culture. The five moments of the circuit of culture are so intertwined that discussing one immediately conjures up another.

Representation

This moment of the circuit of culture refers to the creation of cultural products, texts, or artifacts. It includes the production of various forms of media, such as movies, music, art, literature, translations, and more. Representation involves choices about what to include, exclude, emphasize, or downplay in these cultural products (Hall, 1996). It is the discursive process by which cultural meaning is generated and given shape, since users (humans) bestow meanings on entities (things, objects, humans, etc) through the way they represent them (Hall, 1997).

The moment of representation stands-for the ways users construct meanings through the production of texts, images, and other symbols about one's identity, of others, and about the world and its events.

Representation involves the selection, organization and presentation of information (ideas and images), including translations, for different audiences. As Fiske (2011) argues, in intercultural encounters, representation is animated by power dynamics as it influences how certain groups or ideas are shaped and portrayed. In an intricate interplay, representation brings language, images and signs to create meaning. In the case of Arab culture, the "centrality of Arabic language and religion are deeply ingrained in [representation]" (Al-Kandari and Gaither, 2011, p. 270).

The aim of the Abbasid translation movement was to translate Greek, Persian, Indian, and other texts into Arabic. The translated texts played a crucial role in representing different cultures, knowledge systems, and ideas, and contributed to the formation of an Arab-Islamic intellectual identity (Saliba, 2011). The majority of translations were sourced directly from Greek originals or via Syriac or Pahlavi intermediaries (Wells, 2006; O'Leary, 2001). The Abbasid translation movement influenced the perception and interpretation of foreign knowledge and helped in shaping the worldview of the Abbasid society.

Translations, text annotations and commentaries as well as native texts by figures such as Al-Kindi, Al-Farabi, and Ibn Sina

71

(Avicenna), Hunayn ibn Ishaq, Thabit ibn Qurra, and many others played a crucial role in representing translated knowledge to Abbasid society. Translated works on mathematics, logic, medicine, philosophy, and other fields all contributed to the transmission of this body of knowledge and represented them through the Arabic language in a way that aligned them with the receiving audience. Abbasid translators managed to produce representations of Galen, Aristotle, Euclid, and other masters to the Abbasid Ummah (Khalidi and Dajani, 2015). Although these representations were mediated in Arabic within an Islamic context, they nonetheless preserved and conveyed knowledge to a wider audience in the Abbasid caliphate and to the rest of the world then.

Identity

Once cultural products are created, they are circulated in society. At this stage, audiences and consumers engage with these products and make sense of (interpret) them. These interpretations can influence people's sense of identity as they relate to the cultural artifacts. Cultural products often shape and reflect individual and collective identities. Identities are meanings given to a particular object or group through the processes of production and consumption (Woodward, 1997). The moment of identity refers to the collective ways in which individuals and groups perceive themselves vis-à-vis their broader cultural contexts and other individuals or groups they deem similar or different (Leve, 2012).

The Abbasid translation movement served as a crucible for the synthesis of diverse cultural and intellectual traditions. Persian, Indian, Greek, and other knowledge systems converged in the Ummah. This multicultural exchange not only produced a rich tapestry of intellectual thought but also promoted tolerance and mutual understanding. It also encouraged critical thinking and debate and created a dynamic era of intellectual exploration triggered by translations. It involved the creation of an Arab-Islamic identity that was enriched by the knowledge and cultural traditions of other civilizations. This process contributed to the development of a cosmopolitan identity among Abbasid scholars and intellectuals, who were integral to this identity formation as they mediated between different cultures and knowledge systems. What makes the question of identity in the Abbasid caliphate interesting to study is the variety of ethnicities, cultures, languages and religions that came to live within its borders? The population of the caliphate (including translators and scholars) hailed from Arab, Persian, Turks, Nestorian, Christian, Muslim, Jewish and Zoroastrian communities, among other racial stocks

72

(Saliba, 2011). Abbasid translators were accorded a unique and special identity that was worthy of special treatment. This esteem was evident in the remunerations (salaries) they received in gold. Using 2022 gold prices, Mdallel (2022, p. 23) provides this stunning calculation of what (most likely some) Abbasid translators received: "If we convert this [2125 grams … of gold] to present-day values … it equates to a monthly salary of 132,467 USD – a sum that no modern translator could even dream of."

Ibn al-Nadim also documented in his *al-Fihrist* remunerations translators received (987, p. 340) noted:

قال أبو سليمان المنطقي السجستاني إن بني المنجم كانوا يرزقون جماعة من النقلة منهم حنين بن إسحق، وحبيش بن الحسن، وثابت بن قرة، وغيرهم، في الشهر نحو خمسمائة دينار للنقل والملازمة.

Lit. Abu Suleiman al-Mantiqi al-Sijistani said that the Banu al-Munajim [A Persian family of intellectuals said to be connected to the Abbasid caliphs in third and ninth centuries (Banu al-Munajim, 1988)] used to give a group of scribes (translators), including Hunayn ibn Ishaq, Hubaysh ibn al-Hasan, Thabit ibn Qurra, and others, about 500 dinars a month for scribing (translating) and keeping.

The Abbasid society saw itself as a conduit for importing; integrating and expanding upon the knowledge of various civilizations to shape a multicultural identity for itself within an Islamic context that simultaneously transcended to a broader context of world history and learning (Majeed, 2006). Translations by translators-cum-scholars like Hunayn ibn Ishaq, Al-Kindi, Ibn Sina (Avicenna), Ibn Rushd (Averroes) of numerous Greek, Persian, and Indian works in medicine, philosophy, logic, and other disciplines, plus their own works produced in Arabic, all contributed to the development of an Arab-Islamic identity. They aligned foreign knowledge with Islamic thought to create an intellectual identity that blended various cultural traditions. Integrating knowledge from Greek, Persian, and Indian sources, Ibn Sina (Avicenna), for example, produced his *Canon of Medicine* that established an Islamic medical tradition, which held sway for centuries across the Muslim world and beyond. This happened mostly due to translation being carried out "with rigorous scholarly methodology and strict philological exactitude - by the famous Hunayn ibn-Ishaq and his associates - on the basis of a sustained program that spanned generations and which reflects, in the final analysis, a social attitude

and the public culture of early 'Abbasid society" (Gutas, 1998, p. 2).

By making Greek, Persian and Indian texts accessible to scholars, practitioners, students, and the public at large, the Abbasid translation movement contributed to the development of an identity that integrated elements from different cultures and promoted the idea of a universal knowledge system (Saliba, 2011). As such, it had a lasting impact on the identities of many branches of human knowledge for centuries. Although the key players of the Abbasid translators-cum-scholars, such as Hunayn ibn Ishaq, Al-Farabi, and Ibn Sina (Avicenna) hailed from diverse cultural backgrounds (identities), they played pivotal roles as intermediaries who shaped the identity of the Abbasid caliphate. From multicultural and multilingual backgrounds, this Ummah managed to carve up a uniquely Abbasid identity with translation as its prime animator. It is a (glorious) identity that Arabs and Muslims have been trying to reawaken ever since the collapse of the Abbasid caliphate (Hawa, 2017).

The adoption of the Arabic language as the medium of intellectual discourse is an integral facet of this cosmopolitan Arabic-Islamic identity. This is exemplified by the considerable importance accorded to the language by intellectuals, like al-Jahiz, as evident in his extensive body of work, and

often to almost culturally centrist views. In his book a*l-Bayan wa al-Tabyin*, he writes (1926, p.110):

ونحن لا نستطيع أن نعلم أن الرسائل التي في أيدي الناس للفرس أنها صحيحة غير مصنوعة، وقديمة غير مولدة، إذا كان ابن المقفع، وسهل بن هارون، وابي عبيد الله، وعبد الحميد، وغيلان، وفلان وفلان لا يستطيعون أن يولدوا مثل تلك الرسائل، ويصيغوا مثل تلك السير. وأخرى أنك متى أخذت بيد الشعوبي فأدخلته بلاد الأعراب الخُلّص، ومعدن الفصاحة التامة، ووقفته على شاعر مفلق، أو خطيب مِصقع، علم أن الذي قلت هو الحق.... فهذا فرق ما بيننا وبينهم فتفهم عني فهمك الله ما أنا قائل.

Lit. The authenticity of Persian translations, however, is questioned, as the true origins and antiquity of the manuscripts remain uncertain. Who is to say that Ibn al-Muqaffa', Sahl ibn Harun, Abi Ubayd Allah, Abdul Hamid, and Ghaylan did not write these words and narratives. If a Shu'ui [one who opposed the privilege accorded to Arabs in the Muslim Ummah then] was placed in the heart of the Bedouin lands, a crucible of flourishing eloquence, facing a gifted poet or orator, the truth of these assertions would become

apparent. This is the fundamental distinction between them, so understand and us, may God give you wisdom, what I am saying.

Although, this quote from al-Jahiz indicates the existence of ethnic and cultural sensitives in the Abbasid caliphate (Savant, 2016), it, more importantly, points to the level of Arabic proficiency the translators had reached that their translations were almost like originals.

Production

The production stage of the circuit of culture involves the various processes, institutions, and practices that create cultural products that realize particular representations. According to Hesmondhalgh (2007) and du Gay et al. (1997), production stands-for the ways that result in the creation and diffusion of cultural products, including translations. It involves the tasks and activities carried out by all agents involved in producing cultural products, such as translators, authors, artists, designers, and other producers of culture. Production is affected by many factors, including economic, political, and social structures.

During the Abbasid translation movement, the various patrons were not only interested in "transmitted knowledge" (Gutas, 1998, p. 125), but most importantly in its by-product, i.e., subsequent original research output (native knowledge produced

in Arabic). The movement was not short of patrons from diverse ethnic and religious groups. Patrons included the Abbasid caliphs, their families, state and military officials, other families, and even women of the court, reflecting thus the "cultural attitudes of the learned elite" during the Abbasid caliphate (Gutas, 1998, p. 127). Production of knowledge, including translations that triggered native works, included countless texts from Greek, Roman, Indian, Persian, and other ancient cultures (Saliba, 2011). This act of preservation ensured the survival of numerous scientific, philosophical, and literary works that might have otherwise been lost to history. The production of translations formed the foundation for the development of knowledge in various fields in the Muslim world and elsewhere.

The translation movement had a profound impact on boosting the production of research and innovation and laid the groundwork for significant advances in fields such as mathematics, astronomy, medicine, and philosophy. Building on translated works by figures such as Aristotle, Plato, Plotinus, Ptolemy, and others, translators-cum-scholars like Al-Kindi, Al-Razi, and Ibn Sina (Avicenna) produced works in Arabic that expanded the frontiers of human intellectual understanding and curiosity (Baker, 2001).

75

The translation of Ptolemy's *Almagest* is a case in point. Considered a defining work on astronomical theory, the book was translated in the House of Wisdom and was later used by al-Khwarizmi in his work *Surat al-ArD* (The Image of the Earth). Ibn Nadim documented this in his a*l-Fihrist* (987, p. 374):

هذا الكتاب ثلاث عشرة مقالة وأول من عني بتفسيره واخراجه إلى العربية يحيى بن خالد بن برمك ففسره له جماعة فلم يتقنوه ولم يرض ذلك فندب لتفسيره أبا حسان وسلم صاحب بيت الحكمة فأتقناه واجتهدا في تصحيحه بعد أن أحضرا النقلة الموجودين فاختبرا نقلهم وأخذا بأفصحه وأصحه وقد قيل ان الحجاج بن مطر نقله أيضا....

(it. This book is in 13 articles. The first to be interested in interpreting and translating it into Arabic was Yahya bin Khalid bin Barmak. A group interpreted it for him, but they did not master it and he was not satisfied with that. Therefore, he entrusted Abu Hassan and Salam of the House of Wisdom to interpret it. Therefore, they perfected its interpretation and worked hard to correct it after they brought in the available translators and they tested their transmission. They applied the most eloquent and correct interpretation. It is said that al-Hajjaj bin Matar also translated it.

Al-Kindi was also one of the important producers of knowledge during the Abbasid era. Ibn Nadim lists 231 books of him in the fields of philosophy, logic, mathematics, music, astronomy, and optics, engineering, medicine, dialectic, psychology, policy and more (987, pp. 358-365). A contemporary of al Kindi's was Qusta bin Luqa al-Baalbaki, who was not only a translator who helped translate Greek knowledge into Arabic, but also a philosopher and mathematician. Translators during the Abbasid era were multilingual and possessed a profound understanding of diverse fields, including mathematics, science, medicine, philosophy, literature and others, and were also scholars in their own right, as well. Qiffti (1908, p. 173) reflects on al-Baalbaki's contributions to knowledge production during this translation movement.

[قسطا بن لوقا] البعلبكي فيلسوف شامي نصراني في الملة الإسلامية ثم في أيام بني العباس دخل إلى بلاد الروم وحصل من تصانيفهم الكثير وعاد إلى الشام واستدعي إلى العراق ليترجم كتبًا ويستخرجها من لسان يونان إلى لسان العرب... وكان قسطًا متحققًا بعلم العدد والهندسة والنجوم والمنطق والعلوم الطبيعية ماهرًا في صناعة الطب وله تصانيف مختصرة بارعة.

Lit. [Qusta bin Luca] al-Baalbaki was a Levantine Christian

philosopher during the Islamic rule. In the days of the Abbasids, he went to Byzantium and acquired many of their works. He returned to the Levant then was summoned to Iraq to translate books from Greek into Arabic... He mastered mathematics, engineering, astronomy, logic and natural sciences and was proficient in medicine. He has excellent and concise publications.

Furthermore, by adopting Arabic as its primary target language, the Abbasid translation movement fostered the development of a sustained and stable discourse with its own lexicon for the production of knowledge. This provided a common language for translators and scholars from diverse cultural backgrounds to collaborate and share ideas; creating a vibrant and inclusive intellectual community (Manz, 1999). The production of the great majority of translations and native writings took place in *Bayt al-Hikmah* 'House of Wisdom' in Baghdad that served as a hub for many of these production activities. This generously funded institution served as an 'antiquarian library' and academy that housed all the activities of translation from different languages and cultures. It also served as an

incubator for the production of native scholarship in Arabic. In the House of Wisdom, the production of translated texts was a multifaceted process that involved translators, subject experts, linguists, terminologists, and other agents related to the production of translations (Gutas, 1998).

The caliph al-Ma'moun, in particular, championed translation and translators. He recruited translators; many of them were non-Muslim, from different parts of the world as long as they met the criteria to function as translators. He made translators state employees with regular incomes. He also organised the House of Wisdom into departments for translation, editing, research, publication and general scholarship. According to Khouri (1988), in one of his peace treaties with Byzantium, al-Ma'moun demanded as reparation a whole library in Constantinople. Nutting (1964) sums up the cultural and intellectual aspects of al-Ma'moun's reign that propelled production of translation in the Abbasid empire:

With a deep love of the arts and sciences, he [al-Ma'moun] became the greatest of all caliphal patrons of poetry, theology, philosophy, astrology and astronomy. He encouraged and imported men of learning regardless of race or religion. Christians, Greeks, Jews,

Zoroastrians - even heathen Sabians whose star-worshipping was thought to make them experts in astronomy - were patronized and pampered in order that they might enrich the caliphate with their knowledge and creative power. The stream of culture that had earlier flowed into Greece from its sources in Egypt, Babylonia, Phoenicia and Judaea now poured back to refertilize the areas of its origins. (p. 125)

Ibn Nadim reports the same (987, p. 339):

فإن المأمون كان بينه وبين ملك الروم مراسلات وقد استظهر عليه المأمون فكتب إلى ملك الروم يسأله الإذن في إنفاذ ما من مختار من العلوم القديمة المخزونة المدخرة ببلد الروم فأجاب إلى ذلك بعد امتناع فأخرج المأمون لذلك جماعة منهم الحجاج بن مطر وابن البطريق وسلما صاحب بيت الحكمة وغيرهم فاخذوا مما وجدوا ما اختاروا فلما حملوه إليه أمرهم بنقله فنقل وقد قيل إن يوحنا بن ماسويه ممن نفذ إلى بلد الروم. قال محمد بن إسحاق ممن عني بإخراج الكتب من بلد الروم محمد وأحمد والحسن بنو شاكر المنجم وخبرهم يجيء بعد ذلك وبذلوا الرغائب وانفذوا حنين بن إسحاق وغيره إلى بلد الروم فجاؤهم بطرائف الكتب وغرائب المصنفات في الفلسفة والهندسة والموسيقى والارثماطيقى والطب وكان قسطا بن لوقا البعلبكي قد حمل معه شيئا فنقله ونقل له.

Lit. There was correspondence between al-Mamun and the Byzantian King. Al-Ma'moun had helped him so he wrote to the King asking him for permission to take some of the ancient knowledge stored and preserved in Byzantium. Initially unwilling, the Byzantine King eventually granted his permission. In response, al-Mamun dispatched a group, including al-Hajjaj bin Matar, Ibn al-Batriq, Salma from the House of Wisdom, and others, tasking them with selecting and bringing pertinent books. Upon retrieving the books, al-Mamun instructed translating them; a task that was duly carried out. Yuhanna ibn Masawiyah was purportedly among those dispatched to Byzantium. Identifying key contributors in acquiring books from Byzantium, Muhammad ibn Ishaq named Muhammad, Ahmad, and Al-Hasan bin Shakir al-Munajim, whose substantial financial investment facilitated the dispatch of individuals like Hunayn ibn Ishaq to Byzantium, resulting in the retrieval of valuable and esoteric works spanning philosophy, engineering,

music, arithmetic, and medicine. Qusta bin Luqa al-Baalbaki also played a role in bringing some of the knowledge, which he translated along books that were brought to him.

The production of translations and native texts in Arabic very much depended on the patronage of caliphs, their families, and other wealthy individuals who supported translation and scholarship. In the House of Wisdom, the production of translation was a collaborative effort often carried out in formats akin to workshops, whereby translators and other scholars worked together to produce translations. For example, the production of the translations of Galen's books was an operation that "involved 11 Arabic translators, 8 Syriac translators, and 22 patrons" (Mdallel, 2022, p. 24), plus many others, including subject experts.

Consumption

Consumption is the moment of the circuit of culture where people engage with cultural products, including translations. Receivers (consumers) interpret and give meaning to cultural products, often influenced by their cultural backgrounds, experiences, and identities. In the circuit of culture, consumption is as important as production in creating and negotiating meaning. It does not mark the end of a linear process but a point in a circular one whereby consumption itself becomes a form of production. Consumption stands for the various ways in which individuals and communities (groups) deploy cultural products. Consumption is stipulated to involve the practices of acquiring, interpreting, and making meaning from these cultural products. Furthermore, it is an active process whereby consumers (users of cultural products) actively negotiate the exchange of meanings and values embedded in these products (Lury and Wakeford, 2012; Fiske, 2011).

Within this context, the Abbasid translation movement facilitated the dissemination and transmission of a considerable body of knowledge of the ancient world to the Muslim Ummah and beyond. The consumption of translations led to a unique cross-cultural exchange that enriched the Abbasid caliphate and the global pool of knowledge that contributed to the subsequent Renaissance in Europe. In his book *al-Fihrist*, Ibn Nadim lists on three pages the names of a multitude of translators who were engaged in rendering texts from Indian, Greek, Persian, Syriac, and Nabataean languages, extending their efforts beyond Arabic to encompass all languages prevalent within the caliphate to make knowledge accessible to all. This inclusive approach

79

involved various interpreters translating the original work into their respective languages, followed by another translator rendering it into Arabic, the official language of the discourse of intellectual life. Ibn-Nadim gives multiple examples of this approach to translation such as (987, p. 349):

الكلام في سوفسطيقا: ومعناه الحكمة الممموهة، ونقله ابن ناعمة وأبو بشر متى إلى السرياني، ونقله يحيى بن عدي، من تيوفيلي، إلى العربي. المفسرون: فسر قويرى هذا الكتاب، ونقل إبراهيم بن بكوس العشارى ما نقله ابن ناعمة إلى العربي على طريق الإصلاح، وللكندي تفسير هذا الكتاب.

Lit. On sophistry: Meaning specious wisdom, it was translated by Ibn Na'amah and Abu Bishr Matta into Syriac, and then translated by Yahya bin Adi from Theophile into Arabic. Commentators: Quwayri interpreted this book, Ibrahim bin Bakus al-Ashari translated what Ibn Na'amah had translated into Arabic with amendments, and al-Kindi has his own interpretation of this book.

The translation movement also led to the establishment of libraries, translation centers, and intellectual hubs where translators, students, scholars, and the wider educated community could access and consume newly translated works and consequently contribute to the dissemination of knowledge and the

development (production) of Islamic thought (Khalidi and Dajani, 2015).

The caliph Al-Ma'moun, for example, was a major figure in the consumption of translation due to his patronage of the House of Wisdom, where scholars and students actively used and engaged with translated texts. The availability of such texts had a significant impact on the wider society by allowing people from various backgrounds and professions to consume and apply this knowledge. For example, physicians benefited from the translation of medical texts, while engineers used principles from Greek and Indian mathematics in practical applications. Likewise, translators and scholars like Hunayn ibn Ishaq, Al-Kindi, Al-Farabi, and Ibn Sina (Avicenna) actively engaged with translated texts in the House of Wisdom (Netton, 2005) where their discussions, debates, and writings, based on these translations, were central to the production and consumption of knowledge.

The life journey of Ibn Sina (Avicenna) serves as a compelling illustration of the significant emphasis on the pursuit and consumption of knowledge, ultimately culminating in its transformation into intellectual production. Qiffti (1908, 271-72) reports what Ibn Sina (Avicenna) told his students as narrated by one of them:

كان اسمي اشتهر بينهم (الأطباء).... فحضرت
وشاركتهم في مداواته وتوسمت بخدمته فسألته
يومًا الإذن في دخول دار كتبهم ومطالعتها وقراءة
ما فيها من كتب الطب فأذن لي فدخلت دارًا
ذات بيوت كثيرة في كل بيت صناديق كتب
منضدة بعضها على بعض... كتب العربية
والشعر.... والفقه... وطالعت فهرست كتب
الأوائل وطلبت ما احتجت إليه ورأيت من
الكتب ما لا تقع اسمه إلى كثير من الناس قط
ولا رأيته قط... فلما بلغت ثماني عشر سنة...
فرغت من هذه العلوم كلها... وكان في جواري
رجل يقال له أبو الحسن العروضي فسألني أن
أؤلف كتابًا جامعًا في هذا العلم فصنفت له
المجموع وسميت به وأتيت فيه على سائر
العلوم سوى الرياضي ولي اذ ذاك عشرون سنة.
وكان في جواري أيضًا رجل يقال له أبوبكر البرقي
خوارزمي المولد... فسألني شرح الكتب له
فصنفت له كتاب الحاصل من المحصول في
قريب من عشرين مجلدة... وفي الأخلاق كتابًا
أسميه كتاب البر والإثم... قال أبوعبيد
الجوزجاني صاحب (ابن سينا): كان بجرجان
رجل يقال له أبو محمد الشيرازي يحب هذه
العلوم وقد اشترى (لإبن سينا) دارًا في جواره
وانزله به وأنا اختلف إليه كل يوم أقرأ المجسطي
واستملي المنطق فأملى علي المختصر الأوسط
في المنطق وصنف لأبي محمد الشيرازي كتاب
المبدأ والمعاد وكتاب الأرصاد الكلية وصنف
كتبًا كثيرة كالأول القانون ومختصر المجسطي
وكثيرًا من الرسائل.

Lit. My name was famous among them [doctors]... So, I went and participated in his treatment and

was distinguished by my service. One day, I asked for his permission to go into his library and read the medical books there. He gave me permission and I entered a house with many rooms, each room was stacked with boxes of books on top of each other… books on the Arabic language and poetry… and jurisprudence… I reviewed the index of the books of early scientists and asked for what I needed. I saw books that many people had never heard the name of and had never seen… by the time I reached eighteen years of age… I had finished studying these sciences. My neighbor was a man with the name Abu Al-Hasan al-Aradhi, and he asked me to write a comprehensive book on these sciences, so I compiled the collection for him and named it, covering all sciences but mathematics. By then, I had become twenty years of age. In my neighborhood also was a man named Abu Bakr al-Barqi from Khawarizm… he asked me to explain the books to him, so I compiled for him the book *al-Haasil min al-Mahsoul* in nearly twenty

volumes.... And in ethics a book that I called the Book of Righteousness and Pain.... Abu Ubaid al-Jawzjani, a companion of [Ibn Sina], said: In Gurgan, there lived a man named abu Muhammad al-Shirazi who loved these sciences. He bought [Ibn Sina] a house next to his, which I visited every day, reading the *Almagest* and mastering logic. [Ibn Sina] dictated to me the a summary of logic, and compiled for Abu Muhammad al-Shirazi the book The Principle and the Resurrection, and the Book of Meteorological Qualities, and he compiled many books, such as The Law, an abridged version of the *Almagest*, and many letters.

While patrons spearheaded and encouraged the scholarship movement, knowledge was easily accessible to students and others who were interested in pursuing their research and work in the various fields of knowledge of the time. For example, the House of Wisdom was an academy and public library even equipped with an observatory. It was considered "the first university of both the medieval and modern world, for it bore the torch aloft long before Bologna, Paris, Prague, Oxford and Cambridge" (Rahman, 2014). This resulted in a flourishing education system in the Abbasid caliphate through the establishment of richly endowed schools and libraries.

The consumption of translated works further augmented the development of new perspectives on Islamic philosophy, theology, science, ethics, metaphysics, epistemology, and others; enriching thus the intellectual landscape of the Abbasid caliphate. This translation movement also caused Arabic to assume an important role in global knowledge dissemination. Gutas (1998, p. 2) aptly writes that one "can justly claim that the study of post-classical Greek secular writings can hardly proceed without the evidence in Arabic, which in this context becomes the second classical language, even before Latin."

Regulation

The element of regulation involves the control of cultural products and practices. Various institutions and mechanisms, including governments, laws, industry standards, and cultural norms, help shape what is considered acceptable or unacceptable within a society (Thompson, 1997). According to Al-Kandari and Gaither (2011), the moment of regulation includes those required variables for the effective carrying out of tasks whereby the "cultural values and mores inherent in the moment of regulation may be seen as predisposing factors because they are the unexamined

82

cultural assumptions that guide behavior" (p. 268). As such, regulation refers to the social, legal, and institutional mechanisms that shape and control the moments of the circuit of culture. As Deuze (2007) points out, regulation involves a number of agents, including governmental and non-governmental agencies that together establish the rules, norms, and standards for cultural practices. Ultimately, regulation affects production, distribution, accessibility, as well as the behavior of producers and consumers of cultural products, including translations.

During the Abbasid caliphate, translation played a significant role in the transmission of knowledge. The translation movement, centered in Baghdad and other major cultural centres, involved the translation of Greek, Persian, Indian, and other classical works into Arabic. While there were no centralized rules or formal institutions governing translation, patrons, scholars, and translators encouraged some general principles and guidelines. The caliphs and other patrons often commissioned translations and promoted certain texts and techniques over others. Political and power dynamics regulated and influenced the dissemination of translation and knowledge. When caliphs or other patrons supported a particular translator or group of translators,

that support was a tacit indication of their approval of chosen source texts, translation quality and methods adopted by the supported translator or groups of translators. On caliphs, Al-Jumaily (1982, p. 131) writes:

لقد كان للدور الذي قام به البعض من خلفاء بني العباس، أثره الكبير في ازدهار الترجمة ابتداء من الخليفة ... المنصور وحتى عصر المأمون، الذي نعتبره حدا فاصلا بين من سبقه وبين من لحقه من الخلفاء في ماهية الدور الذي مثله منهم على مسرح هذه الحركة.

Lit. The role of some Abbasid caliphs had a great impact on the prosperity of translation, starting with the Caliph Al-Mansur until the era of Al-Ma'moun, who we consider to have towered over those who preceded him and those who succeeded him in terms of the role that he played in this movement.

On other patrons of the Abbasid translation movement, Al-Jumaily (1982, p. 147) says:

لم تكن رعاية حركة الترجمة مقصورة علي الخلفاء فقط، بل شاركهم في هذا المجال أناس كرسوا جل أوقاتهم في سبيل ازدهار هذه الحركة، فدعموها ماديا، وتجشموا عناء الأسفار من أجل توفير مادة الترجمة الرئيسية من كتب ومخطوطات، وجلبها الي بغداد، واغداق المال على النقلة بقصد تشجيعهم علي الترجمة.

Lit. Patronage of the translation movement was not limited to the caliphs only. Many people contributed by devoting their time to the prosperity of this movement. They supported it financially and took the trouble of traveling to far places to provide the main ingredient for translation, namely books and manuscripts that they brought to Baghdad, and lavished money on the translators to encourage them.

Through their patronage of learning, the political agenda of the caliphs and the political elite influenced directly or otherwise translation activity. For example, Al-Ma'moun initiated the translation of Greek works into Arabic and regulated the salaries offered to translators, often extremely generous (Mdallel, 2022). His patronage of scholars like Hunayn ibn Ishaq exemplified the role of rulers in regulating and directing the translation movement. His successor, Al-Mutawakkil, on the other hand, took a different approach by restricting the translation of non-religious texts. Emboldened by Al-Mutawakkil's policies towards translation of non-religious texts, some religious authorities also affected the regulation of translation by promoting the selection of certain texts as they occasionally

expressed concerns about the compatibility of Greek philosophy with Islamic discourse. In his book *Tarikh al-Tabari* (History of al-Tabari), al-Tabari (839-923), reports that the Abbasid caliph Al-Mutawakkil issued a decree prohibiting the translation of non-religious (secular) Greek philosophical works into Arabic. This decree was part of a broader campaign against Hellenistic influences during his rule. Al-Mutawakkil's policies were influenced by a growing religious movement within the Islamic world that was critical of the perceived influence of Greek philosophy and sciences. As a result, some translations and study of Greek philosophical works, particularly those related to metaphysics and natural philosophy, were restricted during Al-Mutawakkil's reign, who nevertheless continued to support translation and translators, including Hunayn ibn Ishaq. On this particular point, O'Leary (2001, p. 116):

> The previous khalifs had been tolerant in religion, al-Ma'mun was generally regarded as a free-thinker, But Mutawakkil was of the strictest orthodoxy and fanatical in his orthodoxy, possibly afraid of the disaffected attitude of the Syrian Christians. He was of sadistic temperament, mischievous and capriciously cruel. Though not himself a scholar like al-Ma'mun, he

was a patron of science and scholarship and reopened the Dar al-Hikhma, granting it fresh endowments.

The Abbasid translation movement had guidelines and principles, often reflecting a systematic and scholarly approach to the activity itself, including status and perception of source and target texts, language proficiency, techniques and strategies, and ethics and integrity. For example, translators were encouraged to be faithful to the source text, striving for an accurate representation of the original content. Therefore, while clarity and comprehension were important, translators were also encouraged to maintain the style and eloquence of the source text to the extent possible. They were also expected to master their source language or languages and Arabic as the main target language. They needed to be proficient in the terminology and nuances of both languages to convey the content of the source texts. Al-Jumaily (1982, p. 43) writes:

> وكانوا يشترطون لصحة النقل –الي جانب معارضة النسخ وتصحيحها بعضها ببعض– فهم اللغة المنقول منها والمنقول اليها.

> (Lit. In addition to comparing copies and correcting them with each other, they [translators] required as a prerequisite for translating

understanding both the source and target languages).

Similarly, Al- Jahiz (776-868, a critic of the golden era) underlined linguistic proficiency and linked it with the broader issues of bilingualism and multilingualism. He also underlined the requirement for translators to know the authors of the works they translated. In his discussions of language and communication, Al-Jahiz emphasized the significance of clarity, precision, and mastery of the working languages of translators. In his *Kitaab al-Hayawaan* (The Book of Animals), Al-Jahiz (2003, p. 54) wrote:

> ولا بدّ للتّرجمان من أن يكون بيانه في نفس الترجمة، في وزن علمه في نفس المعرفة، وينبغي أن يكون أعلم الناس باللغة المنقولة والمنقول إليها، حتّى يكون فيهما سواء وغاية. ومتى وجدناه أيضا قد تكلّم بلسانين، علمنا أنّه قد أدخل الضيم عليهما، لأنّ كل واحدة من اللغتين تجذب الأخرى وتأخذ منها، وتعترض عليها. وكيف يكون تمكّن اللسان منهما مجتمعين فيه، كتمكّنه إذا انفرد بالواحدة، وإنّما له قوّة واحدة، فإن تكلّم بلغة واحدة استفرغت تلك القوّة عليهما، وكذلك إن تكلّم بأكثر من لغتين، وعلى حساب ذلك تكون الترجمة لجميع اللغات. وكلّما كان الباب من العلم أعسر وأضيق، والعلماء به أقلّ، كان أشدّ على المترجم، وأجدر أن يخطئ فيه. ولن تجد البتّة مترجما يفي بواحد من هؤلاء العلماء.

Lit. The translator must have equal eloquence in translation as that his knowledge he translates. Likewise,

he must be most knowledgeable in the source and target languages so that there is equality and purpose in both. Furthermore, when we know that the translator speaks two tongues [languages], we know that he brings injustice to both, because each of the two languages affects the other and takes away from it, and opposes it. How can one person be able to have the same command in both combined in him as his command when he speaks only one. He has one power [ability], so if he speaks one language, that power is fully exerted into one, but when he speaks two or more, the exertion is divided between these languages. In a similar fashion, this applies to translation into all languages. And, the more difficult and narrow the field of knowledge and the fewer scholars in it, the more difficult it is for the translator, and he is more likely to make mistakes in translating it. You will never find a translator who does full justice to one of these scholars.

Al-Jahiz also referred to the fact that prose was more amenable to translation than poetry, particularly Arabic poetry (the ode), arguing for the impossibility of translating this

poetry (Lefevere, 1992 would readily agree with al-Jahiz on how Arabic poetry, particularly the qasida (ode) was deformed through translation). On this al-Jahiz (2003, p. 53) wrote:

وقد نقلت كتب الهند، وترجمت حكم اليونانيّة، وحوّلت آداب الفرس، فبعضها ازداد حسنا، وبعضها ما انتقص شيئا، ولو حوّلت حكمة العرب، لبطل ذلك المعجز الذي هو الوزن.

Lit. The books of India, the wisdom of the Greek, and the literature of the Persians were all translated and transformed. Some of them improved in quality while others lost nothing of their original quality.
If the wisdom of the Arabs were translated, that miracle, which is metre, would be lost.

At the same time, translators were expected to produce clear and coherent target texts in Arabic. This included ensuring that the translation was comprehensible to the target audience, using appropriate terminology, and maintaining a consistent style. In many cases, translators included annotations or commentaries to provide additional context or explanations for difficult or obscure ideas and concepts in the source text. This practice aimed to enhance the consumption (reception) of foreign knowledge in Arabic. Furthermore, scholars or experts in the field

to ensure accuracy and quality often reviewed target texts. This review process helped maintain stable standards of translation. Al-Jumaily (1982, p. 209) writes:

<div dir="rtl">

وهكذا اجتمع في بيت الحكمة أجل العلماء والأطباء والفلاسفة والفلكيين وأصحاب الحيل والصناعات، وترجموا مختلف الكتب التي تبحث في شتي العلوم والفنون والصنائع.

</div>

Lit. Thus, the most eminent scholars, doctors, philosophers, astronomers, and masters of crafts and industries gathered in the House of Wisdom, and they translated various books discussing various sciences, arts, and crafts.

Due to the unprecedented Abbasid translation movement, the Arabic language became the lingua franca for scholarly and administrative communication. As such, it was in high demand by students, scholars, and administrators. Consequently, to master Arabic 'was the means by which a citizen of this new empire acquired fame and riches, irrespective of creed, origin, and faith. Many of the illustrious translators, scientists, and intellectuals were both non-Arab and non-Muslim' (Abdulla, 2021, p. 127). Mindful of the target audience, Abbasid translators often adapted their translations to be relevant and comprehensible to certain readership. This was especially important in certain fields of knowledge such as medicine, science, and philosophy, where the terminology needed to be standard among practitioners and scholars across the caliphate.

Abbasid translators often adopted transliteration over translation when certain terms or concepts lacked direct Arabic equivalents. This technique allowed Arabic-speaking receivers to become familiar with foreign concepts while preserving their original names. They used both transliterations and translations of some terms as in the case of 'element' for which they often 'used al-hayūlā, and sometimes they have used *al-ʿunṣur* in place of *al-hayūlā*, (Meyra (2019, p. 529). The following Arabic terms were transliterated from Greek keeping the representation of the original term-concept relationship, an important element in translating terminology.

<div dir="rtl">

أخطبوط، أرز، أسطرلاب، أسطورة، أسطول، أسقف، أطلس، أوقية، إسفنج، إفريقية، إقليم، الإسكندرية، القوقاز، اليونان، بربر، بنكرياس، بورصة، بوصلة، بيطار.

</div>

Octopus, rice, astrolabe, myth, fleet, bishop, atlas, ounce, sponge, Africa, province, Alexandria, Caucasus, Greece, Berber, pancreas, bourse, compass, farrier.

To maintain clarity and coherence in the target texts, Abbasid translators often used standardized terminology for specific fields, such as medicine and philosophy to ensure

terminological uniformly in Arabic texts. For example, Al-Khwarizmi coined the term (الجبر - al-jabr) 'algebra,' a term that remains standard in mathematics in almost all languages after it was transliterated from Arabic. Providing a glimpse into how the prolific Abbasid translator Hunyan Ibn Ishaq carried out his translation work, Baker (2001, p. 325) writes:

> [H]e enriched Arabic with a very large number of scientific terms. … [He] was a conscientious and sophisticated translator who took great pains to verify the accuracy of a source text before proceeding with the translation. He also adopted a sense-for-sense approach which distinguished his work from many crude, literal translations of the time.

Translators of the Abbasid translation movement systematically indicated the source texts and their original authors to establish credit and to provide receivers of target texts with some context of the translated material. They were encouraged to know the source cultures to provide reliable renderings in Arabic. They also endeavoured to avoid misinterpretation, including the insertion of personal interpretations or biases into the target texts. They were also cautious about potential ethical or religious

sensitivities and were expected to handle religious and ethical matters in source texts with care, especially if the content had the potential to be controversial or in conflict with mainstream Islamic discourse (Khouri, 1988; Salama-Carr, 2006). Together, these aspects of regulation contributed to the quality of the translation activity during the Abbasid era, which not only preserved the knowledge of the source texts, but also made that knowledge accessible to Arabic-speaking audiences in different parts of the caliphate.

Overall and as the above discussion indicates, the application of the circuit of culture demonstrates how the Abbasid translation movement enabled the Arabs (inclusively defined) to keep "the torch of culture burning. … preserving the Past for the Present and the Future. For this, at least, we are in their debt. Had they chosen, things might have been so appallingly different!" (Hell, 1926, p. 86). True, the effects of this movement invigorated the intellectual life across the caliphate. It was the catalyst for innovation in various fields of knowledge such as mathematics, astronomy, medicine, and philosophy. In addition to the many representative examples—given under each of the five elements of the circuit of culture outlined above—of the influence of this unique translation movement on the production and consumption of knowledge in

not only the caliphate but also other parts of the world for centuries, Hell (1926, pp. 87-88), for example, provides this fitting account:

> Taking over the elements of mathematics from Euclid, the decimal system from the Indians in the ninth century, they soon made substantial progress. The adoption of the sign "zero" (Arabic zifr [*sic*]) was a step of the highest importance, leading up to the so-called Arithmetic of positions. With the help of the Arab system of numbers, elementary methods of calculation were perfected; the doctrine of the properties of, and the relations between, the equal and the unequal and prime numbers, squares and cubes, was elaborated; algebra was enriched by the solution of the third and fourth degrees, with the help of geometry, and so on. About the year A.D. 820 the mathematician Al- Khawarzimi wrote a text-book of algebra in examples, and this elementary treatise—translated into Latin—was used by western scholars down to the sixteenth century.

Hell (1926, p. 91) further acknowledges two outstanding figures of the genius generated by this translation movement that enabled

Abbasid scholars to integrate Greek and other intellectual productions into their uniquely Islamic body of knowledge: "Up to the sixteenth century the ninth volume of the works of Razi (Lat. Rases) and the Canon of Ibn Sina (Avicenna) constituted the basis of the lectures on medicine in the Universities of Europe."

3. Conclusion:

The Abbasid translation movement (750-1258 CE) had a profound impact on the wider society by expanding access to diverse fields of knowledge, fostering a sense of a cosmopolitan Arab-Islamic identity, promoting a culture of learning, enabling a broad range of people to consume and apply this knowledge, and being subject to regulation by different stakeholders. This movement played a pivotal role in shaping the intellectual and cultural landscape of the broader Islamic society, particularly during the Islamic Golden Age. It was not merely a mechanical process but a dynamic cultural and intellectual exchange that contributed significantly to the development of Islamic thought and the preservation of classical knowledge.

Applying the circuit of culture with its five moments of identity, representation, regulation, production, consumption, this contribution has explored some of the characteristics of the Abbasid translation

movement and the transfer of knowledge from many languages and cultures (Greek, Persian, Hindi, and others) into Arabic (Eposito, 1999). The search for knowledge through translation was equaled with similar production of native scholarship, all influencing and influenced by a particular identity that thrusted a particular representation with a particular regulation. Arabic thrived as the language of knowledge and scholarship. Using the works of Aristotle, Proclus, Plotinus, Socrates, and Plato as their starting points, Abbasid translators and scholars produced, refuted, and substantiated ideas and concepts in works that were to become vital sources for the revival of scholarship in Europe (Saliba, 2011). Vandewiele (1989, p. 30) succinctly writes:

> For us, Westerners, this period represents the transmission of science. We are seized with alarm when we come to think of a world in which the Arabic period would not have had its place. How much poorer would we, people of the Old World, have been ... We are indebted to the Arabs for not behaving, in times of conquest, like destroying barbarians, for keeping and transmitting the old cultures.

The Abbasid translation movement was never harmed by the diversity in ethnicity or religion in the caliphate (multiple representations and identities). On the contrary, this diversity enriched the translation movement. This was very much evident in how translators were recruited, namely a full command of the working languages and competence in the fields translated were the main criteria of recruiting translators rather than religious or ethnic considerations.

Culturally, the Abbasid translation movement was the tool for an interactive dialogue between the Arab/Muslim nation and other cultures, but most importantly, it was seen as the means for state and identity building through the adoption and manipulation of the cultural heritage of other nations (Gutas, 1998; Faiq, 2000). While purely practical considerations triggered the Abbasid translation movement, it was ideological (the culture of the caliphate) considerations that pushed it to its zenith. The great achievements of this historically unique enterprise reflected the collective cultural developments of the Abbasid nation whereby translation was a natural response to and reflection of the demands posed by such developments. The intellectual orientation of the caliphs and other patrons shaped the trends of and the demands put on translation and translators as intercultural agents. In his

discussion of the historical importance of the Abbasid translation movement, Gutas aptly writes:

> The Graeco-Arabic translation movement of Baghdad constitutes a truly epoch-making stage, by any standard, in the course of human history. It is equal in significance to, and belongs to the same narrative as, I would claim, that of Pericles' Athens, the Italian Renaissance, or the scientific revolution of the sixteenth and seventeenth centuries, and it deserves so to be recognized and embedded in our historical consciousness. (1998, p. 8)

As a culturally motivated enterprise, the Abbasid translation movement managed to strike a balance between the universe of precursory knowledge and the universe of its discourse with its own cultural guidelines and discursive norms. It left an indelible mark on human history, fostering the exchange of ideas that changed the course of history. Kané (2021) aptly writes:

While Western Europe was experiencing the Dark Ages (it did so during a period of 1500 years) marked by a demographic, cultural, and economic deterioration after the decline of the Roman Empire, 9th century Baghdad was a hotspot of intellectual activity. At this place and in those times, many fields at the core of 21st century high school curriculums were created and revived. Optics, Chemistry, Medicine, Surgery, Sociology, Algebra, Trigonometry all experienced a tremendous rebirth of scholarship.

Indeed, the impact of this translation movement on science, philosophy, literature, and education, its enduring legacy in our understanding of cross-cultural dialogue and intellectual enrichment, and its major translators and patrons all continue to be celebrated and studied to this day.

References

Abdulla, A. (2021). *Translation in the Arab World: The Abbasid Golden Age*. London: Routledge.

Adamson, P. (2018). *Philosophy in the Islamic World: A History of Philosophy Without Any Gaps*. Oxford: Oxford University Press.

Al-Jahiz, A. (2003). *Kitaab al-Hayawaan* [The book of Animals], Vol.1. Beirut: Dar al-Kutub al-`ilmiyya.

Al-Jahiz, A. (1926), *Al-Bayaan wa t-Tabyiin* [Elegance of Expression and Clarity of Exposition] Vol.3. Cairo: Commercial Printing Press

Al-Jumaily, R. H. H. (1982). *Harkatu t-tarjama fi l-mashriq al-Islami fi lqarnayn th0thaalith wa r-rabi` lilhijra* (The Translation Movement in the Islmaic East in the Third and Fourth Centuries of the Hijra). Tripoli: Al-Kitaab.

Al-Kandari, A. and Gaither, T. K. (2011). Arabs, the west and public relations: A critical/cultural study of Arab cultural values. *Public Relations Review*, 37(3), 266-273.

Al-Tabari, A-J, M. (2008). *Tarikh al-Tabari* (History of al-Tabari). Beirut: dar Sader.

Baker, M. (2001). Arabic Tradition. In M. Baker (Ed.) *Routledge Encyclopedia of Translation* (pp. 316-325). London: Routledge.

Banu al-Munajim. (1988). *Encyclopedia Iranica*. Available online at https://www.iranicaonline.org/articles/banu-monajjem-family-of-intellectuals-9th-10th-cents.

Champ, J. G. & Brooks, J. J. (2010) The Circuit of Culture: A Strategy for Understanding the Evolving Human Dimensions of Wildland Fire. *Society & Natural Resources: An International Journal*, 23:6, 573-582.

Deuze, M. (2007). Convergence Culture in the Creative Industries. *International Journal of Cultural Studies*, 10(2), 243-263.

du, Gay, P, Hall, S., Janes, L., Mackay, H., and Negus, K.(1997). *Doing cultural studies: The story of the Sony Walkman*. London: Sage, in association with the Open University.

Eposito, J. (1999). *The Oxford History of Islam.* Oxford: Oxford University Press.

Faiq, S. (2000). 'Culture and the Medieval Arab Translator', *Perspectives: Studies in Translatology*, 8:2, 89-96.

Fiske, J. (2011). *Introduction to Communication Studies*. London: Routledge.

Grossberg, L. (1986). On Postmodernism and Articulation: An Interview with Stuart Hall. *Journal of Communication Inquiry*, 10 (2), 45-60.

Gutas, D. (1998). *Greek Thought, Arabic Culture: The Graeco-Arabic Translation Movement in Baghdad and Early 'Abbasaid Society.* London: Routledge.

Hall, S. (Ed.). (1997). *Representation: Cultural representations and signifying practices*. London: Sage, in association with the Open University.

Hall S. (1996). On Postmodernism and Articulation. In D. Morley & K-H. Chen (Eds.), *Stuart Hall: Critical dialogues in cultural studies* (pp. 131-150). London: Routledge.

Hawa, S. (2017). *The Erasure of Arab Political Identity: Colonialism and Violence*. London: Routledge.

Hell, J. (1926). *Arab Civilization*. Trans. K. Bukhsh. Cambridge: W. Heffer & Sons Limited.

Hesmondhalgh, D. (2007). *The Cultural Industries*. London: Sage.

Ibn Nadim. (987). *Al-Fihrst* (the index). Beirut: Dar Al-Ma'rifa.

Jones, P. and Holmes, D. (2011). *Key Concepts in Media and Communications*. London: Sage.

Kané, H. (2021, April 10). The First Renaissance: A look at the Translation Movement and the House of Wisdom (9th century). https://hassankane.medium.com/the-first-renaissance-a-look-at-the-translation-movement-and-the-house-of-wisdom-9th-century-317710e36d59

Khalidi, H. and Dajani, B. (2015). Facets of the Translation Movement in Classic Arab Culture. *Procedia – Social and Behavioural Sciences*, 205, 569-76.

Khouri, Sh. (1988). *T-Tarjama Qadiiman wa Hadiithan* (Translation: Past and Present). Sousa: Dar Al-Ma'arif.

Kiely, R. & Rea-Dickins, P. (2006). Introduction. In R. Kiely, P. Rea-Dickins, H. Woodfield & G. Clibbon (Eds.) *Language, Culture and Identity in Applied Linguistics* (pp. 1-6). Sheffield: Equinox.

Lefevere, A. (1992). *Translating Literature*. New York: Modern Language Association of America.

Leve, A. M. (2012). 'The Circuit of Culture as a Generative Tool of Contemporary Analysis: Examining the Construction of an Education Commodity,' paper read at the Joint AARE APERA International Conference, Sydney, (pp. 1-12).

Lury, C. and Wakeford, N. (2012). Introduction: a perpetual inventory. In C. Lury & N. Wakeford (Eds.), Inventive *Methods: The happening of the social* (pp. 1-24). London: Routledge.

Majeed, A. (2006). How Islam changed medicine. *The BMJ*, 331(7531), 1486-1487.

Manz, B. (1999). *Multi-Ethnic Empires and the Formulation of Identity in Central Asia*. Cambridge, MA: Harvard University.

Mdallel, S. (2022). Financial power and the thirst for knowledge: the first Arabic translation movement. *Translation Matters*, 4(2), 23-36.

Meyra, Y. (2019). *Themistius' Paraphrase of Aristotle's Metaphysics 12: A Critical Hebrew-Arabic Edition of the Surviving Textual Evidence, with an Introduction, Preliminary Studies, and a Commentary: Aristoteles Semitico-Latinus,* Vol. 25. Leiden: Brill.

Mora, E., Noia, E., & Turrini, V. (2019). Practice Theories and the "Circuit of Culture": Integrating Approaches for Studying Material Culture. *Sociologica*, v.13, n.3, 59-86.

Netton, I. (2005). *Al-Farabi and His School.* London: Routledge.

Nutting, A. (1964). *The Arabs*. New York: Mentor.

O'Leary, D. (2001). *How Greek science passed to the Arabs.* London: Routledge.

Qiffti, J.A. (1908). *Kitaab Ikhbaar al-'Ulamaa' bi akhbaar al-Ḥukamaa'* (tr. History of Learned Men). Cairo: Al-Saadah Printing House.

Rahman, M. (2014). **An** Abbasid Education. https://pdf.defence.pk/threads/an-abbasid-education.307635/.

Salama-Carr, M. (2006). Translation into Arabic in the 'Classical Age:' When the Pandora's Box of Transmission Opens. In T. Herms (Ed.), *Translating Others*, Vo. 1 (pp. 120-131). London: Routledge.

Saliba, G. (2011). *Islamic Science and the Making of the European Renaissance*. Cambridge, MA: MIT Press.

Savant, S. B. (2016). Naming Shuʿūbīs. In A. Korangy, W. M. Thackston, R. P. Mottahedeh, & W. Granara (Eds.), *Essays in Islamic Philology, History, and Philosophy* (pp. 166-186). Boston: De Gruyter.

Thompson, K. (1997). (Ed.) *Media and Cultural Regulation*. London: Sage.

Vandewiele, L. J. (1989). The Arabics and Science. *Sartoniana*, Vol. 2, pp- 14-30.

Wells, C. (2006). *Sailing from Byzantium: How a Lost Empire Shaped the World.* New York: Delacorte Press.

Woodward, K. (1997). *Identity and Difference*. London: Sage.

93

Assessing the Digital Visibility of Literary Translators

Gys-Walt van Egdom & Christophe Declercq
Utrecht University

Abstract

Academic and professional publications have shown that the social status of literary translators is relatively low. However, with the rise of digitalization, translators dispose of new means to enhance their visibility within and outside of the translation market, potentially establishing themselves as visible language professionals. They help shape the literary space through online presence and professional (and) social networking. This paper reports on an exploratory research project, focusing on strategies employed by literary translators to establish digital visibility within the Dutch-language book market. The dataset that will be presented comprises 82 profiles of digitally visible professional literary translators and is compiled in collaboration with MA Students of Utrecht, enrolled in a course on translation-oriented entrepreneurship. In the dataset, strategies were broken down into five categories (Formal Digital Presence, Service Profile, Formal and Visual Branding Strategies, Verbal Strategies, and Customer Relationship Management). These categories allowed for a multifaceted analysis of digital professional visibility of literary translators. To enrich and deepen this analysis, insightful guided semi-structured discussions were held with the same students who collected the data. The outcomes of this exploratory study allow for a deeper understanding of digital professional visibility of literary translators on the Dutch-language (book) market and of the range of available means to enhance visibility.

Keywords: visibility, professional visibility, translator profiles, digitalization, online visibility

Short Bios:

Gys-Walt van Egdom holds a doctor's degree in Linguistics and Literary Studies and a master's degree in Translation Studies. As a lecturer, he is affiliated to Utrecht University. He lectures on Translation and Translation Studies. His research interests include translation didactics, translation evaluation, translation ethics, translation processes, translation and entrepreneurship and human-computer interaction.

Christophe Declercq is an assistant professor at Utrecht University. He started working as a translation (technology) specialist at different companies and then moved to teaching on translation-related subjects at Imperial College London first and University College London next. Christophe worked as an evaluator for language technology funding at the European Commission and has been a board member of LIND for ten years. After his Ph.D. (Imperial College London), Christophe has moved into the domain of cross-cultural communication at times of conflict. With Koen Kerremans he is preparing the *Routledge Handbook of Translation, Interpreting and Crisis*, with Gys-Walt van Egdom a special issue of *Tradumatica* on literary translation and language automation.

Assessing the Digital Visibility of Literary Translators

Gys-Walt van Egdom & Christophe Declercq
Utrecht University

1. Introduction

Within the field of Translation Studies, the visibility of the translator has long been a contentious topic, especially in literary translation. The debate whether or not translators should maintain a visible presence, relating to both their translation work and their image as a professional beyond the texts, let alone the desirability of such visibility, hinges on the contention that translators inevitably make choices that render their presence conspicuous.

Since its revival in 1995, under the guidance of Lawrence Venuti's 1995 text on invisibility (1995), the idea of visibility, a highly prevalent topic in discussions surrounding translation and translator ethics, has garnered renewed interest both within and beyond the field of Translation Studies. Initially, the focus often fell on translator poetics and the relation to textual expectancy norms on the part of the readers (see Koskinen 2000). What is remarkable about the renewed interest in this often hyped concept is that para- and extratexual aspects of visibility seem to take center stage (ibid.). The ever-growing body of publications on the profile or (rather) the profiling of translators seek to stake out the historical and social position(ing) of translators as well as their agency in specific contexts (e.g. Pym 2009, Koster and Naaijkens 2011, Delisle and Woodsworth 2012).

Numerous studies seem to contradict the somewhat pessimistic image of the submissive translator (Naudé 2011; Sela-Sheffy 2016; Monzó-Nebot 2021). These studies concern figures who have cemented their reputation as literary translators and are therefore highly visible members of the literary community and who seem to be free in their choice of translation projects (e.g. Milton and Bandia 2009). And yet, research in this strand of Translation Studies has abundantly shown that the professional status of translators is still relatively low in the Western world, and their agency is often limited (e.g. Koster and Naaijkens 2016; European Commission 2022, 65-74; Schoenaerts et al. 2022). However, the socio-professional position of the translator is not immutable (Sela-Sheffy 2016) and, as has been pointed out in recent studies, literary translators dispose of an increasingly broader

"repertoire of choices' (Tyulenev 2016), a range of means and strategies to exert agency and enhance their socio-professional visibility. Recent research even suggests that 'translators are […] able to develop into powerful and influential brands' (Zhang 2021, 128; see also Zhang 2022).

The increase in the number of means and strategies to create or enhance socio-professional identities (or even brands) can be considered a direct consequence of digitalization. Simone Murray recently noted that 'the contemporary digital literary sphere's mass democratic accessibility, its vocal celebration of […] self-expression, and the preponderance of born-digital start-ups [...] generates its [own] cultural energy and dynamism' (see 2018, 18). The digital sphere encourages cultural entrepreneurs to stray from the beaten paths of the traditional book-centric market and its means of promotion: they can pick from a multitude of online platforms, tools, and communication channels, allowing them to craft and promote their professional lives in unseen ways (Murray 2018, 77 *et passim*; see also Desjardins 2022). Achieving digital professional visibility involves the creation of personal websites, networking with professionals both within and beyond the literary domain, and active engagement on social media platforms (Van Egdom &

Declercq 2024). Ideally, optimal digital visibility leads to an improved social status of the translation profession, to better remuneration and, ultimately, to higher translation quality (see European Commission 2022, 65).

This paper reports on an ongoing exploration of the digital professional profiles of Dutch-language literary translators. Part of this exploration is an inventory of carefully constructed professional profiles of a selected group of literary translators. These profiles were scrutinized in light of the two-pronged research question*: To what extent can literary translators be considered digitally visible professionals, and which strategies are employed to enhance digital professional visibility on the literary market?* A theoretical point of departure in this study was the assumption that visibility is closely connected to both "digital presence", which can to some extent be inferred from quantitative data, and "distinctiveness", defined in the digital realm as a sociotechnical construct wherein professional translators strive to leverage technical and verbal means to differentiate themselves from fellow translators, consequently enhancing their professional and societal prominence.

The theoretical landscape in which abovementioned research project moves will be set out in Section 2. The method used to

create an inventory of and critically assess the digital professional visibility of literary translators will be outlined in Section 3. Section 4 will present the results our this research project. In Section 5, conclusions will be drawn from the project.

2. Theoretical framework

In order to research how in the digital age, translators are urged to embrace new visibilities – impacting their social standing and professional agency – relevant literature related to visibility is discussed. Lawrence Venuti's approach of the the tension between visibility and invisibility is explored involving three types of visibility: intratextual, paratextual, and extratextual. In addition, instrumentalisation of digital means encourages the fusion of professional identity, personality, and work, providing translators diverse means to enhance socio-professional visibility.

2.1. Visibility

A scholar who has written extensively about the concept of "visibility" is Lawrence Venuti. Within his body of work, Venuti addresses the inherent tension between visibility and invisibility that is discernible in the context of

translation, with a particular emphasis on prevailing paradigms in the Western world, notably within predominantly Anglophone spheres (Venuti 1995, Venuti 1998).[2] Venuti only implicitly distinguishes between three types of visibility. Koskinen was the first to elaborate on this classification in her PhD thesis (2000, 99-100). The first type, *intratextual visibility*, has managed to cut the widest swath in translation research: the concept refers to the sum total of strategies deployed by translators to call attention to (or divert the attention away from) the TT's status as a translation. The second type, *paratexual visibility*, refers to the visibility of the translator in elements surrounding the translation (e.g. title, subtitle, colophon, blurb, preface) (see also Kaindl, Waltraub, and Schlager 2021).[3] Said elements are used to provide a frame for reading texts and managing reader expectations (ibid.), but also for comparing retranslations (see Albachten and Gürçağlar 2018). The third type is *extratextual visibility*, which is focused on "the social status of translation outside and beyond the immediate vicinity of the translated text" (Koskinen 2000, 99).[4] Traditionally, research on extratexual visibility

---

[2] According to Venuti, the pursuit of invisibility is dominant in this part of the world, a situation he deplores since translation norms favouring the invisibility of translation tend to erase differences between cultures and tend to reinforce the ideological and cultural power of the target culture (1995, 1998).

[3] At the time of rewriting after useful reviews, a special issue of *Translation Studies* was published on "Media Paratexts and Translation" (Bucaria and Batchelor 2023), but this could not be taken into account anymore.

has centered on the translator's reputation as cemented through book reviews and other types of media coverage (see Bachleitner 2020). Typically, public statements and appearances are also taken into consideration when determining the level of extratextual visibility of translated works and translators, as are the enduring relationships crafted in the professional field.

A growing body of evidence is clearly showing that this rather traditional demarcation between textual, paratextual, and extratextual visibility, is becoming increasingly porous and complex in the digital age. Koskinen's words resonate once more: "the notion of visibility needs to be opened up" (or perhaps even broken up) (2000, 100). The emergence of digital literary formats and the proliferation of digital literary spaces have liberated texts from their physical constraints, blurring the boundaries between the textual, paratextual and extratextual dimensions (Freeth 2022, 6; see also Bax et al. 2022). The role of the translator has also come under fire and calls for "new visibilities" of translators as professionals and as members of society (see also Venuti 2023). Consequently, in this brave new world, translators are encouraged to step out of their traditional positions of obscurity and secrecy and enter the realm of professional and public awareness.

A proper understanding of the visibility of translation and translators sheds light on the social standing of translators, their autonomy, and agency within a culturally and historically defined field. In many respects, research in this domain can be said to gel well with studies exploring the perceived socio-occupational status and self-image of translators, as exemplified by the works of Dam and Zethsen (2010), Katan (2009), Sela-Sheffy (2016), Ruokonen, Salmi, and Svahn (2018), and Ruffo (2021). Traditionally, the concept of 'submissiveness' has been at the heart of the debate about the social position, status and agency of translators. This submissiveness manifests itself in limited social and professional visibility and a tendency to exhibit norm-conforming behavior. The underlying belief is that the primary goal of translation is to do justice to the original work, ensuring its essence and message are accurately conveyed, with minimal intervention on the part of the translator. Furthermore, from a professional point of view, adhering to established norms is logical: conforming to these norms increases the likelihood of the translation being appreciated by both the publishing industry and the general public. This adherence reflects a professional pragmatism, balancing the translator's personal style and the expectations of the

broader literary and cultural community(see Simeoni 1998) However, some scholars have tried to steer clear of this notion of submissiveness, arguing that, in the complex and dynamic interplay of social forces, there is plenty of room for translators that allows them to assert agency, craft a compelling image of translatorship and, thus, build or maintain their social-professional dignity (Sela-Sheffy 2016).

2.2. The Digital Realm

Within the digital sphere, this room becomes even more expansive, and the dynamics even more intriguing (see Murray 2018; Van den Braber et al. 2021, Desjardins 2022; Freeth 2022). Here, a fusion of professional identity, personality, and work is not only possible but even encouraged. With the rise of the internet and social media, translators can be said to dispose of an ever-wider range of means and strategies they can deploy to exercise agency and enhance their socio-professional visibility. Online presence can be heightened through verbal, visual and auditive means (Van Egdom & Declercq 2024). 'The digital space allows them to 'push back' against the traditional regimes of invisibility' (Kotze forthcoming;

Desjardins 2017). Among the media that can be used to enhance digital professional visibility, we find websites, social media platforms (ranging from LinkedIn to TikTok) and online outlets of traditional and new professional and non-professional media (ranging from newspapers to e-zines targeting niche markets) (see Bax et al. 2022).[5] In assuming visibility strategies, translators are encouraged to ponder issues as self-presentation and their (active) role in the promotion of book translations (Middelbeek-Oortgiesen 2019). As a result of these developments, initiatives have been taken to break ground for research that is more in line with modern forms of visibility, research that incorporate new social and "material" realities.[6] Much like physical space, the digital realm can be perceived as a structured and ever-structuring space, imposing constraints and offering possibilities alike. The structure is shaped by socio-technical factors, with algorithmic mechanisms being the most elusive among them: algorithms consistently operate in the background, both within search engines and on various (social) platforms (see Desjardins, 2017). To some extent, visibility in the digital space must always be explained as

---

[5] In this ever-evolving landscape, it is worth noting the sociological effect of deterritorialization in the traditional book market, due to the proliferation of e-zines, e-books, and other digital entities that transform how literature and information are

consumed and shared by writers/translators and readers (see Bax et al. 2022).

[6] Freeth and Treviño are currently preparing a volume in which attention is also bestowed on the way digital environment impinges on the professional status and visibility of the translator (forthcoming).

a mere by-product of automated connectivity. However, caution is warranted against an overly deterministic view of online socio-professional activities. Recent research clearly shows that the internet (and social media in particular) has unquestionably emerged as a significant arena where individual identity is showcased, compared, adapted, or fortified in response to an array of circumstances (see Papacharissi 2010). Focused on the translator, the articulations of selfhood give rise to the construction of a professional persona (see Sela-Sheffy 2008) or identity, a carefully digitally construed identity that may evolve over time, through social identity work, and even develop into a personal brand (for a discussion of personal branding, see Zhang 2022).

This paper aims to highlight the importance of digital professional visibility for literary translators.[7] Digital professional visibility is defined as the extent to which a person is present and active in online spaces and platforms in their capacity of literary translator. It encompasses not only their mere online presence as a translator but also their ability to leverage technical and verbal means to differentiate themselves from fellow translators, enhancing their professional (but also their societal) prominence. The notion covers the translator's online presence, engagement with relevant communities, and the ability to showcase their expertise to potential clients, colleagues, and the wider public in the digital realm. It seems safe to assume that enhanced digital professional visibility leads to increased recognition, job opportunities, and networking within the industry as well as to the elevation of the visibility status of the profession.

3. Method

The study, conducted between 2019 and 2022, was centered on assessing the digital professional visibility of literary translators on the Dutch-language market. This research project formed part of a larger project-based

---

[7] In this article, the concept of 'brand' is only briefly touched upon. A distinction is made between a 'professional identity' and a 'brand'. Conceptually, a personal brand emerges as a product of a 'personal identity myth' that relies on 'regimented associations' (Moore 2003). By cultivating that myth, a professional creates a cohesive and consistent image of the value they represent to consumers (in this case, potential clients and readers) and delivers 'a promise on the value [they will] receive' (Peters 1997). As Zhang aptly suggests, a potent brand is 'powerful and distinctive' (2022, 128). It is crucial to acknowledge that the concept of 'branding' is deeply intertwined with power

relationships, as expounded by Bourdieu (1993). Power relationships play a pivotal role in determining the success, or more precisely, the ongoing negotiation of brand identity. Such depth and complexity are challenging to attain through the analysis of data from multiple translators. Consequently, this research, serving as an exploration, adopts the concept of "professional identity." This identity of translators is often characterized as emergent, especially in cases of low visibility. Still, it is perceived as a socially co-constructed identity, often closely intertwined with personal identity.

learning assignment carried out within a course on labor-market orientation ("Beroepsoriëntatie voor vertalers"). The study involved the participation of eleven students enrolled in the MA program in Literary Translation, who had all received prior theoretical training on both client acquisition and on- and offline marketing, including the development and effectiveness of strategies related to professional visibility. As part of a project-based assignment, the students were asked to create an inventory of the online presence of a sample of professional literary translators, by researching and compiling information on literary translators tasked with the evaluation of digital profiles of literary translators.

The students' research project exhibits several elements that are relevant to Critical Discourse Analysis (CDA) or critical linguistics (Fairclough 1995). CDA often examines how power and ideology are encoded in language and discourse. In this case, the project aims to assess the digital professional visibility of literary translators through online presence. As those who are more visible may have more opportunities and influence in their field, the findings can be closely tied to power and influence in the digital age.

Each student was assigned the responsibility of examining and compiling digital profiles for ten literary translators. The data collection was conducted from home, utilizing Google searches – both simple searches as well as advanced ones, the latter specifically limiting results to .nl and .be domains – to comprehensively gather information. Students were allowed to freely select translators, ensuring a varied selection process. However, to ensure consistency in the compiled data, students were instructed to use a template provided by the course coordinators (Table 1). This template was brought in line with relevant aspects of the theoretical training they had received (see Table 1, "rationale") and, therefore, facilitated the systematic analysis of specific features and characteristics pertaining to the online visibility of literary translators. Materials were gathered with the primary aim of enabling students to gain insights into the strategies employed by translators in enhancing their professional online presence. Using templates ("frames") and systematic analysis to gather data on the online visibility of literary translators aligns with the methodological aspects of CDA.

Categories	Aspects	Rationale

Formal Digital Presence	• Professional website; • Websites of professional organizations or other organizations that vouch for the translator as an engaged individual, belonging to a socio-cultural network; • Social media platforms.	This category plays a pivotal role in establishing one's digital presence in general. A website serves as a platform to exhibit skills, portfolio, and expertise, while websites of organizations and social media use bolster credibility and convey affiliation within network. These elements are oriented toward potential clients and professional peers, but are also oriented toward a broader audience (Edmiston 2014).
Formal Service Profile	• Language pairs; • Services offered; • Specializations (genre or text type).	A well-defined service profile serves as a key determinant for potential clients seeking to gauge the translator's suitability for a project. Elements such as language pairs, offered services, and specializations furnish specific information regarding the translator's expertise (see Lopez-Meri and Casero-Ripolles 2017).
Formal and Visual Branding Strategies	• Logo's; • Slogans, taglines, pay-offs; • Other formal and visual elements (font type, use of colours).	Visual branding components can engender a memorable professional identity ('brand'). They are ideally construed in such a way that they offer a promise of the value a client or reader will receive. Consistency is key when employing branding strategies (Moore 2003).
Verbal Strategies	• Core values; • Webpage topics; • Blogpost topics ;	Verbal strategies help define the translator's professional identity. They effectively communicate

	• Topics of social media posts; • Topics of talks and/or texts shared via websites of professional organizations.	expertise, personal interest, values, and unique perspectives or selling points to both clients and a broader readership. As a key component of narrativization processes, it can entice potential clients, but also nurture a rapport with a wider readership interested in culture (Quinn and Papachrarissi 2018).
Customer Relationship Management	• References to customers (publishers); • Testimonials; • Contact forms; • Other information indicative of how the translator sources clients; • Other information indicative of how the translator retains clients.	Effective customer relationship management is crucial for retaining existing clients and attracting new ones. Building credibility and trust is achieved through references and testimonials. Contact forms play a vital role in simplifying communication for potential clients, emphasizing the translator's ability to meet their needs and nurture positive professional relationships (Zamil 2011; Payne and Frow 2016).

Table 1. Template Digital Professional Visibility

The starting point of the selection of profiles was the database for literary translators having Dutch as one of their working languages (source and/or target). This database ("Vertalersbestand") was called into existence by the Expertisecentrum Literair Vertalen (*The Expertise Centre Literary Translation*), a strategic partnership of stakeholders that aims to promote literary translation in Dutch and of Dutch-language literature abroad (European Commission 2022). The profiles in said database are offered in a randomized manner, which means that its algorithm does not distinguish in terms of reputation or visibility. This approach minimized the chance of under-representation of less visible translators and helped keep the risk of skewed results as marginal as possible.

103

Each student conducted an examination of the online profiles of ten literary translators. Initially, this process was anticipated to yield 110 profiles; however, an inadvertent oversight by one student resulted in the final inventory comprising 105 profiles. Despite minor instances of overlap, the inventory ultimately comprised 82 unique profiles of literary translators operating within the literary field. The students predominantly chose younger translators, which correlates with the observation that highly experienced translators seldom maintain profiles in said database. Students were then asked to critically examine the information compiled through the template: they had to identify the strategies used by professional literary translators to become digitally visible professionals and assess them. The results of the critical examination into online translatorship incorporated into a brief reflection report (of 500 words), which was discussed as part of an in-class jigsaw exercise (see Van Egdom & Segers, 2019). The course coordinators had prepared the dataset in advance of the respective classes, organizing and meticulously reviewing it to facilitate both subsequent data interpretation as well as the evaluation of insights documented in the individual reflection reports. In class, patterns in visibility strategies adopted by the literary translators were detected through

collaborative effort and strategies were evaluated in light of research-based principles (see Table 1, "rationale"). The data, patterns and assessment will be discussed in section 4.

4. Results

The creation of the inventory of literary translators in the Dutch-language literary field was a crucial first step in the study. The inventory consisted of 82 profiles of digital visibility of literary translators, sourced from the database of the ELV. Although students were asked to compile the inventory individually, each student contributing ten profiles, the inventory ended up being not as rich as hoped: multiple students described the same translator for their assignment. The mere fact that some names of translators appeared more often than others, however, was seen as relevant. Multiple appearances were interpreted as indications of the translator's notoriety in the translator trainee community. Moreover, the multiple descriptions of profiles corroborated the data regarding aforementioned translators: when more than one student described a translator, this solidified the translator's profile. Having conducted the inventory, the students embarked on a journey of self-reflection, expressing their thoughts in written form about the profiles they had crafted. These reflections laid the foundation for a guided semi-structured discussion. As mentioned,

the analysis of the data contained in the inventory covered five analytical categories, each of which will be delved into in the following subsections: formal digital presence, formal service profile, formal and visual branding strategies, verbal branding strategies, and customer relationship management.

4.1 Formal digital presence

The formal digital presence of literary translators was assessed by examining their professional websites, their social media platforms and possible references to professional organizations and other organizations that vouch for the translator as an engaged individual, belonging to a dedicated socio-cultural networks. The category is mainly focused on easily quantifiable data, and allows for a first impression of the online presence of literary translators. The data seem to reveal that few literary translators seem to fully grasp the importance of simply being "out there" and providing comprehensive information about their professional activities to potential clients and other stakeholders.

Most surprising was the fact that out of 82 translators, only 32 (39%) appeared to have a professional website. While this group of professionals may represent a minority, those who do have personal websites demonstrate

at least an elementary understanding of the significance of effectively presenting themselves. Their websites typically included vital sections such as an "about me" (26) and a contact page (24). The majority also provided (at least some) information on their experience as a translator and their translated texts (24). This suggests that those who do invest in personal websites recognize the importance of presenting themselves, establishing credentials and encouraging client and stakeholder engagement. Additional services, such as editing, copywriting, singing, are also frequently mentioned on a separate page (12). Some translators also appeared to have a separate "home" page (0). Only six websites included a blog, and three people offered separate pages for reviews of translations. The limited presence of blogs does not bode well for visibility: in addition to showcasing expertise and engaging the audience, having a blog on a professional website increases the likelihood of being picked up by search engines (as it enhances search engine optimization). Information about conditions that apply to services and rates was only mentioned on two professional websites. The last duo belonged to translators who also offer translations in specialized domains. The fact that information about service conditions and rates was only found on two websites suggests that many

translators tend to be less transparent about pricing. It is plausible that literary translators in the Dutch-speaking area hold their cards close to the chest, either because they adhere to standard rates ("modelcontract") or because they can even be persuaded to work for less (see Pilon 2021).

The semi-structured discussion also revealed several intriguing insights regarding online presence through websites. Not only did students express surprise at the relatively low number of professional websites, they also levelled criticism against the translators having a websites. Some websites were described as "cluttered," while others contained irrelevant content, which was labeled as "distractive." For instance, one translator was found using their website to rent out their apartment, which was considered completely off-topic. Nonetheless, students stressed the importance of a professional website, stating that they prefer having a "busy" and "unprofessional" website over having no website at all.

The findings from the analysis of professional websites seem to indicate that literary translators are not fully aware of the importance of having a personal website. However, the analysis of social media calls for more nuance. A majority of translators (51) appear to use social media platforms for their work, with LinkedIn being the most popular choice. 62% of literary translators used LinkedIn for work. Figure 1 shows that most translators with a website also use LinkedIn (23); for 29 translators, LinkedIn serves as a substitute for a dedicated professional website. LinkedIn profiles can be used to showcase work, skills, and connect with potential clients or collaborators. Other social media were less common, but still enjoyed some popularity with translators: Instagram (17%), Twitter/X (15%), Facebook (14%) and TikTok (1%). However, initial optimism about the social media presence of translators was dampened: it became evident that many of them primarily used social media for private networking rather than professional purposes. Activity on platforms was often concealed or completely hidden from public view. Notably, the majority of Instagram accounts were set to private, further emphasizing their preference for social media as platforms for personal networking.
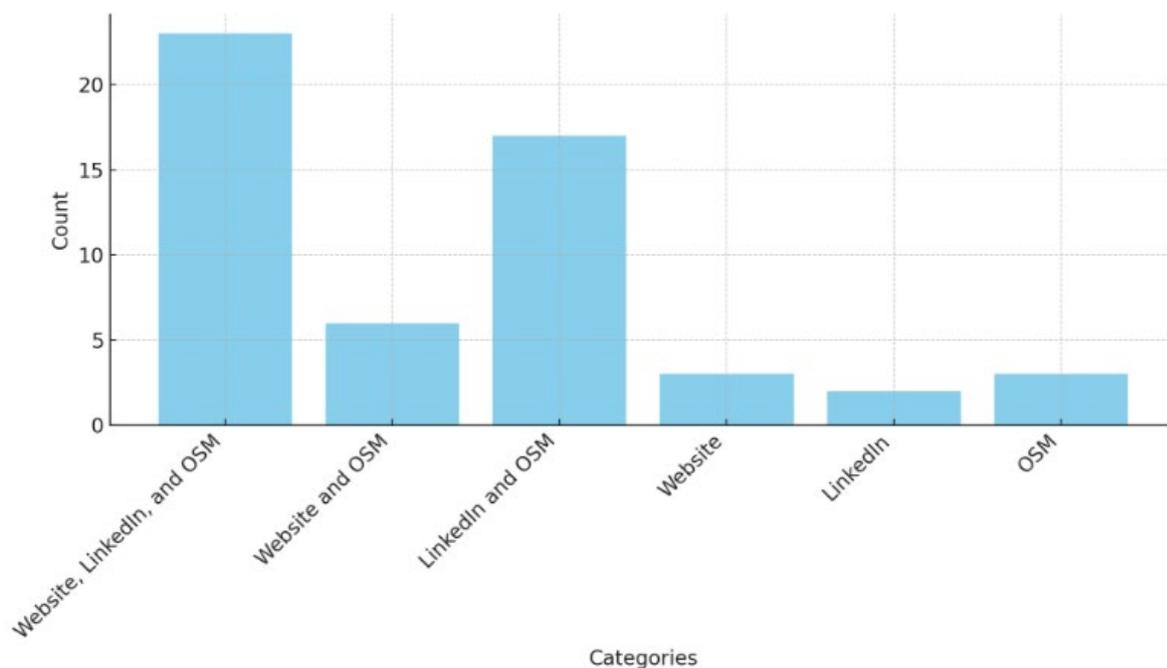
Figure 1. Platforms used to establish online presence: with a distinction between websites and LinkedIn profiles, excluding other Social Media.

The semi-structured discussion also provided depth to the quantitative analysis of social media. Unsurprisingly, LinkedIn emerged as the standout choice for professionals. In their analyses, students clearly placed emphasis on proactivity, as they showed appreciation for translators who had a complete LinkedIn profile and who engaged with their peers and potential clients by regularly posting messages about their professional interests and activities. Evidently, they were critical of translators who showed little effort in crafting comprehensive profiles and who appeared inactive. The discussion also brought forth pointed criticism for the (lack of) use of other social media platforms, i.e. Instagram, Facebook and Twitter.[8] Instagram, for instance, drew scrutiny for the high prevalence of private profiles. On the other hand, Twitter and Facebook were deemed "outdated" and prone to blurring the lines between personal and professional content, with literary translators often struggling to strike an appropriate balance. Interestingly, two translators, stood out in the semi-structured discussion for their dedicated efforts to showcase their professional experiences on Instagram and even TikTok. A case in point was the social media use of Maria Postema, a translator of children's

---

[8] In January 2022, the most used social media platforms in the Netherlands were – in descending order: YouTube, Linkedin, Facebook, Instagram, Snapchat, Tiktok, Facebook Messenger, Pinterest and Twitter/X (Kemp 2022).

107

literature: this pioneer was considered a sense of inspiration, as they regularly post photos of their translated books, inspiring quotes, visits to cultural events (such as book fairs) and selfies with colleagues from the literary world, etc., using a wide range of hashtags (among others: #BookTok). Postema's approach was considered inspirational, it suggested that translators who make effective use of social media may have a competitive edge. In all, students were convinced that Postema was attuned to cultural and societal developments aligning with their expertise (children's literature). Clearly, the discussion underscored the varying degrees of success in utilizing social media as a professional tool.

Finally, attention was paid to presence on websites of professional organizations, cultural organizations promoting literature in translation, cultural directories and databases, magazines, journals and blogs. Literary translators who are prominently featured on websites of professional organizations and cultural institutions are likely to enjoy recognition and affiliation with clients, colleagues and other stakeholders; their ideas and translations are valued, as they are invited to contribute to literary discussions and publications. Moreover, their presence on these websites signals effective networking skills. Also, translators can leverage these platforms to distinguish themselves as experts (working with specific language pairs, genres etc.) and to highlight their unique selling points (such as their social background). The data clearly show that literary translatorship is manifested often in literary magazines. This is evident from the frequent mentions of Digitale Bibliotheek voor Nederlandse Letteren (17), a website that collects publications from literary magazines, on the one hand, and from the mentions of journals and magazines such as *Filter, Tzum*, and *Pluk* (13, combined) on the other. The prevalence of references to these resources underscores that translators primarily manifest themselves through their translated work, complemented by occasional expressions of their thoughts on translation. However, there are also other websites where translators were present. Other digital places where the names of literary translators regularly appeared include the websites of Expertisecentrum Literair vertalen (11), universities (11), professional associations and agencies (Auteursbond, Vlaamse Auteursvereniging, and Schrijverscentrale) (7), Wikipedia pages (6), and cultural funds (Nederlands Letterenfonds, Vlaams Fonds voor de Letteren) (5).Whereas most of these platforms involve a degree of agency of the translator concerned, appearances on pages of funding bodies is less agency than merit.

Mentions on websites of educational institutions are most common when translators are either involved in teaching or have received training or continuing education there: given that literary translation is a "free" profession, mentioning one's education enhances credibility. In 2009, research showed that receiving education in translation results in attaining a model contract at a swifter pace (Kwakkel). The Expertisecentrum Literair Vertalen often appears in the data, because translators have been invited to share their (often specialized) knowledge through lectures or articles on their Kennisbank page ("Knowledge Bank"), which also contributes to the translator's prestige. Professional associations reflect engagement with the professional communities: translators appearing on their websites are often members (and in some cases board members). In this case, networking and community-building are seen as primary motives. Since the publishing world is considered a closed-knit community, networking through professional communities is considered to be highly rewarding (Ghazlane 2023). Literary funds are predominantly seen as "financial backers": successful grant application is often the main reason for a translator's appearance on their website. Grants are awarded to works assessed as works of excellent quality.

Consequently, translators become more attractive for future projects when their name appears on the website of literary funds.

4.2 Formal Service Profile

The formal service profile concerned the language pair directions and genres translators worked in as well as other services they might be offering or other professional profiles they assumed. Information on their service profile is considered a sine qua non for digitally present translators, as it allows them to provide insights into their professional activities and even to position themselves as (aspiring) specialists. In terms of language pair directions covered, more than half the translators covered English (49) (See Figure 2). This should come as no surprise as English literary works are translated the most for the Dutch-speaking market (Franssen 2015). Yet a good many translators also translated from other languages. Next to the prime source language of English, other languages for the Dutch target language market that feature high on the list of languages from which translators worked included German (16), French (12), Italian (10) and Spanish (9). More striking was the presence of translators working out of Norwegian (NO, 5) and Swedish (SV, 8) into Dutch (NL). The surprise does not come from the relatively recent interest in Scandinavian literature (see Franssen 2015), but rather from the fact that

109

several translators NO>NL (4) also offered SV>NL (4). Although other languages covered by the translators were limited in number and in representation (Russian only 3 for instance), the numbers still indicate that diversity in language pairs is mostly limited to the European context. The data also show that, in the landscape of Dutch literary translation, English to Dutch translators will probably have a harder time distinguishing themselves from their peers, given the prolific

nature of this language direction. This is further compounded by the fact that the data also indicate that 64 % of translators limit their activities to one specific language pair. A similar conclusion was reached during the discussion. Yet, two students noted that mastering multiple source languages need not be seen as an asset, referring to the well-known saying "jack of all trades, master of none."
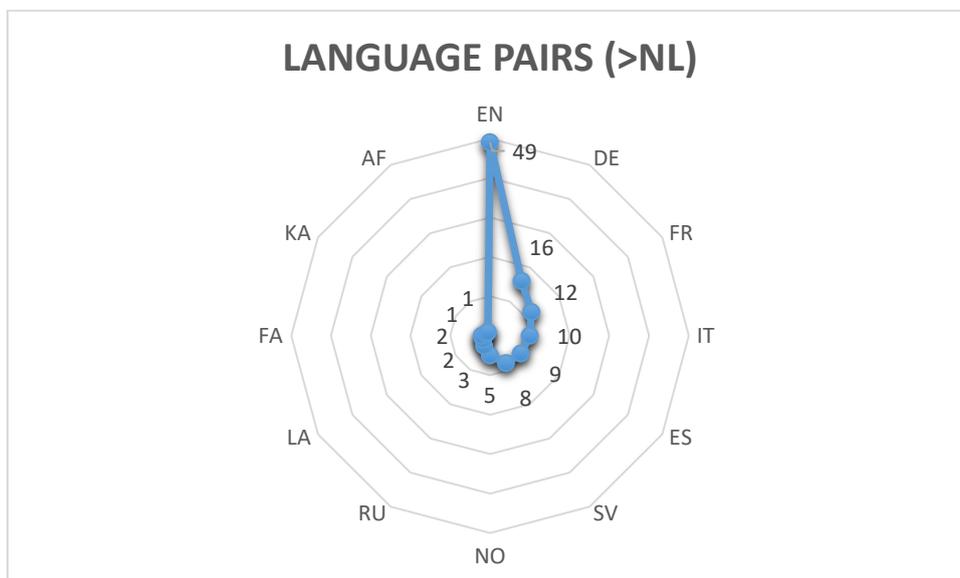
Figure 2. Languages covered by online visible literary translators, working into Dutch.

The online profiles of literary translators mentioned experience, expertise or specialization in eleven different genres. The two most frequently mentioned are the rather generic genres fiction (48) and non-fiction (43) (See Figure 3). The prevalence of these genre categories seem to suggests that many translators do not actively emphasize their specialization. However, there are quite

translators that do pay attention to (multiple) specialization(s). In total, genre specialization is mentioned 178 times (i.e. fiction and non fiction claim half of the references). Translating children's literature (25) and Young Adult (22) together account for 26%. Poetry translation is mentioned by 10% of translators, still ahead of theatre (5%) and graphic novels (4%). The remainder four

mentions relate to one reference each (philosophy, music, thrillers and fantasy respectively). The semi-structured discussion also delved deeper into genre specialization: students noted that specialization is a valuable asset to a translator and that it was uplifting to see that genre is mentioned quite often, particularly by those specializing in children's literature and Young Adult. However, they lamented the fact that few translators truly seem to cultivate their specialization, by producing relevant content (on their personal websites or social media profiles). There still is room for translators to enhance their visibility by highlighting their expertise in (niche) genres: providing more comprehensive information about specialization could lead to more tailored opportunities – which in turn could add to their distinguishability.
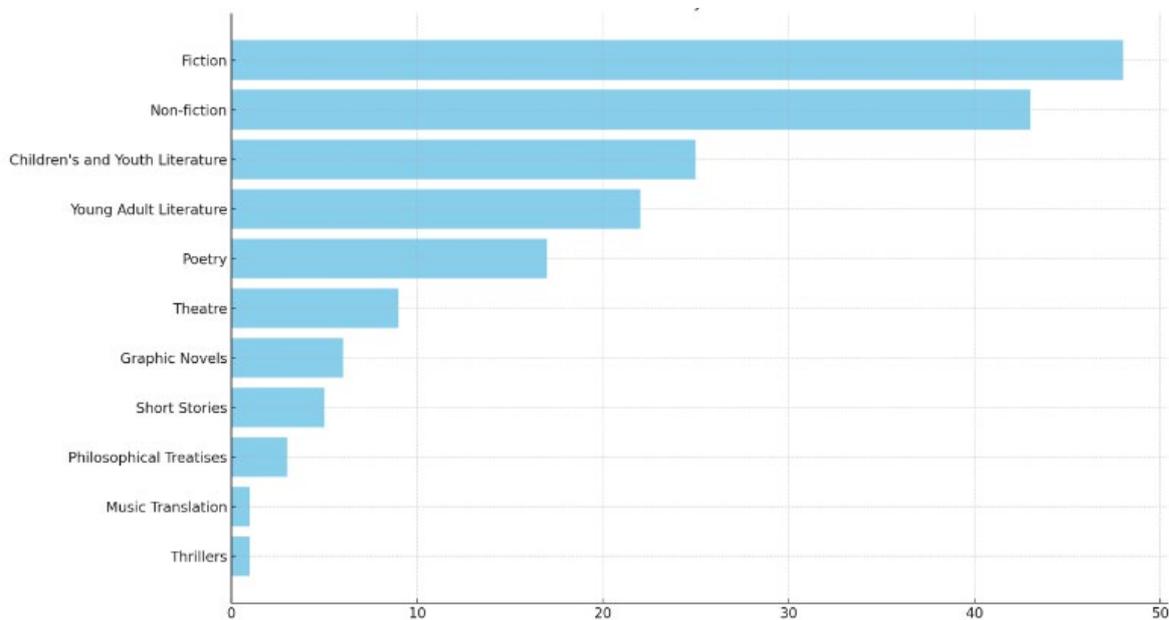
Figure 3. Genres covered by online visible literary translators, working into Dutch.

The inventory data revealed that frequently translators also shared information about other work experience. This could imply that some use their broader professional status to establish their position on the literary market, as often described in sociological research on branding (e.g. Meylaerts, 2008; Zhang 2021, 2022). In order to create a more complete profile, translators stressed their background in creative writing (7) or academia (7). Being an editor (6) or book reviewer (4) alongside literary translation activities was stressed as well. The remainder of the connections between the world of literature and personal life outside of literature all had one proponent and concerned: a certified/sworn translator, revisor, biographer, copywriter, voice actor or film director. One literary translator described

themselves as a consultant. Dual- or multiple-profile translators can use their fuzzy profile to their advantage. On one hand, mentioning additional skills can instill confidence in potential clients regarding the translators' language proficiency, as seen in the case of "creative writing," or their profound knowledge of literature, as evident in connection to academia. On the other hand, it can draw a client's attention to the translator's versatility; for instance, a translator-revisor may be hired for proofreading or assessing literary project done by fellow translators. Moreover, there are situations where unique selling points come to the forefront: a sworn translator may appear suitable for a literary work with significant legal content. During the semi-structureddiscussion, it was evident that students did not have a negative view of dual-profile translators: in the Dutch-language area, few literary translators can sustain themselves solely through literary translation work, so they often need other sources of income in order to be able to make ends meet (see also Pilon 2020). Still, there was a clear negative attitude towards primary or secondary sources of income that had little relevance to writing and translation activities.

4.3 Formal and visual branding strategies

In this article, the notion of "branding" is intentionally avoided. This choice is based, in part, on the fact that branding is an highly complex phenomenon deeply embedded in a social context that demands attention to interaction and to multifaceted narratives (see Mihailovich 2006; Childress 2017). In case of a focus on branding, the complexity of the concept would inevitably lead to a narrowing of the dataset – and often unintentionally result in the selection of translators with a well-established brand. For this reason, the choice has been made to home in on the application of visibility strategies "pure and simple", so to speak. Nevertheless, the categories associated with visibility cannot be disentangled from branding, as visibility remains intertwined with the translator's desire to distinguish themselves. The most notable connection to branding is observed in the subset dealing with formal and visual branding strategies. Formal and visual elements, such as company names, logos, imagery, and corporate identity, are most explicitly linked to brands as 'trademarks', which were originally introduced to distinguish products from 'unbranded' products of a similar nature – with the distinguishing factors associated with a certain 'value' (Van den Braber et al. 2021). Data on formal and visual branding strategies suggested that business names and logos are not commonly used by literary translators (5 out of 82). The exceptions to the rule were

112

translators who also provide other services (See Figure 4). For example, Tip of the Tongue [1], De Woordgieterij [2], and Vertalerij [3]; all focused on the creative market, but also offered services such as business translation, editing, copywriting, and even voice acting. Creative Difference [4] was the only literary translator with a website and a logo, who did not explicitly highlight additional services. Hadewey van Leersum [5] also occupied a unique position: they did not have a website, but maintained a "business" profile on LinkedIn, where a logo can also be added.

Figure 4. Logo's of Literary Translators.

Additionally, slogans, payoffs, and taglines are rarely used. Again, the exceptions to the rule were Tip of the Tongue [1], choosing "elevating translation and editing" to refer to high quality, De Woordgieterij [2], combining craftsmanship with precision and creativity ("leest als gegoten" is a contamination in Dutch of "a perfect read" and "a perfect fit", a contamination playing on the idea of words being poored into a mould) and Creative Difference [4], providing a payoff that simply reads "Making a creative difference"). Aarts, who did not opt for a business name or logo, also picked a payoff, using their initials to emphasize the word wizardry involved in literary translation ("ra ra ra"). Other aspects of formal and visual branding that caught the eye were images, color schemes, fonts, and sizes. The most commonly used images were photographs, with many featuring the translator themselves (some using professional photos). The photos were mainly used for websites, LinkedIn, and the ELV translators database. In the inventory, students sometimes referred to the translator's expression ('smiling', 'dreamy') on the photos, or to a specific background (dunes, forests). It was noted that many translators also used images of books on their websites, tokens of the physical but also traditional representation of their activity, although these were not always books that they had translated themselves. Additionally, some translators used other paraphernalia,

such as typewriters (4), bookshelves (3), feathers or pens (2), and handwritten notes (2). Most visual elements that appeared in the inventory simply consolidated the somewhat traditional image of translatorial artistry and/or craftmanship. This observation was also made during the semi-structured discussion. However, some translators of Young Adult literature, graphic novels, and fantasy works used what were described (by students) as "embellishing" or "alienating" images on their websites (2). Finally, some images were immediately disparaged as irrelevant, such as those of an Airbnb space rented out by a translator and pictures of random vistas (3). In the inventory and during the discussion, it became evident that formal and visual elements had an effect on the perceptions of credibility among students (see Robins, Holmes, and Stansbury 2010; Brooks and Anumudu 2016), leading to swift judgments in their choice of words (e.g., "clean, sleek, calm and colorful, warm" versus "grey and cluttered, busy").

4.4 Verbal strategies

Literary translators who publish content online tend to exhibit certain key traits and values in order to establish a "synthetic relationship" with potential clients and other stakeholders. They aim to create a common ground so that approaching them is facilitated. Translators can set themselves

apart from the competition and attract new clients by highlighting their unique selling points in their online content (Ashley and Tuten 2015). Demonstrating their traits and values can help them build a solid reputation on the literary market and establish themselves as genuine professionals. This can ultimately lead to a steady stream of work and increased success in their translation career – although it should be noted that displaying these traits and values will not always suffices to reel in clients (the proof of the translatorial pudding is in the reading of a translation). From the field of behavioral psychology, a model is proposed for analyzing professional content. The trait and values that can constitute a common ground are: sincerity, excitement, competence, sophistication, and ruggedness (Aaker 1997). These five dimensions can be further subdivided into subdimensions. As part of the inventory process, students mapped out the subdimensions using discourse analysis methods. The most important traits and values found in the inventory are creativity (19), perfectionism (9), and reliability (5) (See Figure 5). Remarkably, the dominant traits and values identified in the inventory appear to mirror the ideal language professional's personality: with great attention to detail (i.e. perfectionism) the translator provides an accurate (reliable) yet highly fluent (creative)

rendition of the source text. Creativity, perfectionism, and reliability belong to two different dimensions (excitement and competence) (ibid.).Other traits and values exhibited by translators (mentioned fewer than four times) are commitment, versatility, enthusiasm, independence, ambition, and entrepreneurial spirit. These traits and values can be placed in different categories. In general, literary translators seem to blend in with their peers by subscribing to the image of a creative and highly skilled professional (see

'enthusiasm' and 'commitment') professional. However, there are also translators who are trying to break the stereotype: the 'ruggedness' of the independent translator with an entrepreneurial spirit stands out in this regard. During the semi-structured discussion, it was noted that the 'ruggedness' of two or three translators was amusing, but the departure from the stereotype felt "artificial". There was particular appreciation for translators who managed to showcase their creativity in an original way.
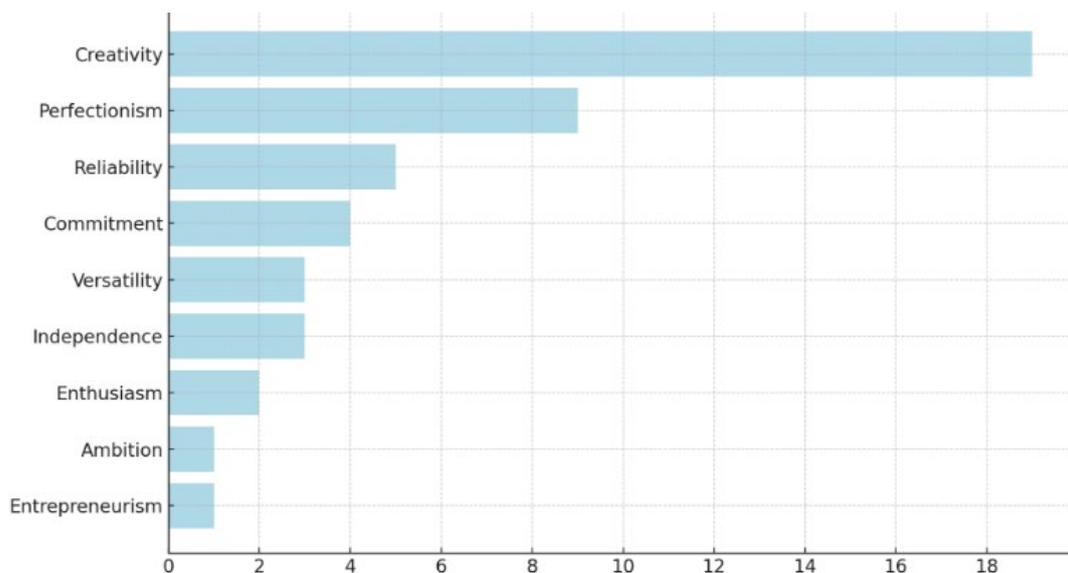
Figure 5. Key traits and values of literary translators.

A glance was also cast at the key themes in the online content of translators (see Figure 6). Books clearly carried the day, being the most important topic (41). Translators often showcase books they have translated or try to act as ambassadors for authors or even entire cultures (which is broadly in line with findings in Sela-Sheffy 2008). By referring to translated

books, translator try to highlight or augment their accumulated experience, and to cement their reputation as knowledgeable experts. The same holds for reviews of foreign books, but these might also prompt publishers to ask the translator to write reader reports. The second most important theme is social issues (39), including inclusivity, diversity,

discrimination, and "wokeness". It stands to reason that these issues reflect the current Zeitgeist. At the same time, the prominence of these issues can be taken as a sign that translators engage with social and political topics, positioning themselves as thought leaders. Conspicuous (yet less so) is the content where translators show their commitment to their craft (22). Some translators express their love for language, culture and translation by writing about linguistic and cultural peculiarities, translation challenges related to style, tone, and humor, and by dealing with specific words, such as pronouns or untranslatable terms. This type of content can be considered an extension of the book reviews: not only does the translator demonstrate their expertise through this type

of content, it also highlights the translator's enthusiasm. Furthermore, content from this category can educate the reader about what translation entails. Some translators truly try to establish some sort of niche (see Hoskins 2021 et al.), by writing on a particular genre (7). Finally, topics such as art (including writing in general), politics, and philosophy also feature in their content. These themes demonstrate what cultural entrepreneurship is to literary translators online. All in all, their content reflects their commitment to the profession and their desire to make a meaningful impact in and outside of the world of literature. Students confirmed this during the discussion. They deplored the scarcity of content on genre specialization.
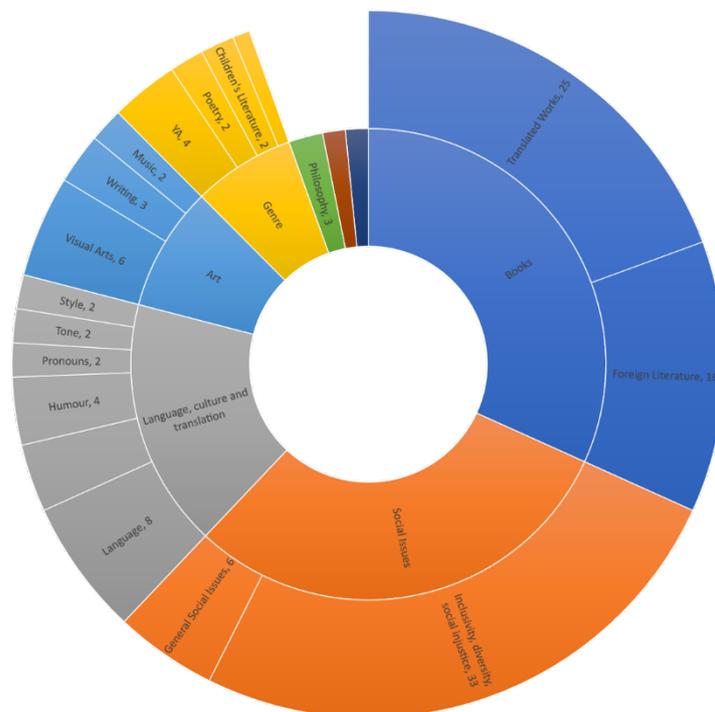
Figure 6. Online content written by literary translators.

4.5 Customer relationship management

Lastly, attention was given to customer relationship management. Professional visibility strategies primarily target clients: a visible translator should be accessible to potential customers. Additionally, it can be assumed that the translator has an interest in retaining clients, as they constitute a source of income. Therefore, it is valuable to also assess the methods literary translators employ to foster contact with (potential) clients. It seems that literary translators use various strategies to acquire new clients and maintain contact with them (customer relationship management). The most commonly used strategies is showcasing current and previous clients, ranging from publishers to television stations, all the way to cultural festivals. Client names are often displayed in tandem with relevant work experience, often book publications or publications in literary magazines, but also work for prestigious theater companies (see "Formal digital presence"). By highlighting previous (presumably successful) collaborations, translators aim to persuade potential clients to work with them. Furthermore, these mentions can be said to serve as an expression of appreciation toward existing clients, thereby increasing the likelihood of future collaboration. Translators also exhibit their expertise through portfolios, which typically include excerpts of texts they have translated. These portfolios help potential clients get a sense of the their language proficiency and their stylistic feats.

Another strategy that is deployed, albeit less frequently, is the publication of testimonials of happy customers, and glowing reviews (7). Testimonials and reviews obviate the need to infer the success of prior collaborations, which is why they can be more persuasive than mentions of past clients and projects. Contact forms are considered of prime importance by a good many translators with a professional websites (24). A small minority can only be contacted through email or phone (2). As said, translators without a professional website have recourse to LinkedIn, where they liaise with clients, through direct messages and reactions to posts or comments. Some also try to reap the fruits of networking through literary associations (13): they make mention of affiliations and associations that can help expand their professional network and maintain relationships with fellow translators (who sometimes pass on projects). The students were pleasantly surprised by the customer relationship management strategies of translators. However, they were taken aback by the fact that 6 translators with a website

117

did not provide visitors with a means to get in touch. According to students, the website of those translators completely missed its intended purpose.

5. Discussion

The research project presented in this paper aimed to explore the extent to which literary translators can be considered digitally visible professionals, by means of identifying and assessing strategies that are employed by translators on the Dutch-language literary market. The data from the inventory and the reflections confirm the image that emerges from sociologically oriented research. Data concerning formal presence seem to indicate that translators do not fully exploit the opportunities to make themselves visible; although the quantitative data on LinkedIn slightly adjusted that broader picture. Data on websites and other social media reinforced the image of limited visibility of translators. The analysis of the service profile further confirmed this image: although the language profiles of the literary translators clearly call for differentiation, in all not many translators utilize digital spaces to highlight their specialization. This was also evident when formal, visual, and verbal strategies were scrutinized. Visual trademarks were conspicuous by their absence. In addition, visual strategies are almost exclusively aimed

at nurturing the traditional and romantic(ized) perception of translators.

This image is also evident in the analyses of the inferred core values of translators and their online content. The data indicate that translators do not distinguish themselves to a great extent but rather associate themselves with the profession. To put it in Zhang's terminology: "fitting in" prevails over "standing out" (2022). However, the analysis of verbal strategies does reveal that some translators enrich the traditional image by demonstrating engagement with social issues. Communities, especially those in languages other than that of a global lingua franca, recognize that translation plays a crucial role, also in the diversity and inclusivity movement. This observation is highly relevant from a professional standpoint, as socially engaged content aligns with the phenomenon of 'purpose marketing', which has become a prominent theme in the business world in recent years (see Reiman, 2013). Nevertheless, through online content and platforms, translators still manifest themselves as dedicated professionals to a limited extent and fall short of fully utilizing opportunities to become professionally visible. This was also evident in the analysis of customer relationship management. Also, due to the relatively limited number of professional websites and the relatively low

percentage of sites with contact information, it was observed that translators in the Dutch language area could learn much about customer orientation. While it is true that reviews, testimonials, references, and contact forms were found on professional websites, most translators do not seem maintain a website and those that do have one have not always published contact information.

However, caution must be exercised with generalization. Both the quantitative data and the discussion with students revealed that there are translators who have a good grasp of marketing and acquisition techniques that can be deemed on a par with modern demands for offering information and establishing communication. Particularly, translators of children's and young adult literature clearly show awareness of the importance of an attractive website, compelling content, and purposeful use of social media.

Additionally, during the guided discussion, students expressed appreciation for translators with a clean and well-organized website, who use professional photos to establish a rapport with clients or interested parties and seek interaction with translators, authors, publishers, and other stakeholders. In doing so, the students endorsed the ideas advocated in marketing as best practices.

6. Conclusion

This study sheds new light on the digital professional visibility of literary translators in the Dutch language area, revealing its role in shaping translators' sociological and professional landscapes. Our findings not only complement sociological research on visibility of translators beyond their translations, on the translatorial self-image, and on branding, but they also pave the way for an enhanced and more nuanced understanding of said concepts, for instance by highlighting the sheer complexity of the socio-professional negotiation of a brand. They can also provide further impetus for broadening and interweaving research within so-called "Translator Studies".

Future research is needed to ascertain if the findings from this study hold true in a broader context. This involves considering a larger sample size and extending the scope far beyond the Dutch-language context. Additionally, diversifying data collection methods, including close readings of paratextual material and the nature of interactions with the writing and reading communities, will be crucial. By expanding the research in these ways, a more comprehensive understanding of the digital visibility strategies employed by literary translators can be achieved. By enriching visibility strategy data with bibliographic and

119

bibliometric research, and especially with social network analysis, the relationship between professional visibility and the position of translators as actors in a sociological field can be further explored as well. Through innovative quantitative and qualitative research methods— and via triangulation— more control can be gained over the impact of professional visibility strategies on power relations and capital structures within the literary field and on key drivers in professional visibility of translators in the (digital) literary sphere.

While more comprehensive studies on professional and social visibility may provide strategic insights, they will also continue to acknowledge a persistent challenge: the opaque nature of algorithmic influence in digital spaces. Despite enhanced understanding of visibility, self-presentation, and branding strategies, the unpredictable influence of digital algorithms remains a blind spot, shaping reception and visibility in ways that are difficult to anticipate or control. Therefore, it is most likely that we will never gain a full conceptual and/or empirical handle on digital professional visibility.

References

Aaker, Jennifer L. (1997). "Dimensions of brand personality. " *Journal of Marketing Research*, 34, no. 2 (2022): 347-356.

Albachten, Özlem Berk, and Şehnaz Tahir Gürçağlar. *Perspectives on Retranslation Ideology, Paratexts, Methods.* London: Routledge, 2018.

Ashley, Christy, and Tracy Tuten. "Creative strategies in social media marketing: An exploratory study of branded social content and consumer engagement." *Psychology & marketing* 32.1 (2015): 15-27.

Bachleitner, Norbert. *Literary Translation, Reception, and Transfer.* Berlin: De Gruyter, 2020.

Bax, Sander, Jeroen Dera, Anne Oerlemans, and Kila Van der Starre. "Het literaire veld als schema: Actuele kanttekeningen bij een dominant model in de neerlandistiek." *TNTL Tijdschrift voor Nederlandse Taal- en Letterkunde* 138, no. 2 (2022): 164-180.

Brooks, Ann K., and Chinedu Anumudu. "Identity development in personal branding instruction: Social narratives and online brand management in a global economy." *Adult Learning* 27.1 (2016): 23-29.

Bucaria, Chiara, and Kathryn Batchelor, eds. *Media Paratexts and Translation. Translation Studies*, special issue, vol. 16, no. 3.

Dam, Helle V., and Karen Zethsen. "Translator status: Helpers and opponents in the ongoing battle of an emerging profession." *Target* 22, no. 2 (2010): 194-211.

Delisle, Jean, and Judith Woodsworth. *Translators through History: Revised Edition*. Amsterdam: John Benjamins, 2012.

Desjardins, Renée. "Translation and Social Media." In *The Routledge Handbook of Translation and Media*, edited by Esperança Bielsa, 416–431. London: Routledge, 2022.

Desjardins, Renée. "Translation and Social Media". In *Theory, in Training and in Professional Practice*. London: Palgrave Macmillan, 2017.

Edmiston, Dawn. "Creating a Personal Competitive Advantage by Developing a Professional Online Presence." *Marketing Education Review* 24, no. 1 (2014), 21-24.

European Commission. *Translators on the Cover*. Retrieved from https://op.europa.eu/s/xbca (2022).Freeth, Peter and Treviño, Rafael. (Forthcoming). *Beyond the Translator's Invisibility*. Leuven: Leuven University Press.

Fairclough, Norman. Critical discourse analysis. London: Longman, 1995.

Freeth, Peter. "Beyond invisibility: The position and role of the literary translator in the digital paratextual space." PhD thesis, University of Leeds, 2022.

Ghazlane El-Houda, N. *De selectie van literair vertalers Engels-Nederlands*. Unpublished MA Thesis, Utrecht University, 2023.

Hoskins, Jake, et al. "The influence of the online community, professional critics, and location similarity on review ratings for niche and mainstream brands." *Journal of the Academy of Marketing Science* 49 (2021): 1065-1087.

Kaindl, Klaus, Waltraub Kolb, and Daniela Schlager, eds. *Literary Translator Studies*. Amsterdam: John Benjamins, 2021.

Katan, David. (2009). Occupation or Profession: A Survey of the Translators' World. In R. Sela-Sheffy and M. Shlesinger (Eds.), *Profession, Identity and Status: Translators and Interpreters as an Occupational Group* (pp. 187-209). Amsterdam: John Benjamins.

Kemp, Simon. *Digital 2022: The Netherlands*. Datareportal, https://datareportal.com/reports/digital-2022-netherlands

Kotze, Haidee. Concepts of translators and translation in online social media: Construal and contestation. *Translation Studies*, 16 (forthcoming): 4.

Koskinen, Kaisa. *Beyond Ambivalence: Postmodernity and the Ethics of Translation*. PhD dissertation, University of Tampere, Tampere, Finland, 2000.

Koster, Cees, and Ton Naaijkens, eds. "Portretten van vergeten vertalers." *Filter: tijdschrift over vertalen*, 2016.

Koster, Cees, and Ton Naaijkens. "Poetics Revisited. Profiling Translators in Dutch History." Paper presented at Research Models in Translation II, University of Manchester, Manchester, UK, 2011.

Kwakkel, Richard. "Marktpositie boekvertalers: de enquête". Boekvertalers, http://www.boekvertalers.nl/2009/12/18/marktpositie-boekvertalers-de-enquete/

Meylaerts, Reine. "Translators and (their) Norms: Towards a Sociological Construction of the Individual." *Beyond Descriptive Translation Studies: Investigations in Homage to Gideon Toury*, edited by A. Pym, M. Shlesinger and D. Simeoni, 91-102. Amsterdam: John Benjamins, 2008.

Mihailovich, Philippe. "Kinship branding: A concept of holism and evolution for the nation brand." *Place Branding* 2 (2006): 229-247.

Middelbeek-Oortgiessen. "Omgaan met promotie, prijzen en recensies." In *Alles verandert altijd*. Perspectieven op literair vertalen, edited by L. D'hulst and C. Van de Poel, in samenwerking met het Expertisecentrum Literair vertalen, 249-252. Leuven: Universitaire Pers Leuven, 2019.

Milton, John, and Paul Bandia, eds. *Agents of Translation*. Amsterdam: John Benjamins, 2009.

Monzó-Nebot, E. (2021). A case study of unquiet translators: Relating legal translators' subservient and subversive habitus to socialization. *Target*, 33(2), 282-307.Moore, Robert. "From Genericide to Viral Marketing: On 'Brand'." *Language and Communication* 23 (2003): 331-357.

Murray, Simone. *The Digital Literary Sphere: Reading, Writing, and Selling in the Internet Era*. Baltimore: Johns Hopkins University Press, 2018.

Naudé, J. A. (2011). From submissiveness to agency: An overview of developments in translation studies and some implications for language practice in Africa. *Southern African linguistics and applied language studies*, 29(3), 223-241.

Papacharissi, Zizi. "Conclusion: A Networked Self." In *A Networked Self: Identity, Community, and Culture on Social Network Sites*, edited by Zizi Papacharissi, 304–318. London: Routledge, 2010.

Payne, Adrian, and Pennie Frow. "Customer relationship management: Strategy and implementation." *The Marketing Book*. Routledge, 2016. 439-466.

Peters, Tom. "The Brand Called You." *Fast Company Magazine*, August/September 1997. https://www.fastcompany.com/28905/brand-called-you.

Pilon, Annemart. "Als je geen geld hebt om te vertalen." *Filter* 27, 4 (2020), 21-26.

Pilon, Annemart. "Gegevens over het inkomen van vertalers". Expertisecentrum Literair Vertalen, https://literairvertalen.org/kennisbank/gegevens-over-het-inkomen-van-vertalers

Pym, Anthony. "Humanizing Translation History." *Hermes: Journal of Language and Communication in Business* 22 (2009): 42.

Reiman, Joey. *The Story of Purpose: The Path to Creating a Brighter Brand, a Greater Company, and a Lasting Legacy.* John Wiley & Sons, 2013.

Quinn, Kelly, and Zizi Papacharissi. "Our Networked Selves: Personal Connection and Relational Maintenance in Social Media Use." In *The SAGE Handbook of Social Media*, edited by Jean Burgess, Alice Marwick, and Thomas Poell, 353–371. London: SAGE, 2018.

Robins, David, Jason Holmes, and Mary Stansbury. "Consumer health information on the Web: The relationship of visual design and perceptions of credibility." *Journal of the American Society for Information Science and Technology* 61.1 (2010): 13-29.

Ruffo, Paola. *In-between Role and Technology: Literary Translators on Navigating the New Socio-Technological Paradigm*. PhD dissertation, Heriot-Watt University, Edinburgh, UK, 2021.

Ruokonen, Minna, Leena Salmi, and Elin Svahn, eds. "Translation Profession, Translator Status and Identity." *Hermes: Journal of Language and Communication in Business,* 58 (2018).

Ruokonen, Minna. "Studying Translator Status: Three Points of View." In *Haasteena Näkökulma, Perspektivet som Utmaning, Point of View as Challenge*, edited by M. Eronen and M. R. Risberg, 327-338. VAKKI-symposium XXXIII, 7-8.2.2013. Vakki.

Schoenaerts, Dirk, Hermans, Theo, Leemans, Ingrid, Koster, Cees, and Ton Naaijkens (2021). *Vertalen in de Nederlanden.* Amsterdam: Boom.

Sela-Sheffy, Rakefet. "How to Be a (Recognized) Translator: Rethinking Habitus, Norms, and the Field of Translation." *Target* 17, no. 1 (2005).

Sela-Sheffy, Rakefet. "Professional Identity and Status." In *Researching Translation and Interpreting*, edited by C. V. Angelelli and B. J. Baer, 131–145. New York: Routledge, 2016.

Sela-Sheffy, Rakefet. "The Translators' Personae: Marketing Translatorial Images as Pursuit of Capital." *Meta* 53, no. 3 (2008).

Simeoni, Daniel. "The Pivotal Status of the Translator's Habitus." *Target* 10, no. 1 (1998): 1-39.

Tyulenev, Sergey. "Agency and Role." In *Researching Translation and Interpreting*, edited by Claudia V. Angelelli and Brian James Baer, 17-31, 2016.

Van den Braber, Helleke, Jeroen Dera, Jos Joosten, and Maarten Steenmeijer, eds. *Branding Across the Ages: Strategies and Key Concepts in Literary Branding*. Amsterdam: Amsterdam UP, 2021.

122

Van Egdom, Gys-Walt, and Christophe Declercq. "Zichtbaarheid van Literair vertalers". In *Alles verandert altijd,* edited by C. van de Poel, and Lieven D'hulst, 21-27. Leuven: Leuven University Press, 2024.

Van Egdom, Gys-Walt, and Winibert Segers. *Leren vertalen. Een terminologie van de vertaaldidactiek.* Kalmthout: Pelckmans Pro, 2019.

Venuti, Lawrence. "Spokesperson, Intellectual, and… More? On the New and Shifting Role of the Translator." *Literary Hub*, April 5, 2023. https://lithub.com/spokesperson-intellectual-and-more-on-the-new-and-shifting-role-of-the-translator/.

Venuti, Lawrence. *The Scandals of Translation*. London: Routledge, 1998.

Venuti, Lawrence. *The Translator's Invisibility: A History of Translation.* London: Routledge, 1995.

Zamil, Ahmad M. "Customer relationship management: a strategy to sustain the organization's name and products in the customers' minds." *European Journal of Social Sciences* 22.3 (2011): 451-459.

Zhang, Wenqian. "Constructing the Literary Translator as a Brand: Methodological considerations." *Translation in Society* 2, no. 2 (2022): 123-145.

Zhang, Wenqian. "The Making of a Translator's Brand in International Literary Exchanges. The 'Discoverer' Howard Goldblatt." In *Situatedness and Performativity: Translation and Interpreting Practice Revisited*, edited by R. Pecheco Aguilar, 127-146. Leuven: Leuven University Press, 2021.

Translating Near-synonymy in the Qur'an:
an Analysis of its Issues in English Translations of the Qur'an[1]

Mohammed Albarakati,

King Abdulaziz University, Department of Modern Languages and Literature

Abstract

Synonymy is a lexical relationship that refers to the sameness of meaning of two or more words. It is one of those linguistic phenomena in any language that has been identified as a problematic area in translation studies. Translating (near)-synonyms is challenging for several reasons. Moreover, when it comes to translating a sacred text, such as the Holy Qur'an, the challenges are manifold because of various implications- spiritual, legal, and economic- of a word. While translating the Qur'an, translators are invariably faced with the phenomenon of synonymy. First, finding appropriate equivalents in the target language is not always possible. Second, it is more challenging for those who are not native Arabic speakers, as they sometimes miss the connotational, contextual, or exegetical differences between the seemingly synonymous words. The present study aims to explore the phenomenon of synonymy in the Qur'an and its linguistic and exegetical significance. It examines how translators have succeeded or failed to grasp the meaning of these near-synonyms to render their meanings accurately. English translations of the Qur'an by native English speakers, such as Arberry, Irving, Pickthall, and *Saheeh* International, are selected to be assessed against classical exegeses that have elaborated on these differences. The study finds that traditional exegetical books normally do not draw clear differences between these semantic subtleties; and recommends that Qur'an translators should consult specialized references on Qur'anic vocabulary.

Keywords: *synonymy in the Qur'an, near-synonyms, Qur'anic exegesis, problems in translation*

مستخلص

الترادف علاقة بين المفردات من حيث تطابق مفردتين أو أكثر، وهي من الظواهر اللغوية المشكلة حين الترجمة بين اللغات المختلفة. كما أن ترجمة شبه المترادف تنطوي على الكثير من التداعيات لا سيما عند ترجمة النصوص الدينية؛ كالقران الكريم لاعتبارات عدة منها الدينية والقانونية والسياسية إضافة إلى الإيجاز في عدد الكلمات. والتحديات التي تواجه مترجم القرآن كثيرة؛ يُذكر منها صعوبة إيجاد المفردة المكافئة الأنسب، وصعوبة التعاطي مع هذه الظاهرة من قبل المترجم غير العربي الذي قد يجانب الوصول للفروقات التفسيرية والسياقية وظلال المعاني بين هذه الكلمات. وتقوم هذه الدراسة باستكشاف ظاهرة شبه الترادف في القرآن وأهميتها التفسيرية واللغوية، وتدرس تعاطي المترجمين معها إما بترجمتها بكفاءة أو فشلهم في الوصول لمعناها الدقيق بنجاح، وذلك بدراسة خمس ترجمات قام بها مترجمون إنجليز؛ وهم آريري وإرفنق وبيكتال وترجمة صحيح إنترناشنال وتقييمها وفق كتب التفاسير التي تناولت هذه الظاهرة. وقد توصلت الدراسة إلى أن كتب التفاسير التراثية لا تتناول هذه الظاهرة بشكل عميق ولا تضع فروقًا واضحة للتمييز الدلالي بين هذه المفردات، وبناء على ما توصلت الدراسة إليه فإنها توصي بأن يستعين المترجم بمنهج تحليل العناصر بين الكلمات لفهم هذه الفروق الدقيقة، وأن تكون الكتب المتخصصة في مفردات القرآن مرجعًا للمترجمين.

الكلمات المفتاحية: الترادف في القرآن، شبه الترادف، تفسير القرآن، مشكلات الترجمة

Translating Near-synonymy in the Qur'an:
an Analysis of its Issues in English Translations of the Qur'an

Mohammed Albarakati

King Abdulaziz University, Department of Modern Languages and Literature

Introduction

Considering the unparalleled importance of the Holy Qur'an in the religious structure of Islam, the sacred text has been the subject of Islamic scholarship for ages and from different perspectives, including linguistics. Among linguistic discussions, the concept of synonymy holds special significance due to its direct association with the meanings, sub-meanings, and the distinctive nuances that Qur'anic synonyms entail. They can be of great semantic value when seeking a proper understanding; not just of synonymous expressions but also sometimes, of the contextual setting of an entire discourse. Understanding this issue deeply would lead to a more comprehensible reading of the Qur'an: by both readers, and translators.

The Qur'anic studies conducted on semantic approximation, also called synonymy and near-synonymy, date back to the second Hijri century, when Arabic linguistic studies assumed an overwhelming proportion of the overall structure of Islamic scholarship. However, despite many detailed and in-depth studies in linguistics attempting to identify semantic differences between lexical items of

the language corpus, there is, strangely enough, hardly a single traditional comprehensive work dedicated to addressing the notion of synonymy with reference to Qur'anic discourse. The earliest documented discussion on synonymy, in general, is found under topics in Arabic linguistic studies dealing with the relationship between word and meaning in terms of agreement and disagreement.

The general concept of semantic differences between individual lexical items developed further when linguistic discussions began to gain momentum with the works of other scholars, such as: Al-Farāhīdī, Al-ᶜAḱfaš, Al-Kasāᶜī, Al-Mubarrid, Al-Farrā', etc. (Dāwūd, 2008, p. 7). One of the students of Al-Farāhīdī and Al-ᶜAḱfaš was Sībawayh, who authored his seminal Arabic syntax book, i.e. *Al-Kitāb,* in the second century and discussed the notion of synonymy. He divided the agreement-disagreement relationship between words into three types. He explains, "Words can be different because their meanings are different. They can also be different but their meaning is one, and they can be the same (i.e.

words) while their meanings are different" (Sībawayh, 1988, p. 2) (my literal translation). This division corresponds significantly to contemporary notions of synonymy and polysemy.

Other scholars then further developed the notions put forth by Sibawayh, such as Al-ᶜAṣmaɛī (d. 838), whose book title translates as "Different Words with Similar Meanings," and Ibn Qudāmah (d. 959 AH), whose book title translates as "The Essence of Words". To Al-Ziyādī (1980, p. 84), the concept of synonymy, according to traditional Arab linguists, appeared to simply mean identifying the differences between words signifying a single semantic import, or expressing a single thing. However, after the development of advanced linguistic studies in subsequent centuries, scholars came to recognize the fact that while studying the phenomenon of synonymy, it is necessary to take into account the definite linguistic aspects and semantic nuances associated with each synonymous and near-synonymous word.

According to Al-Ziyādī (1980, p. 34), *tarāduf* is a linguistic term referring to the phenomenon of semantic approximation (synonymy) attributed to Ħaɛlab ('Abū al-ɛAbbās Ahmad ibn Yaħyā ibn Zayd ibn Sayyār al-Naħwī al-Šaybānī, known as Ħaɛlab) (d. 913). However, this opinion is untenable. According to Al-Munjid (1997, p. 33), it is ɛalā ibn ɛīsā Al-

Rummānī (d.1006) who first used this term in the book *"Al-ᶜAlfāz Al-Mutarādifah Al-Mutaqāribatul-Maɛnā"* though with him, too, the concept of synonymy was not fully developed and technically discernible. Other scholars, such as Ibn Jinni (d. 1014) in his *Al-Ḱaṣāᶜiṣ*, dedicated a chapter to this phenomenon called "Meanings which meet on different referents and words," followed by Ibn Sīdah (d. 1107), who wrote the great book *Al-Muḱassas*, which also dedicated some chapters to words and their meanings.

It is of paramount importance to delve deep into the factors involved in synonymy, and how translators tackle the various issues to investigate the implications that can occur due to ignorance of the fact that the concept even exists. Implications can extend to translations, and hence to readers of those translations, who would then inevitably miss some semantic nuances inherent in near-synonymous lexical items. Therefore, this study aims to set apart the phenomena of synonymy and near-synonymy, assess whether translators are aware of the semantic subtle differences between them, and propose a more accurate rendering for the near-synonymous words.

Definition of *Tarāduf* (Synonymy)

Tarāduf stems from the verbs *radafa* رَدَّفَ and ᶜardafa أرْدَفَ and the noun *radīf* ردیف, i.e., one who rides behind another on the back of

camels and similar pack animals. The study of this linguistic phenomenon had remained unripe until the fourth Hijri decade, which explains why there is no consensus among scholars regarding its definition. Various confusing notions regarding synonymy precluded scholars from reaching a consensual definition (Al-Munjid, 1997, p. 33). Modern linguists have set forth three conditions for *tarāduf*. First, words must share either the same identical meaning or at least can be interchangeably used in the same context. Second, they have to belong to the same 'linguistic environment'. In other words, if these potential synonymous words are used in distant dialects, they should not be considered as synonymous. Third, they have to belong to the same period. This condition would exclude old words used during the Jahily period from being synonymous with *muwallad* words that have been coined at later periods. Fourth, they should not be phonetically variant words where only one phonetic difference exists (ibid). Citing acclaimed authorities, Al-Munjid (1997, pp. 32-35) tries to define the term as "the occurrence of two or more concurrent lexical items which belong to one environment to denote the same original (i.e. not a metaphor or an allegory) (My fairly literal translation). Multiple contributing factors are behind the occurrence of synonymy and near-synonymy

in Arabic. One potential factor is that some words were originally adjectives but, over time and with prolonged usage, became nominalized adjectives functioning as nouns, such as *al-battār* for 'sword', derived from the verb *batara*, i.e., to cut something off. Another factor could be variant Arabic tribal dialects originating from distant parts of Arabia that had their own nomenclature for things, such as the words for wolf and lion used by the *Hużayl* tribe, which are, respectively: *sarħān* and *sayyid.* In addition, lexical differences could have also been caused by phonetical differences among tribes, such as *zaqr* and *saqr* for falcon (Karim, 1996). Furthermore, despite the fact that some words already had different established meanings: such as *turāb* for soil and *ħarā* for wet soil, they are sometimes used interchangeably without giving any value to the semantical nuances found in the hypernym-hyponym relationship between the two words. Therefore, it is safe to say that the indifference of language users ultimately leads to the diminishing of differences between words, making them synonymous.

Kinds of Synonymy

Synonyms are generally categorised into *absolute synonyms*, *propositional synonyms*, and *near-synonyms* (Cruse, 2000, pp. 156-157). The first one implies sameness or complete identity of meaning. A propositional

synonym can be defined in terms of entailment, where one word may entail the other. Near-synonyms, on the other hand, may have different expressive meanings and can be used interchangeably but only when stylistic levels of discourse are the same, for example, 'pretty' and 'handsome'.

In the context of the Qur'an, two kinds of synonymy have emerged: the ones carrying identical meanings in all respects and those that share some significations and semantic subtleties. The former, i.e., absolute synonyms, are extremely rare. The other type is a more common occurrence and is often mistaken as identical in respect to meaning and semantic significations, despite the subtle differences that function as distinguishing marks. However, these differences are sometimes too subtle to be noticed by those who have learnt Arabic only as a second language, or are not proficient enough in classical Arabic. Thus, some significations of words continue to be unclear. (Al-Farāħī 2002, pp. 105-106). In his seminal book on unfamiliar words of the Qur'an, Al-ᶜAsfahānī (2010) admits that there are subtle semantic differences between Qur'anic synonyms that can only be explained contextually.

Synonymous expressions in the Qur'anic text may further be divided into two broader categories: absolute synonyms, which are words that have exactly the same meaning and can be used interchangeably, and propositional synonyms, which share some semantic features and can be used interchangeably in some contexts. However, classical scholars such as Al-Ŧabarī (d.923), Abu Alī Al-Fārisī (d.987), Ibn Fāris (d.1004), Ibn Al-ɛarabī (d.1148), and many others have rejected absolute synonymy. More recently, Arabic scholars such as Al-Farāħī (2002, p. 101), subscribe to this view as well, arguing that the number of absolute synonyms in the Qur'an, if any, is statistically insignificant. By contrast, some scholars, such as Al-Fayrūzabādī (1998) and Al-Şāliħ (2009), are of the opinion that there are many synonyms, even the absolute ones, in the Qur'an. However, it is difficult to agree with them, since the extensive scrutiny conducted by scholars to investigate the semantic relationship between the lexical items attempting to demonstrate the existence of absolute synonyms proves otherwise.

Examples which were considered to be of absolute synonymy in the Qur'anic text were, at best, considered to be propositional or near-synonyms in modern linguistics. This explains why multiple attempts have been made by linguists and exegetes, such as Al-ᶜAsfahānī (2010), Al-Qurtubi (1935), Al-Suyūŧī (2003), Al-Ŧabarī (1973), Al-Zamaќšari (2009), Ibn Kaħīr (1999), and Ibn Taymiyyah (1972), to identify the subtle semantic differences and

other linguistic nuances existing between scores of seemingly synonymous expressions across the Qur'anic text. Al-Ŧabarī (1973), for instance, refuted the idea of the occurrence of synonymy in the Qur'anic text, distinguishing between the lexemes *sirr* and *najwā*, which some scholars had mistakenly believed to be absolute synonyms. He established that *sirr* is the secret restricted to oneself, whereas *najwā* is the one disclosed to others. The lexemes *sirr* and *najwā* are discernibly different. Much the same is true of other so-called absolute synonyms.

Concerning synonymy in the Qur'an, it is worth noting that attention to semantic differences between synonymous words originally dates back to early Islamic linguistic studies, yet no exegetes of that time have comprehensively elaborated and taken up this issue. It is the modern linguistic research in structural analysis that has immensely contributed to the process of identifying the distinguishing features of words with reference to their semantic approximation (Dāwūd, 2008, p. 5). Modern linguistics has established that the occurrence of synonymy in human language never means absolute synonymy between two or more individual words, but rather implies a relationship of semantic approximation between their contextual meanings. That is, no two words exist in the entire vocabulary of a language

that may always semantically replace the other without losing the precision of an expression. Thus, synonymous items are words carrying semantic approximations rather than semantic identicality (Dāwūd, 2008, p. 10).

In conclusion, it is the scale of identicality and similarity between synonyms, which distinguishes an absolute synonym from a propositional synonym, or a near-synonym. It may be added that the quintessence of the entire discourse on the concept of synonymy between ancient and modern scholars is by no means essentially different. Those who reject the occurrence of synonymy in the Qur'an only disown the idea of absolute synonymy. In regard to near-synonymy, it is undoubtedly a matter of fact that a relationship exists between individual language items. It constitutes part of the wealth of language, which no scholar can ignore. According to Al-Farāħī (2002, p. 101), "near-synonymy is the main area of confusion". Therefore, it is hypothesized that this confusion is also a translation issue and can make translation a tricky process for translators. Thus, this study seeks to define the phenomenon of near-synonymy in the Qur'an. It also assesses whether translators can notice these semantic subtleties between near-synonyms and have this reflected in their translations.

Methodology

Translation studies have witnessed a proliferation of approaches, theories, and schools, particularly since the second half of the 19th century (Munday, 2016). The theory of translation by Eugene Nida, one of the most popular translators and theoreticians, has been widely used in translation studies. He was particularly famous, among other translation theorists, for his studies on Bible translations. His equivalence theory, which has been widely used for religious texts, emphasizes the importance of conveying the meaning and spirit of the original text rather than producing a literal translation corresponding only to the formal aspects of the source text. He proposed two types of equivalence: formal and dynamic. The first focuses on transferring both the form and content of the source language text as one parcel. Dynamic equivalence, on the other hand, focuses on creating an effect on the target reader similar to the effect created on the source text reader. Within this approach, translators are encouraged to deliver a translation that creates an effect on the receiver similar to that intended by the source text (Nida and Taber, 1974).

To achieve this, Nida introduced the concept of "semantic structure analysis" to understand and convey subtle meanings across languages. The basic idea behind this approach is to accurately identify the source text meaning in order to decide an accurate rendering that expresses that meaning in the target language. Semantic structure analysis is conducted to break down the source text meaning into its essential underlying semantic components. These components are then represented in a way that captures their meaning. The target language choice is made according to this in depth analysis. He proposes three main techniques for the semantic analysis of texts: hierarchical structuring, componential analysis, and semantic structure analysis. Hierarchical structuring examines the interrelationship between words in terms of their levels, i.e., superordinate vs. subordinate. A superordinate word is more general and inclusive than a subordinate one. This technique elucidates the inter-relationship between words and allows translators to differentiate between SL and TL words in terms of their different levels. Componential analysis provides a visual representation of a word's specific features. An example cited by Nida (1964, p. 85) makes a visual representation of words related to different generations, such as grandfather, grandmother, father, mother, son, daughter and so on. Their componential analysis shows components such as sex, generation, and linearity.

130

Semantic structure analysis helps separate different meanings of a lexical item according to its characteristics and potential contexts. Semantic structure analysis helps to differentiate meanings and to identify various possible meanings of a lexical item according to its characteristics and potential contexts. A word's visual analysis further clarifies different senses of words according to the context in which they occur. Nida (1964) differentiates between two types of meaning: referential and emotive. According to Nida, referential meaning "refers primarily to the cultural context identified in the utterance, while emotive meanings relate to the responses of the participants in the communicative act" (ibid, p.70). Therefore, semantic structure analysis studies entail the study of specific features and values of words in their contexts. This study adopts these three techniques to analyse the source text and discusses whether the TT delivers a translation with a similar or equivalent semantic load. This study partly applies the semantic structure analysis approach by conducting an intra-lingual semantic analysis in order to compare potentially near-synonymous words in an attempt to identify their underlying distinctive senses, and features based on definitions found in classical Arabic dictionaries, and traditional exegetical books. When these differences are

established, translations are then contrasted to examine whether these components are equally represented in the translations at hand.

Data Collection

The study sample consists of thirteen synonymous Qur'anic words arranged in five excerpts. Each excerpt has the ST synonymous words and four translations, namely those of Arberry (1996), Pickthall (1960), Irving (1985), and Saheeh International (1997). The source text words have been collected and analysed according to the semantic analysis techniques mentioned above. Their translations are discussed and assessed to see whether translators have been able to detect the subtle differences between the potentially synonymous words.

Analysis

Excerpt 1: Al-Luġūb (اللغوب) and Al-Naṣab (النصب)

The word *Luġūb* has two occurrences in the Qur'an (Q35:35 & Q50:38). Lexically, it means *fatigue*, *exhaustion*, or *lassitude* (Omar, 2010). Regarding *naṣab,* it occurs seven times in the book. To Al-ᶜAṣfahānī (2010) (d.1108), both expressions seem to be absolute synonyms, whereas to others, there is a semantic difference that is not insignificant. Abu Ḥayyān (1993) (d. 1344) has explained this difference, stating that *naṣab* is the physical *fatigue* while *luġūb*, on the other hand, refers

to *mental fatigue* ensuing from physical toil. Perhaps the more precise and comprehensive difference between the two is elaborated by Al-Zamaḱšarī (2009) (d.1074). He delves into the source lexical derivation of *naṣab* and observes that it refers to the *toil and hardship resulting from the pursuit of an act*. *Luġūb*, by contrast, is the extreme exhaustion that follows the condition of *naṣab*. The Qur'anic āyah (i.e. verse) (Q94:7) offers a revealing instance in this regard. In this āyah (Q94:7), the expression *fa naṣab* (*f+naṣab*) means *to make effort to worship.* Now, since the Qur'an itself (Q20:2) establishes that Allah will never ask His Prophet to go to such an extreme in worshipping Him as to fall into hardship and reach the level of *fatigue* and extreme weakness, *naṣab* cannot mean extreme exhaustion or excessive weariness. However, *luġūb* refers to the excessive weariness resulting from the pursuit of hard work. This affects both body and mind at once. Therefore, the nature of the semantic

relationship between this pair is of near-synonymy.

Moreover, these two words occur together in one āyah (Q35:35). If they did not bear different meanings, they would not occur in a contrastive structure. Thus, it may safely be derived that in the Qur'anic usage, there is a significant semantic difference between the near-synonyms *luġūb* and *naṣab.* A subtle nuance is found to set them apart. *Naṣab* is the tiredness and toil that one faces while exerting a tiring job, while *luġūb* is the *weariness/fatigue* that overcomes one after performing a tiring job that takes considerable time, and it affects both the body and mind (Dāwūd 2008).

Thus, the closest expression conveying the semantic implication of *naṣab* is toil or hard work. Fatigue and weariness, meaning temporary loss of strength and energy resulting from hard physical or mental work (OED), are suitable equivalents of *luġūb* rather than of *naṣab*.

Table 1. Q35:35 *Al-Luġūb* (اللغوب) and *Al-Naṣab* (النصب)

Translators	Translations
Arberry	*weariness, fatigue*
Irving	*toil, weariness*
Pickthall	*toil, weariness*
Saheeh International.	*fatigue, weariness*

As listed in Table 1, Irving and Pickthall have brought *toil* as the English equivalent of *naṣab*, and *weariness* as that of *luġūb*. In light

of the discussion above, their renderings of both the Qur'anic expressions are desirably up to the mark; it seems that both the translators

132

had in mind the delicate semantic difference between *naṣab* and *luġūb*. However, the use of *weariness* by Arberry to correspond to *naṣab* has inflicted a significant semantic loss of meaning, for *weariness*, as stated above, is the lassitude that overcomes one as the result of exerting oneself. To be precise, both

weariness and *fatigue* are much the same in terms of their semantic implications, both signifying the lassitude that follows hard work. These renditions have failed to unravel the due measure of subtlety, and thus the distinctive semantic feature setting *naṣab* and *luġūb* apart is neglected.

Table 2. Q15:48 *naṣab* (نصب)

Translators	Translations
Arberry	*fatigue*
Irving	*Toil*
Pickthall	*Toil*
Saheeh International.	*Fatigue*

Table 3. Q50:38 *Luġūb* (لغوب)

Translators	Translations
Arberry	*Weariness*
Irving	*Weariness*
Pickthall	*Weariness*
Saheeh International.	*Weariness*

Here, too, both Pickthall and Irving have gone with *toil* to render *naṣab*, which aptly conveys the meaning of the source term. However, the use of *fatigue* for *naṣab* by Arberry and Saheeh International seems to be wanting. While *fatigue* and *weariness* convey almost the same semantic signification, *toil* is significantly different from them in terms of semantic implications, just as the source words are, *naṣab* and *luġūb*. Their target renditions should convey this difference. Arberry and the Saheeh International, again, have failed to notice this semantic difference between *luġūb* and *naṣab*, since they seem to have understood the two terms to be

interchangeable, absolute synonyms. As clarified in the foregoing occurrence (Q35:35), translating *naṣab* as *fatigue* or *weariness* causes semantic loss. Arberry and Saheeh International have failed to take into account the distinction between the two Qur'anic words.

Excerpt 2:

'Asrā (أسارى) **and** *ᶜUsārā* (أسرى)

Morphologically, both lexemes are derived from the same triliteral root: *ᶜasar* أ س ر, which means 'to bind, to make prisoner'. *ᶜAsīr* (أسير) is a prisoner, captive. *ᶜAsrā* and *ᶜUsārā* are the plural forms of *ᶜasīr*" (Penrice 1971). Both the plural forms are near-synonyms. In its singular

form, ᶜasīr equally assimilates the meanings of both English renditions: *captive* and *prisoner*, but the same is not true for its plural forms. The two plural forms are set apart by a subtle semantic difference. Since this connotational difference is hardly noticeable, even many exegetical works seem to have overlooked it and avoided distinguishing their meanings. However, as the Qur'anic usage suggests, a difference in meaning between the two plural forms does exist. ᶜAsrā denotes those captives who are in the hands of their enemies, whereas ᶜUsārā signifies those who are in prison (Dāwūd 2008, p. 464-5, Al-'Andalusī, 1993, v. 4 p. 518). This latter opinion is attributed to Abū ɛāmr ibn Al-ɛalāᶜ (Al-Māwardī, 1993).

In other words, ᶜasrā (Q8:67 & Q8:70) denotes their state of captivity and powerlessness because they are slain, defeated, wounded etc., when they are in the hands of their enemies. The word ᶜUsārā, on the other hand, has been used to refer to the prisoners in

shackles. This indicates that they are in a state of weakness and lassitude. The word ᶜUsārā has been used in unison with yāᶜtūnakum (i.e. they come to you), signifying that they are not in a state of captivity, in the hands of their enemies. Instead, they have come to their people in a state of weakness and lassitude. This is the subtlest semantic difference between the two plural forms of ᶜasīr in the Qur'anic usage (Dāwūd, 2008, p.465). While the appropriate English equivalent to ᶜasrā is *captives,* the term *prisoners* is more suitable for rendering ᶜUsārā, for it embraces the semantic nuances of the source term. Thus, it can be said that these Qur'anic plurals should not be rendered into *captives* and *prisoners* interchangeably, because they, though near-synonyms, are not in absolute correspondence. Therefore, if they are translated as captives and prisoners interchangeably, semantic loss shall inevitably occur.

Table 4. Q8:67 ᶜAsrā (أَسۡرٰی)

Translators	Translations
Arberry	*Prisoners*
Irving	*Prisoners*
Pickthall	*Captives*
Saheeh International.	*Captives*

Table 5. Q2:85 ᶜUsārā (أُسٰرٰی)

Translators	Translations
Arberry	*Captives*
Irving	*prisoners*
Pickthall	*Captives*
Saheeh International.	*Captives*

In light of the above discussion, the two plural forms of ᶜasīr are not absolute synonyms, and the rendition of ᶜasrā as *captives* and that of ᶜUsārā as *prisoners* would be apt. Apparently, all four translators under discussion have regarded the Qur'anic pair as absolutely synonymous. They have disregarded their distinct semantic subtleties, resulting in semantic loss.

Excerpt 3:

Al-Ḱašyah (الخشية), al-Ḱawf (الخوف), al-Fazaɛ (الفزع), al-Wajal (الوجل)

These four words are similar in their primary signification, i.e., *fear*, but they have slight differences in their secondary semantic implications.

Lexically, *ḱašyah* means the kind of fear that is combined with a sense of reverence. In most cases, the feeling denoted by *ḱašyah* is the result of the knowledge and realization of a thing, which inspires awe and fear (Al-ᶜAṣfahānī, 2010). Generally, *ḱašyah* expresses the knowledge of things that in turn inspires fear with a sense of submission and obedience. (Dāwūd 2008, p. 245). This expression, along with its varying derivatives, has occurred in the Qur'an many times, three instances of which are presented below in Tables 6.

Table 6. *Ḱašyah* **(خشية)**

Translators	Q2:74	Q2:150	Q35:28
Arberry	*Fear*	*Fear*	*Fear*
Irving	*Awe*	*Dread*	*Dread*
Pickthall	*Fear*	*Fear*	*Fear*
Saheeh International.	*Fear*	*Fear*	*Fear*

As evident, in all the above-cited occurrences, three experienced translators have chosen *fear* as the English equivalent of the Qur'anic expression *ḱašyah.* The question a translator must deal with is whether *fear* is a perfect equivalent for *ḱašyah*. Fear is "*an unpleasant emotion caused by the threat of danger, pain or harm"* (Stevenson (2010), p. 638). However, in the Qur'anic parlance, *ḱašyah,* in addition to fear, it embraces the significance of reverence, submission, and obedience as well, which *fear* essentially does not. Usually, this is an inherent difference between the natures of the source and target languages. It is only Irving who has gone with *awe* and *dread*, which, on the surface, do not cause any semantic void to creep into the Qur'anic discourse, but *dread* seems to be commendably more apt, as it may mean both, to fear greatly out of apprehension**,** as well as to regard with awe and reverence.

135

Ḱawf denotes the presentiment of an unpleasant thing known through an indication or presumption. (Al-ᶜAṣfahānī, 2010). The term *ḱawf,* as a nominal expression and in the form of one of its derivatives, has occurred as many as 124 times throughout the Qur'anic

text. It will suffice to take just one example from a short clause that is found in a number of āyahs:

- Q2:38 (*lā ḱawfun ɛalayhim wa lā hum yaħzanūn*- لا خوف عليهم ولا هم يحزنون) literally, "no fear is on them nor are they saddened".

Table 7. *Ḱawf* (خوف)

Translators	Q2:38
Arberry	*Fear*
Irving	*Fear*
Pickthall	*Fear*
Saheeh International.	*Fear*

With regard to *fazaɛ*, it lexically denotes the feelings of extreme anguish, unrest, distaste, etc. that a person experiences when faced with a dreadful situation (Dāwūd 2008). Penrice (1971) sees 'terror' as the best English equivalent of *fazaɛ*. *Fazaɛ* and the derivatives from its triliteral root, *fzɛ* ف ز ع, occur six times throughout the Holy Qur'an, five of which are clearly relevant to the context of the Day of Judgement. This suggests that the expression is mainly used to express situations of extreme fear and horror. Thus, *fazaɛ* denotes the extreme feeling of fear that comes about suddenly and is accompanied by recognizable unrest under abnormal

situations. Generally, translators make no difference between *wajal* and *fazaɛ*, but the fact that they are semantically and morphologically different words warrants a much deeper reflection on the āyahs they occur in. *Wajal* expresses the nature of internal fear mixed with a sense of reverence that may not have a noticeable appearance on the body. In this respect, *wajal* is closer to being uneasy than being tremulous. *Fazaɛ,* by contrast, denotes the type of fear that is marked by serious unrest that is physically noticeable in some situations. We will examine two of the five instances as samples.

Table 8. *Al- fazaɛ* (الَفَزَعُ)

Translators	Q21:103	Q27:87
Arberry	*terror*	*be terrified*
Irving	*terror*	*startle*
Pickthall	*horror*	*start in fear*
Saheeh International.	*terror*	*be terrified*

136

Wajal embraces the meanings of both *ḱawf* and *fazaɛ*, which will be explained below.

Table 9. *Wajila* (وَجِلَ)

Translators	Q8:2	Q15:52-53
Arberry	*quake*	*be afraid*
Irving	*feel wary*	*feel wary*
Pickthall	*feel fear*	*be afraid*
Saheeh International.	*become fearful*	*be fearful/fear*

Arberry has rendered *wajila* as *quake* (Q8:2), which, in this context, implies that it is because of fear. However, it is not an absolute equivalent, as it literally refers to lacking ease, shivering, and the like for any reason. One may well quake, with laughter. Irving's rendition, too, is not a very desirable expression. It fails to render the semantic nuances inherently associated with the Qur'anic term *wajal*. The dominant sense of the expression *to feel wary of* is caution. A more appropriate rendering of *wajal* would be 'conscious fear'. The remaining two stick to the meaning of the source lexeme and completely ignore the semantic aspects of the original Qur'anic expression.

As we can see, the four translators in question used terror and horror, which are both acceptable, since both imply great fear with noticeable unrest. However, terror usually refers to the feeling of dread that is combined

Wajal occurs only five times in the Qur'an. Table 9 below lists two instances:

with the anticipation of something painful or damaging whereas horror is the feeling of revulsion that usually follows either a frightening sight or sound. Bearing in mind that the Day of Judgement will commence with the deafening sound of a trumpet, Pickthall's use of *horror* seems to be more apt. Irving's use of *startle* is far removed from the Qur'anic word. It conveys the meaning of a sudden move, or jump, accompanied by a feeling of surprise, slight fear, or both, which, according to the Qur'an, will not be the case on that day.

The sixth occurrence of *fazaɛ* is used in reference to the Prophet David (Q38:22). It describes a situation he encountered quite unexpectedly. Ibn ɛĀšūr (1965, 23/ 232) defines *fazaɛ* in this context as a reaction that gives rise to a feeling of unrest owing to extreme expectation or abruptness.

Table 9. *fazi'a* (فَزِعَ)

Translators	Q38:22
Arberry	*took fright at*
Irving	*was afraid of*
Pickthall	*was afraid of*
Saheeh International.	*was alarmed*

Barring Saheeh International*,* all of the translations duly capture the mood of the original past verb *fazi'*. Being alarmed does not necessarily indicate having a sense of fear. Thus, the translation offered by Saheeh International does not convey the intensity of the feeling inherent in the source expression.

Excerpt 4:

***Waqūd* (وقود) and *Ḥaṣab* (حصب)**

Waqūd is a nominal expression derived from the trilateral *w q d* (و ق د). It occurs thirteen times in the Qur'an; four times as *waqūd* (Q2:24; Q3:10, Q66:6, & Q85:5) while the remaining can be found in different derivative forms. *Waqūd* signifies *fuel*, the term chosen as the English equivalent of the Qur'anic expression in all four translations. Al-

Zamaḱšari (2009) defines *waqūd* as the thing with which a fire is lit. For Al-ᶜAṣfahānī (2010), it refers to wood that is used as fuel. According to Penrice (1971), *waqada/yaqidu* means *to burn*.

Al-ḥaṣab differs from *waqūd* in that it refers to an item that has been cast or thrown into the fire. Lexically, *ḥaṣab* means *throwing* (Al-Zamaḱšarī, 2009). *Ḥaṣaba* as a verb means *to scatter gravel* or *to cast into a fire*. As a noun, *ḥaṣab* means that which is cast into the fire; fuel (Penrice, 1971). More precisely, "*Al-ḥaṣab* refers to small stones and small pieces of wood; anything that is to be cast into a fire". (ᶜAnīs *et al.*, 2004). The noun form, i.e., *ḥaṣab*, occurs only once in the Qur'an (Q.21:98).

Table 11. *Waqūd* (وقود) and *Haṣab* (حصب)

Translators	Q2:24 (*Waqūd*)	Q21:98 (*Ḥaṣab*)
Arberry	*fuel*	*fuel*
Irving	*fuel*	*pavement (for Hell)*
Pickthall	*fuel*	*fuel*
Saheeh International.	*fuel*	*firewood*

Many translators seem to have regarded *waqūd* and *ḥaṣab* as absolute synonyms and therefore rendered them both as *fuel*. The

end result of using fuel to make fire, or of throwing something into fire, may be the same, but they are philologically different,

and the nature of their relationship is that of semantic approximation rather than of semantic correspondence. The very purpose of using fuel is *to make* fire, but things other than fuel can be *thrown into* fire in order to burn them, to make the fire bigger, or to use them as fuel. The question arises as to whether or not using the word *fuel,* both for *waqūd* and *ħaẕab,* results in any degree of semantic loss and whether a different, better rendering, is possible. The Qur'ānic usage of the word *ħaẕab* for *fuel* in reference to the idolaters and their objects of worship and adoration may imply contempt and disdain towards them. Irving's rendering, *pavement for hell*, seems to be an effort to explain that scene as if the way to 'hell' has been paved.

However, *pavement* signifies only one implication of *ħaẕab*, i.e., small pebbles. As for igniting a fire in this world, small pieces of wood are sufficient. Similarly, both humans and idols can be perceived as tiny pebbles in comparison to the Fire. Thus, Irving's translation does not accurately depict, or imply, the meaning of *throwing into fire with contempt* in the same way that idols and idolaters shall be thrown into Hell to ignite it, stoke it, and to further increase its dimensions.

Excerpt 5:

Suķŧ **(سخط),** ***Ġađab*** **(غضب)** ***Ġayẓ*** **(غيظ)**

Table 12. ***Suķŧ*** **(سخط),** ***Ġađab*** **(غضب)** ***Ġayẓ*** **(غيظ)**

Translators	Q3:162 (*Suķŧ*)	Q3:119 (*Ġayẓ*)	Q42:37 (*Ġađab*)
Arberry	*anger*	*rage*	*angry*
Irving	*wrath*	*rage*	*angry*
Pickthall	*condemnation*	*rage*	*wrath*
Saheeh International.	*anger*	*rage*	*angry*

Although there is a relationship of synonymy between these three expressions featured in a fair number of Qur'anic āyahs, there are certain semantic features which set each of them apart; that is, they are not essentially the same. Lexically, *suķŧ,* expresses the meaning of one's aversion, indignation, and displeasure towards someone (Ibn Manžūr, 1980). In the Qur'anic parlance, this word,

however, carries the meaning of *displeasure* and *extreme anger*. *Ġađab* is also understood as *anger* and *indignation* (Penrice 1971), but more precisely it is the flaring up of one's heart with a wish to retaliate. When attributed to Allah, the Supreme Deity in Islam, it signifies only *retribution*. *Ġayẓ* is used to mean intense anger (Al-ᶜAẕfahānī, 2010). It is the heat that one experiences as a result of

139

the flaring up of one's blood. It may sometimes involve one's helplessness with respect to a situation. For instance, *perish in your rage* (Q3:128), when attributed to Allah, it signifies retribution: *And indeed, they are enraging Us* (Q26:55).

Suḱt has four occurrences throughout the Qur'an. While traditional dictionaries such as Ibn Manžūr in his *Lisān al-ɛarab* and others hold that *suḱt* is the opposite of being satisfied and content with something, Al-ᶜAṣfahānī is of the opinion that *suḱt* signifies intense anger inviting punishment. Interestingly though, Ibn ɛarafah (2008) (d.803) adds that for *saḱt* is attributed to Allah in this āyah, there is an element of euphemism in this word. In other words, its usage here entails glorification of Allah as not to attribute an evil act to Him. Moreover, according to Dāwūd (2008), Abū Al-Baqāᶜ adds that *suḱt* is attributed exclusively to high-status, powerful and senior people, unlike *ġađab*, which may be attributed equally to senior people as well as to others. However, the opinion of Ibn Manžūr that *suḱt* is the opposite of being satisfied and content with something seems relatively more in line with the Qur'anic context. Thus, the meaning that we can determine through the contextual settings of the āyahs featuring this expression is 'wrath'.

Arberry and Saheeh International rendering *suḱt* as anger downgrade the degree of the

action leaving a considerable void in the exact transmission of the source expression. Pickthall's *condemnation* is even more wanting. According to Stevenson (2010, p. 363), condemnation means *"expressing strong disapproval"*, which is not the intended meaning of the source expression. It seems to be the case that *wrath* might be a better equivalent to *condemnation* or *anger*. Examination reveals that out of the four translations, only Irving has been able to bring an exact English equivalent corresponding to the Qur'anic expression of *Suḱt.*

Ġađab and *ġayž* are nearly synonymous. *Ġayž* signifies the displeasure hidden in one's heart caused by someone else (i.e. external factor) (Ibn Fāris, 1991). *Rage,* according to English dictionaries, is a feeling of intense anger (Advanced English Dictionary). All four translators have used *rage* as the semantic correspondent for the source term *ġayž*. As regards *ġađab*, it means intense anger and total disavowal (Ibn Fāris, 1991). The English rendition of *ġađab* by the four translators, i.e. *anger*, seems appropriate.

From the foregoing short discussion, it may safely be derived that both *suḱt* and *ġayž* are types of anger that have invisible effects on the body. The difference between the two being that *ġayž* is actually a kind of passivity resulting from an evil reaching a person and originating from someone else. *Suḱt*, on the

other hand, signifies no more than aversion, hate, and displeasure towards something but without any evil touching a person because of someone else (Dāwūd, 2008). *Ġađab* differs from both *suҟṫ* and *ġayž* in two features: intensity and visible appearance on the body.

Findings

The aim of the present research was to investigate the linguistic phenomenon of near-synonymy in the Qur'an. One unique feature of near-synonymy found in the Qur'anic text is the case when two synonymous words co-occur within close proximity as in (Q35:35). For example, the near-synonymous words *naṣab* and *luġūb* both occur in one āyah. The āyah translates: "Who, out of His Grace, has lodged us in a home that will last forever; there, toil (*naṣab*) will touch us not, nor weariness (*luġūb*) will touch us." (Al-Hilālī and Khan). Because the two words occur in the same āyah in such close proximity, the likelihood for them to be fully synonymous is theoretically eliminated based on the widely accepted rule in Arabic that 'any addition in form assumes addition in meaning'. Arberry and the Saheeh International have not grasped this Arabic stylistic and semantic principle, leading them to render *luġūb* and *naṣab* as if the two are interchangeable, absolute synonyms. Similarly, two variant plurals of the word *ᶜasīr* (i.e. captive) are found in the Qur'an: *ᶜasrā*

and *ᶜusārā.* The latter is considered a plural of abundance, and therefore its semantic significance lies in the fact that this type of plural denotes high numbers. The number of prisoners tends to be greater than the number of captives, because the number of the latter is added to the number of the former.

None of the translations discussed above reflects superiority over the others in dealing with this issue. In some instances, they all fail to notice the subtle difference between the near-synonymous words, even though in some instances one or more translations provide a perfect rendering. We can even see that all four translations have succeeded in providing a perfect translation for *ġayž* with the English word *rage*. Nevertheless, it cannot be drawn from this study that one particular translator has shown anything more than a superficial understanding of this issue.

Conclusion

This study applies the semantic structure analysis technique to study the specific features and values of the Qur'an's synonymous words in their contexts. This approach is significantly suitable for tackling this issue and can equally be used by translators before rendering near-synonymous Qur'anic vocabulary. The issue of synonymy in the Qur'an has been tackled and studied by both linguistic scholars and exegetes over the years. The notion of full

synonymy has been refuted by a large group of scholars drawing their arguments from differences found in contextual meanings but above all drawing from the Qur'anic āyah which clearly states that its words were perfected (Q11:1). They genuinely believe that the Qur'anic choices of words are perfectly used in their contexts to reflect meanings that may not be expressed by other words. In its very words, the Qur'an clearly states that there is a difference between saying ᶜaslama and ᶜāmana (as verbs) in (Q49:14): "The desert Arabs say, "We have believed". Say, "You have not [yet] believed; but say [instead], 'We have submitted', for faith has not yet entered your hearts." (Saheeh International's translation). The Qur'an points to the fact that these two verbs, translated as 'submitted' and 'believed', bear two distinct meanings.

It can be concluded that when words of semantic approximation co-occur within one āyah, it is a context-driven linguistic proof that these words cannot be interchangeably used for the fact that they are not considered synonymous. Instead, they are near-synonymous words that are bearing distinctive semantic differences. Moreover, it has been found that translators have equally mistranslated near synonymous words in some excerpts and managed to capture the differences between them in some other

excerpts. This is partly attributed to translators' resources and references such as classical exegetical books, which apparently do not draw clear differences between these lexical items. Furthermore, this gives a strong indication that translators lack strategy in their translating process. Thus, one of the key findings is that instead of translators relying solely on traditional exegetical books, they instead need to refer to traditional Arabic references, dictionaries that specialize in Qur'anic words, and books dealing with Arabic synonyms (i.e. thesauri) in order to grasp the different semantic nuances. These references, along with semantic analysis techniques, can guide translators to make more accurate decisions based on understanding the different subtleties of words.

The present study was designed to explore the differences between synonymy and near-synonymy in the Qur'an. Despite the importance of this issue on translation, and its practical implications, several inherent limitations must be taken into account before interpreting the results of this study. First, the study has only discussed a sample of near-synonymous Qur'anic lexis. The Qur'anic corpus still has more near-synonymous words to discuss in future research. Furthermore, the criterion for choosing the translations which are discussed in this study can be applied to another group of translations to

investigate the issue even further, and to see if non-Arab translators, in particular, are more likely to miss out on these subtle differences. It is only then that researchers can scientifically recommend that the Qur'an should be translated by a committee consisting of experts on the subject matter and native, target language translators.

References

Al-ᶜAndalusī, M. (1993). *Tafsīr al-Baħr al-Muħīt*. Beirut: Dār al-Kutub al-ɛilmiyyah.

Al-ᶜAsfahānī, A. (2010). *Al-mufradāt fī Ġarīb al-Qur'ān*. Beirut: Dār al-Maɛrifah.

Al-Farāħī, ʾA. (2002). *Mufradāt al-Qur'ān*. Beirut: Dār Al-Ġarb Al-ᶜIslami.

Al-Fayrūzabādī, M. (1998). *Al-Qāmūs Al-Muħīt*. Damascus: Al-Risālah.

Al-Hilālī, T. and Khan, M. (1996). *The Noble Quran: English Translation of the Meanings and Commentary*. Madinah: King Fahd Complex for the Printing of the Holy Quran

Al-Mawardī, A. (1993). *Al-Nukat wa Al-ɛuyūn fī Tafsīr al-Qur'ān*. Beirut: Dār al-Kutub al-ɛilmiyyah.

Al-Munjid, N. (1997). *Al-Tarāduf fī al-Qur'ān al-Karīm*. Damascus: Dār al-Fikr.

Al-Qurŧubī, M. (1935). *Al-Jamiɛ li 'aħkām al-Qur'ān*. Beirut: Dār al-Kutub al-ɛilmiyyah.

Al-Ṣaliħ, Ṣ. (2009). *Dirāsāt fī Fiqh Al-luġah*. Beirut: Dār al-ɛilm lil-Malāyīn.

Al-Suyūŧī, J. (2003). *Al-Durr Al-Manthūr fi Al-Tafsīr bi Al-Ma'thūr*. Cairo: Markaz Hajr.

Al-Ŧabarī, M. (1973). *Jāmiɛ Al-Bayān ɛan Ta'wīl 'Ay al-Qur'ān*. Cairo: Maktabat Ibn Taymiyyah.

Al-Ziyādī, Ħ. (1980). *Al-Tarāduf fi Al-Luġah*. Republic of Iraq, Ministry of Culture and Information Publications.

Al-Zamaᶄšarī, J. (2009). *Al-Kaššāf ɛan Ħaqā'iq Al-Tanzīl with Annotations*. Beirut: Dār al-Maɛrifah.

Arberry, A. (1996). *The Koran interpreted. A translation*. New York: Simon and Schuster.

Cruse, A. (2000). *The Meaning in Language*. New York: Oxford University Press.

Dāwūd, M. (2008). *Muɛjam Al-Furūq Al-dalāliyyah fi Al-Qur'ān Al-Karīm*. Cairo: Dār Ġarib.

Ibn ɛarafah, M. (2008). *Tafsīr ibn ɛArafah*. Beirut: Dār al-Kutub al-ɛIlmiyyah.

Ibn ɛāšūr, M. (1969). *Al-Taħrīr wa Al-Tanwīr*. Tunis: Al-Dār Al-Tūnisiyyah li Al-Našr.

Ibn Fāris, A. (1979). *Maqāyīs Al-Luġah*. Beirut: Dār al-Fikr.

Ibn Kaħīr. (1999). *Tafsīr al-Qur'ān al-ɛažīm*. Riyadh: Dār Taybah.

Ibn Manẕūr, M. (1980). *Lisān Al-ɛarab*. Cairo: Dār al-Maɛarif.

Ibn Taymiyyah, T. (1972). *Muqaddimah fī 'Usūl al-Tafsīr*. Beirut: Dār Al- Risālah.

Irving, T. (1985). *The Qur'an: The First American Version*. Brattleboro: Amana Books.

Karīm, M. (1996). *Al-Muqtađab fi Lahajāt Al-ɛarab*. Tanta: Al-Turkī.

Munday, J. (2016). *Introducing translation studies: Theories and applications.* Oxon: Routledge.

Nida, E, and Taber, C. (1982). *The theory and practice of translation*. Leiden: Brill Archive.

Nida, E. (1964). *Toward a Science of Translating*. Leiden: E. J. Brill.

Omar, A. (2010). Dictionary of the Holy Qur'an: Arabic Words-English Meanings (with Notes). Hockessin: Noor Foundation International, Inc.

Penrice, J. (1971). *A Dictionary and Glossary of the Koran*. London: Biblo and Tannen.

Pickthall, M. (1960). The meaning of the glorious Koran. New York: New American Library.

Saheeh International. (1997). *The Qur'an (Arabic Text with Corresponding English Meaning)*. Jeddah: Dar Abul Qasim Publishing House.

Sibawayh, A. (1988). *Al-Kitāb*. Cairo: Maktabat Al-Ḱanjī.

Turnbull, J., Lea, D., Parkinson, D., Phillips, P., Francis, B., Webb, S., Bull, V. and Ashby, M. (2010). *Oxford advanced learner's dictionary of current English*. London: Oxford University Press.

Stevenson, A. (Ed.). (2010). *Oxford dictionary of English*. London: Oxford University Press.

Comparative Evaluation of Translation Memory Retrieval of Arabic-English Segments

Containing Fragment Move

Khaled Mamer ben-Milad

El-Mregib University, Department of English, Faculty of Education, Libya

ORCID ID: https://orcid.org/0009-0006-8346-6165

Abstract

This research aims to assess the effectiveness of Computer-Assisted Translation (CAT) tools in handling Arabic language texts. The growing demand for accurate and timely translations motivates the pursuit of consistency and speed in the translation process, facilitating the retrieval of previously human-translated segments. The retrieval process relies on fuzzy matching metrics, which have limitations in capturing semantic similarities, such as changes in word order. This limitation becomes particularly apparent in languages like Arabic, where word order is flexible. As a result, fuzzy matching metrics often fail to rank highly similar segments that differ only in word order. The study employed a black-box testing methodology to investigate the performance of five different CAT tools. Factors such as recall and precision were measured on a parallel corpus of Arabic-to-English sentences, using various word order variations with different size unit moves. It was found that, depending on their length, move units are treated either as a single, multi-word unit or as an undifferentiated block: short segments that include a fragment move (reordering) score lower, while longer segments attract higher scores. The overall results show that although the key function of the translation memory system is to handle repetition, their fuzzy matching algorithms are unable to reuse their previous translation, including different word order, and score it appropriately, thus depriving users of potentially valuable information. This highlights the need for integration with advanced techniques, which may effectively handle languages with flexible word order. The study concludes with some recommendations for TM developers.

Keywords: *Arabic-to-English translation, flexible word order, fragment move, fuzzy matching metrics, translation memory retrieval.*

Short Bio

Khaled Mamer Ben-Milad, born in Libya, where he was gained an MA degree in Translation and Interpreting in 2010. He was rewarded the PhD specialising in translation technology (CAT tools and MT systems) at the university of Swansea, UK in 2021. This research paper was presented as an Oral Presentation in the conference of – *Translating and the Computer*- London, ASLING -TC42. He also participated in the prominent conference of New Trends of Translation Technology, NeTTT 2022. His research interests are mainly related to evaluating computer-aided translation (CAT) tools and machine translation (MT) in terms of Arabic-English translation.

Comparative Evaluation of Translation Memory Retrieval of Arabic-English Segments

Containing Fragment Move

Khaled Mamer ben-Milad

El-Mregib University, Department of English, Faculty of Education, Libya

1. Introduction

In the field of computer-assisted translation, translation memory (TM) systems leverage advanced technologies to store and retrieve previously translated text segments, revolutionising the translation industry by promoting consistency, accuracy, and speed (Brkic et al., 2009). Given a new segment of text to translate, the retrieval task allows for the reuse of translated segments either as a complete (exact match) or partial (fuzzy match) solution. This enhances the translator's efficiency and maintains consistent expressions throughout the translation process, making it faster to manage the increasing demand for accurate translations (Reinke, 2013). However, traditional TM systems relying on exact or fuzzy word matching face challenges in capturing semantic similarity in texts, leading to missed relevant matches and inaccurate translation units (Gupta et al., 2014, 2016). The objective of the study is to evaluate and compare how semantic similarities, such as flexible word order in Arabic, are treated and retrieved in five different CAT tools.

A fundamental aspect of TM technology relies on fuzzy matching metrics, in case of finding no exact match, to identify and suggest similar translated segments, regardless of whether or not they are deemed useful suggestions. The system allows translators to employ a fuzzy match threshold to filter for useful suggestions, i.e., only presenting suggestions with a similarity equal to or higher than a specified benchmark. It is not necessary to suggest matches for every input segment, as presenting irrelevant suggestions can cause cognitive load for the translator (O'Brien, 2007). This study focuses on missing suggestions that would be equally useful but are not selected by fuzzy matching metrics due to their source texts not aligning with the word order of the input.

TM fuzzy matching metrics employ algorithms like Levenshtein Distance (edit distance) for identifying similarities. These measures struggle to match sentences that are semantically similar but have different word orders. Macklovitch and Russell (2000) and Planas and Furuse (1999) were among the early critics pointing out this limitation in TM

matching metrics, highlighting its impact on the accuracy of TM matches. Baldwin (2009) refers to these as "word-order-sensitive metrics," which often provide inaccurate results due to their lack of flexibility. This problem is particularly evident in morphologically rich languages, where metrics have difficulty handling word order changes (Sosaric, 2018). As a result, segments with different word orders may be inappropriately ranked during the retrieval process. For instance, despite their semantic similarity, the segments "The product is sold fresh or chilled" and "Only fresh or chilled product may be sold" receive a low similarity value (26%) when measured using edit-distance-based metrics (Wolff et al., 2014). Chen (2012) also spotlights this issue, noting that edit distance metrics assign a low similarity score (29.41%) to segments like "Pikko-Mikko baari" and "baari Pikko-Mikko," even though their words are identical but arranged differently. This incompetence was pointed out by Mitkov and Corpas (2008), who provide the example of 'Microsoft developed Windows XP' and 'Windows XP was developed by Microsoft.' Although both sentences convey similar meaning, they receive a low fuzzy matching score of only 43%, demonstrating the limitations of string similarity metrics that heavily rely on exact input sequences.

Arabic is a language known for its flexibility in word order, enabling the expression of the same meaning through various sentence structures. While there are several possibilities of syntactic typology, the verbal sentence - "verb-subject-object" (VSO) represents the basic structure, the nominal sentence SVO derived through subject movement, is also very common when emphasising the subject (Elming, 2008). Consider the word order of these Arabic sentences:

I. أكل-الولدُ-التفاحةَ / 'akala al-waladu al-tuffāħata / (VSO).

II. الولدُ-أكلَ-التفاحةَ / al-waladu 'akala tuffāħata / (SVO).

III. Both versions are translated into English as "The boy ate the apple."

These structurally different sentences convey identical meanings. The question arises: If a TM translator receives one of these sentences as the source text, and the TM database only contains the other version, will the fuzzy matching metrics accurately identify the high similarity and rank the translation unit as a close match? In this paper, we comparatively evaluate a set of TM systems to investigate the following question: How useful are the fuzzy matching metrics of TM systems in retrieving segments that are semantically identical but differ in word order? We hypothesise that when an Arabic segment

requiring an ordering operation is retrieved from the TM, the fuzzy matching metrics prevent two highly similar segments that differ only in word order from being ranked as close matches, thereby depriving the user of valuable information.

The paper is organised as follows: Section 2 begins by reviewing related studies on TM retrieval for segments including semantic similarity. Section 3 reviews TM matching retrieval metrics. Section 4, the main part of the paper, presents the evaluation methodology. Section 5 summarises the findings; Section 6 provides an analysis and discussion of the results, and finally, Section 7 presents the conclusions drawn from the study.

2. Related studies

The literature review reveals no prior studies directly addressing how TM retrieval handles the unique feature of flexible word order in Arabic. However, studies investigating CAT tools performance in Arabic-English translation (Alanazi, 2019; Thawabteh, 2013; Quaranta, 2011) highlight the need for morphological analysis tools to overcome challenges arising from Arabic's complex linguistic features.

One investigation, conducted by Djabri (2020), and cited in Djabri and Quintana (2021:45), tested Arabic-to-Spanish translation and some European language

pairs. The study applied a set of semantic and syntactic rules, including changing the order of a single word, phrase, and clause; replacing words with their synonyms; and changing active/passive voice in three transformation types: using a single rule, two-combined rules, and three-combined rules. The tests were submitted to Trados Studio and MemoQ. The fuzzy matches dropped significantly, and the systems behaved differently according to the type of transformation and the source language. For the Arabic source, considered to have distinctive linguistics, although Trados Studio returned the transformed sentences slightly better than memoQ, both systems experienced major difficulties when it came to the change of word order. In terms of the active/passive variation, where the subject of the sentence becomes the recipient of the action, the typical word order changes were likely the cause for the missing suggestions. The study emphasises the need to integrate more linguistic processing to improve the effectiveness of TM retrievals.

Turning to the retrieval of segments requiring minor editing in different language pairs, Wolff et al. (2014) demonstrated that fuzzy matching metrics based on edit distance are likely to miss several useful suggestions. They analysed two linguistically unrelated language pairs (English to French and English to Hungarian) in two different translation

147

memories with very different categories. The study investigated which useful suggestions would be missed through source text similarity, finding that the largest category of missed opportunities consisted of segments that were orthographically different but semantically similar, such as sentences with synonyms, paraphrases, abbreviations, and active/passive variations. To enhance TM retrievals with string similarity metrics based on edit distance, the study suggests reducing the fuzzy matching threshold that essentially sacrifices precision in favour of improving recall.

Baquero and Mitkov (2017) demonstrated, through transformation sentences, that TM systems cannot benefit from similarities of source segments in the database that are paraphrases of the segments to be translated. The experiment applied a set of syntactic and lexical rules to already translated segments in English-Spanish translations. The tests were translated using four TM systems: Trados Studio, memoQ, Wordfast Pro, and OmegaT. The paraphrasing resulted in major issues, as the systems were unable to detect rephrased text and provide useful matches when the similarity dropped below 75% due to the transformations. The study concludes that TM matching should incorporate Natural Language Processing (NLP) techniques to improve retrievals. In a further study, Mitkov

et al. (2020), cited in Mitkov (2022) reaffirmed that TM matching metrics still have a long way to go in recognizing semantic similarity. The authors duplicated the experiments with six languages (English-Italian, English-Spanish, English-Hungarian, English-Slovak, and English-Bulgarian). The tests were translated using three TM systems: Wordfast, MemoQ, and Trados Studio. The changes led to substantial issues, causing the systems to struggle in recognising paraphrased content and generating fuzzy matches below the 75% threshold, primarily because of the transformations applied.

By investigating the effectiveness of CAT tools, we can identify the strengths and weaknesses of each tool in retrieving Arabic texts. This will provide a better understanding of which tool is most effective in dealing with the change of word order.

3. Translation memory matching methods

3.1 Fuzzy matching algorithms

Most TM fuzzy matching algorithms establish string-based similarity using variations of edit distance metrics, commonly known as Levenshtein's distance (Levenshtein, 1966), or other metrics specifically designed for fuzzy matching (Bloodgood and Strauss, 2014). When two strings are measured by distance, the most closely related strings will have the lowest distance. Distance seeks to quantify the dissimilarity between two strings using

148

the edit operations. Somer (2003) defines Levenshtein distance as the "minimum number of edits (e.g., insertions, deletions, and substitutions) needed to transform one segment into another." Converting a distance into a score, the metrics use the normalisation that allows comparison of the extent of similarity between different string pairs, regardless of their length.

The string-based similarity metrics, such as edit distance, have various variants: One variant is used to evaluate the classic '4-operation edit distance,' where the fourth operation is the identity operation (leaving the character unchanged). Another simplified variant is used to evaluate '3-operation edit distance,' where substitutions are modelled as combining an addition and deletion operation. This involves first deleting a substring at a given position and then inserting a different substring into that position (Baldwin,2009).

The string-based similarity metrics operate on different string sequences. One possibility is to operate at the character level i.e., character-based similarity. Another option is to operate at the word level i.e., token-based similarity. Yet another possibility is to operate on n-grams of characters or words: unigram, bigram, and mixed unigram/bigram combinations of both character and word-based indexing (Baldwin,2009).

Because of variation, internal normalisation, and operating systems, there could be a difference between the fuzzy matching scores for the same string sequence as measured by two different schemes. This might provide fuzzy matches not only affecting the ranking of TM suggestions but also determining whether any suggestions are presented at all when constrained with a particular fuzzy matching threshold.

3.2 The development of translation memory matching metrics

The deficiencies of existing matching metrics in TM systems have driven approaches to enhance retrieval performance by looking at both linguistic and non-linguistic approaches. Linguistics-driven efforts have focused on enhancing retrieval quantity, quality, and ranking of matches at the segment level and the subsegment level. Unlike traditional TM metrics, which solely relied on simple string-based similarity, the so-called "second-generation" TM systems integrate linguistic techniques like morphosyntactic analysis and shallow syntactic parsing to identify elements at a subsegment level. For instance, the Similis TM technology (Planas, 2005) attempts to segment source and target texts into syntactic units (chunks) to enable sub-sentence matching. This allows searching for matches not only at the sentence level but also at a subsegment level, leading to a higher chance

of finding matches. Although Similis was initially available only for a limited number of language pairs, Reinke (2013) notes that while the system can identify short phrases like basic noun expressions in language pairs like English-German, it struggles to retrieve larger syntactic structures, and lacks semantic knowledge (Kriele, 2006; Macken, 2009). Mitkov (2005) and Pekar and Mitkov (2007) proposed a new generation of TM systems that incorporate not only morphosyntactic analysis but also an integration of semantic details to enhance retrieval of paraphrases with lexical and syntactic differences. They suggested using WordNet to identify synonyms within TM systems, but this approach was deemed impractical for practical applications due to excessive processing time. Timonera and Mitkov (2015) conducted experiments involving clause splitting and paraphrasing, demonstrating increased recalls for matching when both techniques were employed. Similarly, Gupta et al. (2016) explored a semantically enhanced edit-distance method by incorporating a paraphrase database file, revealing that paraphrasing improves TM matching and retrieval.

In terms of approaches not applying linguistic knowledge, the Research Group in Computational Linguistics at the University of Wolverhampton has been developing machine learning algorithms for improving TM retrievals. Ranasinghe et al. (2020) proposed using sentence encoders, which are neural networks trained to map sentences to high-dimensional vector representations capturing meaning and context. These vectors are compared using cosine similarity, providing a more nuanced and semantically aware alternative to traditional edit distance. The method of sentence encoders retrieved more relevant matches for various sentence types, including paraphrases and different word orders, outperforming edit distance in overall retrieval accuracy. In a subsequent study, Ranasinghe et al. (2021) investigated the use of deep learning (DL) -based semantic textual similarity techniques for improving TM matching. They analysed three DL sentence encoder models: InferSent, Universal Sentence Encoder (USE), and Sentence-BERT. Evaluated against Okapi (a popular TM tool using edit distance) using metrics like BLEU and TER, all three DL models outperformed Okapi in retrieving semantically similar sentences, even with different word orders or phrasing. Sentence-BERT achieved the best overall performance.

Methods incorporating sentence encoders and deep learning semantic similarity techniques have shown promise in capturing deeper meaning and context beyond textual similarity. This new approach holds significant

potential due to its language-independence and reliance on language data rather than language processing tools. Further research and practical testing are crucial, particularly regarding retrieval speed, storage efficiency, and handling changes in the word order.

4. Evaluation Methodology and Experimental Setup

4.1 Research method

The study adopted quantitative research methods to establish a causal relationship and generalise the results. Williams and Chesterman (2014, p. 63) argue that the nature of information in quantitative research allows for generalisations based on objective observations. To utilise quantitative data analysis and validate the hypotheses, the study aimed to quantify the differences between input segments and TM source segments using matching metrics, resulting in numerical data. Subsequently, the independent variables (linguistic changes) were manipulated, and their effects on the dependent variables (fuzzy matches) were measured to test the hypotheses. Employing quantitative research enabled the statistical comparison of results, allowing for objective analysis, generalisability, and future replication of the experiment.

Choosing a quantitative methodology addressed inherent challenges to both internal and external validity in experimental

research. In the study, internal validity was ensured by replicating multiple samples from each population. External validity was secured by studying naturally occurring linguistic events in Arabic, reflecting practical scenarios.

4.2 Evaluation method

The method of evaluating the TM systems was based on the information retrieval evaluation approach advanced by Whyman and Somers (1999). In this approach, the TM system is treated as a black-box component, and the parameters of precision and recall are measured based on the number of hits and matches. A black-box evaluation focuses on the system's functionality by examining its input and output, not its internal mechanics. Based on these measures, recall is defined as a measure of completeness, indicating how many relevant items the system retrieves. Precision, on the other hand, assesses the accuracy of retrieved items, indicating their usefulness and similarity to the source segment. Here, 'match' refers to any retrieved segments, while 'hit' specifically indicates a relevant match. Whyman and Somers aimed to create an objective method for evaluating the usefulness of suggestions by filtering translation suggestions using a fuzzy match threshold that corresponds to the TM's most efficient performance. Note that precision and recall tend to be inversely correlated so a

trade-off is inevitable: by increasing precision, recall can be reduced and vice versa.

To achieve this, a constructed test was generated using randomised samples obtained from an Arabic-English corpus as input, with the TM systems' matching scores as output. To balance the impact of precision and recall in the final evaluation, the study adopted a fuzzy match threshold as a non-subjective way to assess the TM retrievals.

4.3 Database used in the study

The experiments used the MeedanMemory corpus,[1] the first publicly available, open-source Arabic-English translation resource. Introduced in 2009, it is accessible on GitHub. This resource consists of general-domain data formatted with the TMX extension, facilitating integration with CAT tools. MeedanMemory comprises roughly one million words in aligned Arabic-to-English segment pairs extracted from various general texts and exhibiting variation in length.

For the experiments described here, 150 segments ranging from three to ten words in length were extracted from the corpus (follow the link below for the test segments),[2] along

with their subject components containing one to four words. It is noteworthy that VSO and SVO sequences vary in chain length. In Arabic, verbs are often expressed in a single inflectional form, while subjects, which can be single-word or multi-word units, remain consistent with their English counterparts (Habash, 2010). Consequently, the experiments considered not only sentence length but also subject components (unit size). Hence, the subject of each segment consisted of four different unit sizes to investigate this factor. Testing length variation aimed to determine if segment length impacted fuzzy matching rates while testing unit sizes aimed to determine if unit moves were treated as discrete words or undifferentiated blocks.

4.4 Transformation

Having extracted the test segments according to the aforementioned testing procedures, we applied the change of word order, i.e., verbs replacing subjects in the test segments. Table 1 below shows examples of transformations with different size units.

---

[2] Full test segments: The original and transformed segments for Arabic and English translations. link.

Size unit	Original sentence	Transformation	English translation
one-word unit move	أكل-الولدُ-التفاحةَ /'akala al-waladu al-tuffāħata/	الولدُ-أكلَ-التفاحةَ /al-waladu 'akala al-tuffāħata /	The boy ate the apple.
two-word unit move	أزمات- -الدول- النامية -واجهت حادة- تتعلق- بالمناخ / wajahat alduwal alnaamiat 'azamat hadatan tataealaq bialmunakh /	الدول- النامية- واجهت- أزمات-حادة- تتعلق- بالمناخ / alduwal alnaamiat wajahat 'azamat hadatan tataealaq bialmunakh /	Developing countries have faced severe climate-related crises.
three-word unit move	-يهدد-انقطاع- التيار- الكهربائي حياة- المرضى- بغزة yahded anqtaa altiar kahrabai hayat al-murda baghza	انقطاع- التيار- الكهربائي- يهدد-حياة- المرضى- بغزة anqtaa altiar kahrabai yahded hayat al-murda baghza	Power outages threaten the lives of patients in Gaza.
four-word unit move	يحذر-تقرير-جديد-للأمم-من- تزايد- الضغوط- -المتحدة على- المياه 'yuhadhir taqrir jadid lil'umam almutahidat min tazayud aldughut ealaa almiah'	تقرير-جديد-للأمم- المتحدة-يحذر-من- تزايد- الضغوط-على- المياه taqrir jadid lil'umam almutahidat yuhadhir min tazayud aldughut ealaa almiah'	A new United Nations report warns of increasing pressures on water resources.

Table 1: Examples of moving one-, two-, three-, and four-word units in Arabic sentences.

The transformations of the original segments were as follows:

- Segments of three or four words allowed for the one-word unit move (1WUM).
- Segments of five or six words allowed for the one- and two-word unit move (1WUM and 2WUM).
- Segments of seven words allowed for the one-, two-, and three-word unit move (1WUM, 2WUM, and 3WUM).
- Segments of eight, nine, or ten words allowed for the one-, two-, three-, and four-unit move (1WUM, 2WUM, 3WUM, and 4WUM).

To guarantee validity, seven samples were taken from each population.

It is crucial to note that the original and transformed segments retained identical meanings. Had we translated the extracted segments from the corpus without any modifications, the matches would have been 100%. The investigation's objective was to determine whether, in such a scenario, TM matching metrics could effectively retrieve the transformed segments as close matches.

4.5 Computer-aided translation tools selection and benchmark

The study aims to perform a comparative assessment of the efficiency of TM retrievals in five popular CAT tools: Trados Studio, memoQ, Memsource, (now known as Phrase), Déjà Vu X3, and OmegaT.

Rationale for tool selection:

o   Trados Studio: Chosen for its industry reputation, leadership position, and high popularity among Arabic translators (ELIA, 2018; Moorkens & O'Brien, 2017; Alanazi, 2019).

o   memoQ: Considered a strong competitor (ELIA, 2018) and the second most popular tool among Arabic translators (Alanazi, 2019).

o   Memsource (Phrase): Recognized for its user-friendly interface and comprehensive feature set (ELIA, 2018).

o   Déjà Vu X3: Selected for being the first commercial TM tool, receiving high user ratings for various aspects (Lagoudaki, 2006), and being recommended for Arabic-English translator training (Al-Jarf, 2017).

o   OmegaT: Chosen for its free, open-source nature, use of word-based edit distance, and additional pre-processing stage (Gupta et al., 2016).

It is important to note that the selection of CAT tools is not claimed to be exhaustive, but the chosen tools are deemed diverse enough to address the research question.

Benchmarking:

For the study, we considered segments with 91% or more similarity as a hit (close match), reflecting identical meaning among the segments. To enhance the usefulness of the matches, the fuzzy match threshold was lowered to 75%, whereas matches sharing less similarity were deemed irrelevant.

Target texts with a 91% similarity are considered highly beneficial for translation, requiring minimal editing. This aligns with O'Brien's (2007) research, which indicates that TM suggestions falling within the fuzzy match range of 91-99% demand the lowest cognitive effort. Consequently, such matches result in faster translation speeds compared to matches below this range. The selection of a 75% fuzzy match threshold for source text similarity is consistent with previous studies

(Baquero and Mitkov, 2017; Mitkov et al., 2020).

This implies that matches retrieved at 91% and above are deemed close matches, proving highly advantageous to translators. Matches with scores reaching at least 75% are considered useful, whereas lower matches are deemed unhelpful and are consequently excluded from TM suggestions. The study specifically focuses on source texts that are relevant but fall below the 75% threshold, emphasising the importance of capturing such instances that may not be identified solely through fuzzy matching metrics.

The translation project employed the MeedanMemory corpus as the TM file, containing original segments, while simultaneously translating the source file comprising test segments. This approach ensured that both the test experiments and TM data were derived from the same parallel corpus. To ensure fairness in the comparison, the same input was used as a test suite for each of the selected CAT applications. Given that the transformed segments preserved identical meanings, close matching scores

from the TM matching metrics would be desirable.

5. Findings

The results obtained from the five CAT tools reveal that their TM matching algorithms yielded different match scores. The complete set of matches provided by the five systems is displayed below. We assume that scores exceeding 91% represent close matches requiring minimal cognitive effort from the translator, while scores reaching 75% similarity fall within the usability bracket. Scores below the threshold are considered unsuitable for reuse, necessitating the translator to translate from scratch.

5.1 Déjà Vu X3 output

The findings indicate that matching scores decreased progressively as the length of the segments decreased. Notably, the retrieved matches occupied a consistent range, aligning with the number of words in the test segment, regardless of whether they contained a one- or four-word unit move (1-4 WUM). Figure 1 (below) shows the matching scores for three- to ten-word sentences (WS) with a unit size move.

Fuzzy matches of Déjà Vu X3

| | 34% | 50% | 60% | 66% | 72% | 75% | 77% | 80% |
| 30% | 3WS | 4WS | 5WS | 6WS | 7WS | 8WS | 9WS | 10WS |

1WUM, 2WUM, 3WUM, 4WUM
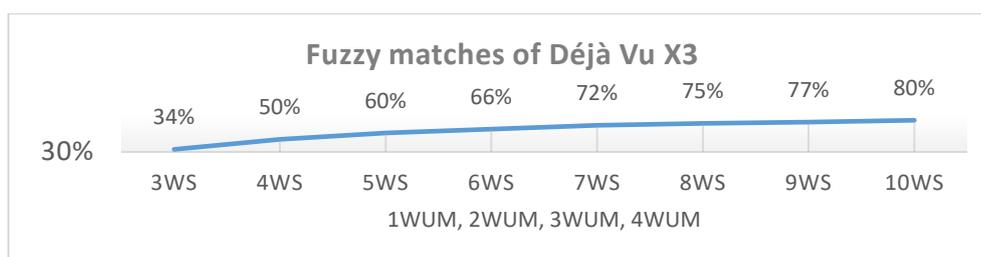
Figure 1: Déjà Vu X3 matching scores for retrieving 3-10 word sentences

As observed, Déjà Vu X3 treated the sub-segment involved in the move as an undifferentiated block. The algorithms provided lower scores for shorter segments that included the sub-segment move, while longer sentences received higher scores. Out of 150 segments, 66 (44%) were not offered as translation suggestions, while 84 (56%) achieved a similarity score of 75% or above, but not exceeding 91%.

5.2 memoQ output

The scores produced by memoQ fell into two distinct categories.

First, the scoring of five- to ten-word sentences increased consistently.

Second, the scoring of three- and four-word segments was inconsistent. They decreased as the total number of characters dropped, regardless of how many words the segment contained.

Figure 2, displayed below, shows the consistent scores produced for 5-to-10-word sentences (WS) regardless of whether they included 1-, 2-, 3- or 4-WUM.

Fuzzy matches of memoQ

65% 70% 73% 75% 77% 79%

3WS 4WS 5WS 6WS 7WS 8WS 9WS 10WS

1WUM, 2WUM, 3WUM, 4WUM
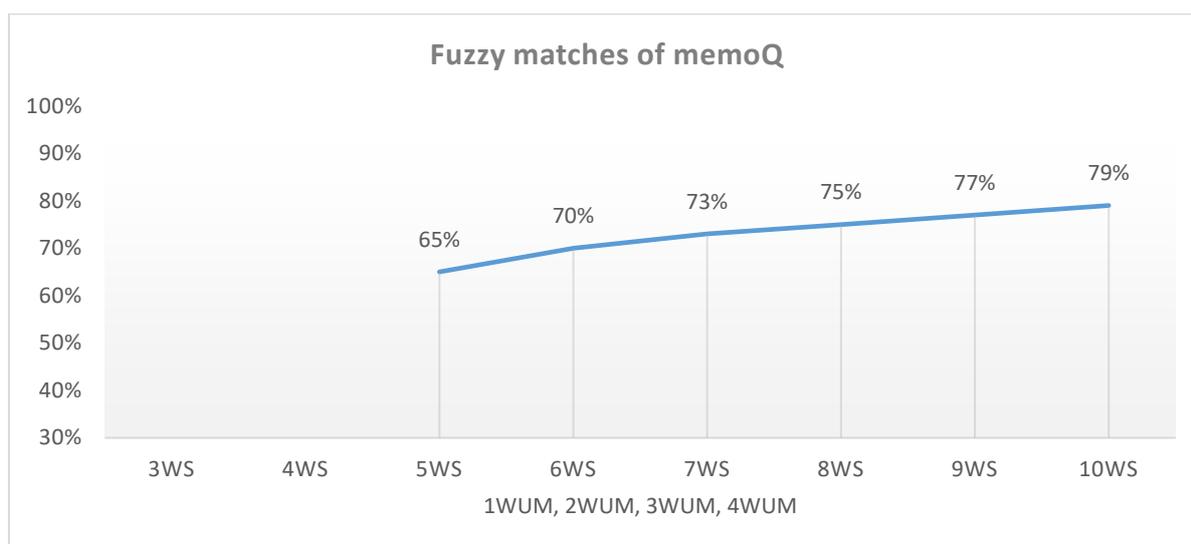
Figure 2: : memoQ matching scores for retrieving 3-10 word sentences

The consistent score produced by memoQ was similar in some way to those of Déjà Vu X3: shorter segments yielded low matches, although the scores for three- and four-word sentences were inconsistent. Among the 150 segments evaluated, 66 (44%) did not appear as useful suggestions, 84 (56%) reached the fuzzy match threshold, and none reached a close match level.

5.3 OmegaT output

The matching scores obtained by OmegaT also dropped steadily as the segment length became shorter. The algorithm classified the matching scores into three basic patterns according to the size of the unit moved: i.e., 1-WUM, 2-WUM, or 3-WUM and 4-WUM. Figure 3 (below) illustrates the matching ratio bands for 3-to-10WS with their unit size move.
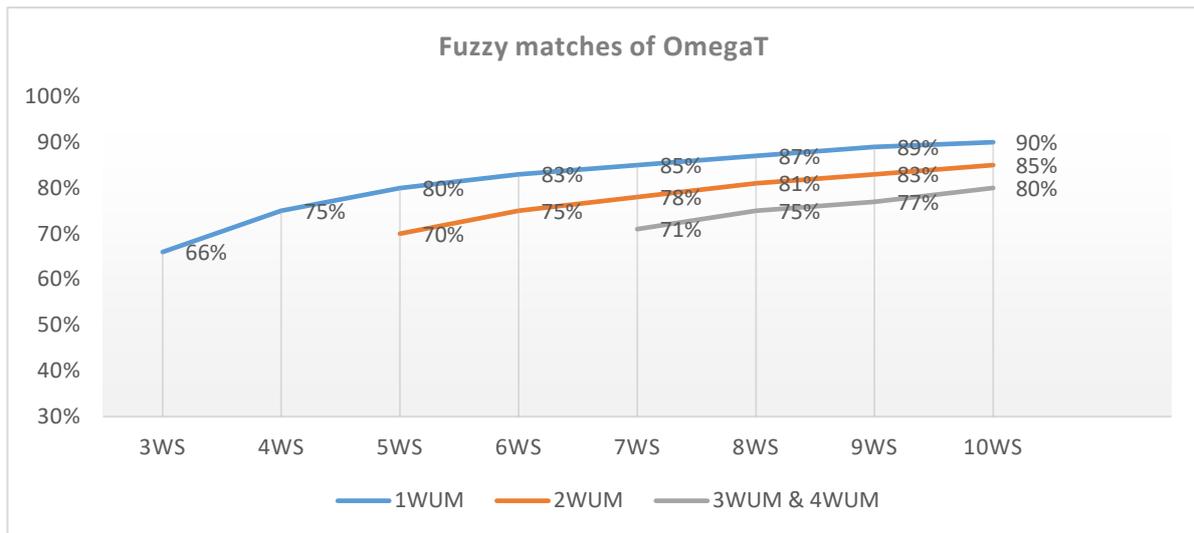
Figure 3: OmegaT matching scores for retrieving 3-10 word sentences with the unit size move

It can be observed that the fuzzy scores produced for retrieving most segments fell within the range of useful matches, except for 3WS with a 1WUM, 5WS with a 2WUM, and 7WS with a 3WUM. The vast majority (84%, or 126) of the 150 segments scored a similarity ranging from 75% to 90%, placing them in the category of useful matching, but not high enough to reach close matches. Only a small fraction (16%, or 24) fell below this fuzzy match threshold. This indicates that, in some cases, the OmegaT fuzzy matching mechanism successfully retrieved segments with different word order in the useful match level.

5.4 Trados Studio output

The matching scores produced by Trados Studio also steadily decreased as the segment length became shorter. However, the matching rates consistently correlated with the segment's word length. The scores can be classified into four main patterns, based on the size of the unit moved: 1WUM, 2WUM, 3WUM, and 4WUM. A detailed summary of the matching rates for 3-to-10-word segments (WS) with their corresponding unit size move is displayed in Figure 4 below.
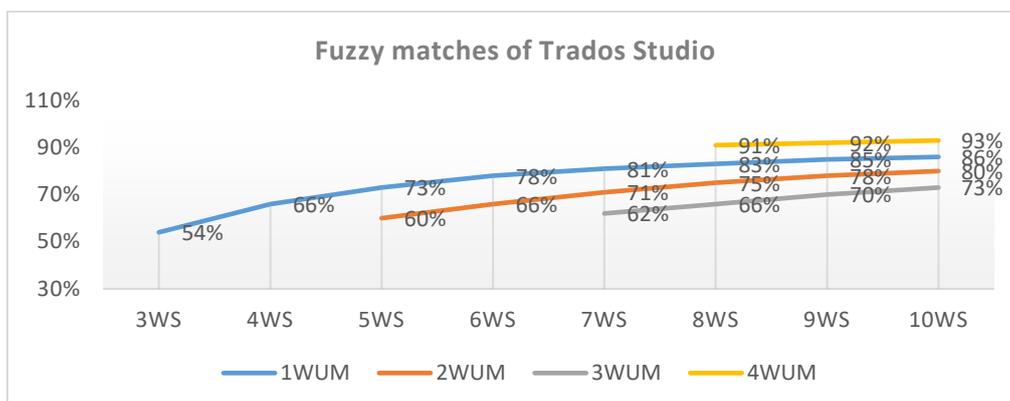
Figure 4: Trados Studio matching scores for retrieving 3-10 word sentences with the unit size move

157

It appears that the results generated by Trados Studio in the experiment were consistent with those of other CAT tools, where short segments yielded low match rates. It can be further noted that the range of low-scoring segments was enlarged to encompass a variation of sentence routines 7, 8, 9, and 10 that were previously retrieved above the fuzzy match threshold in the TM systems tested above. A potentially important result of the Trados Studio measurement is that 4WUM, which would likely occur in a long sentence, consistently ranked at 91% and higher. Out of 150 segments, although 21 (14%) exceeded a 91% similarity and constituted close matches, nearly half (49%) of the test segments were not displayed as translation suggestions, while 56 (37%) reached a 75% similarity. This indicates that the Trados Studio fuzzy matching algorithms, although performing the worst, managed to

partially match certain scenarios at the close match level.

The figures produced by the four CAT tools above show, the matching scores varied significantly. The applications seem to implement a token-based matching measure since the matching scores they produced consistently varied according to the number of words (Baldwin,2009).

5.5 Memsource Cloud output

Memsource's matching scores were derived differently and exhibited inconsistency. When analysing fuzziness, matches seemed to decrease with fewer total characters, regardless of word count. For example, segments of sixteen, eighteen, or twenty characters yielded matches of 46%, 51%, and 55%, respectively, even though they all had the same three words. Due to this inconsistency, a summary of the matching scores for test segments is presented in Table 2.

Segments	Failure %	<75%	91%
150	48 (32%)	102(68%)	0

Table 2: Memsource' retrievals for test sentences including a unit move

Similar to other CAT tools, Memsource's fuzzy matches in the experiment revealed that around one-third of the short test segments offered low matches, though the scores themselves were inconsistent. Among the 150 segments assessed, 48 (32%) did not meet the fuzzy match threshold, while 102 (68%) did. Notably, no retrieval matches reached a 91%

similarity. The application looks like implementing a character-based matching measure.

5.6 Retrievals of TM systems: similarities and differences

The results obtained from the five CAT tools reveal that their TM matching algorithms share some similarities but utilise different

158

methods for calculating matches. In terms of similarities, all TM systems exhibited a decrease in matching scores as segment length decreased. This applied regardless of whether retrieval depended on the number of words (Déjà Vu X3, some memoQ scores, OmegaT, and Trados Studio,) or the total character count (some memoQ scores and Memsource) within each segment. However, differences exist, each TM algorithm employs its internal mechanism to compute matching scores, although these mechanisms all seem to rely on the string similarity metrics. Consequently, translators might miss potential matches and have to start from scratch, despite the presence of a relevant translation in the TM database.

Overall, these experiments demonstrate that the TM technology struggles to recognise semantic similarity when the segment to be translated differs in word order, even when highly similar sources exist in the TM database. The fuzzy matching algorithms often fail to suggest short segments as a useful match. This lack of translation suggestions occurs when their matches fall below the fuzzy match threshold.

6. Discussion of findings

6.1 Analysis of findings

The results revealed translation pairs with highly similar sources and closely matching translated content scored lower. The reason

was primarily attributed to changes in word order. For example, the sentence "أكل-الولدُ-التفاحةَ" can be considered a highly similar source to the input of "الولدُ-أكلَ-التفاحةَ" but it was computed lower than a 75% similarity, whichever TM systems uses.

A possible explanation for the production of low-scoring matches is that the TM systems' algorithms did not recognise the move intervention as such. It appears that they used a procedure of calculating strings of surface forms. For example, the systems' algorithms regarded a one-word move in a three-word sentence as an intervention on two-thirds of the sentence string, while reversing words one and two in a ten-word sentence was regarded as an intervention on two-tenths of the sentence string. As a result, shorter sentences computed lower scores while longer sentences calculated higher scores.

Regarding unit move sizes, some algorithms appear to treat the space between words as a distinct value, leading to score variations for segments with the same length and unit movement. For instance, a unit with a two-word string might be considered disconnected due to the space, leading to treatment as separate words, explaining why Trados Studio and OmegaT penalised longer multiple-unit moves compared to a single-word move (see Figures 3 and 4). In contrast, memoQ for 5-10 word segments and Déjà Vu X3 treated 1-4

word unit moves as an undifferentiated block (see Figures 1 and 2).

Significantly important, Trados Studio handled segments with a four-word unit move differently, resulting in a very high match. It seemed to statistically treat the four-word move as one chunk. This suggests a potential avenue for TM developers to design mechanisms that effectively identify fragment moves, ultimately improving TM retrievals.

This is evidence that the TM systems have different ways of handling such unit moves. While no system achieved fully satisfactory results, the OmegaT matching mechanism handled reordering operations considerably better than others, though not exceeding the close matching level, with roughly 84% of test segments reaching the range of useful match. Additionally, the Trados Studio matching mechanism treats 4WUM significantly the best, resulting in ranking highly close matches. These results highlight the need to enhance TM matching metrics for improving retrievals (recalls).

6.2 Evaluation of results

The core evaluation parameters used in this study to assess the performance of TM retrieval mechanisms are recall and precision. The experimental results demonstrate that the recall of short segments involving a reordering unit is lower compared to long segments. However, the usability of these missed TM suggestions of recalled segments for translation remains high.

6.3 Lost usability opportunity

From a usability standpoint, the experiment's findings reveal that while a major function of TM systems is to manage repetition, translators might miss potential reuse opportunities for previous translations in cases involving reordering. Translators could reasonably expect TM algorithms to retrieve all sentences (both short and long) that are semantically similar with useful matching scores in such scenarios, given their high degree of similarity to the TM source. Contrary to this expectation, however, it appears that translators working with short sentences might not be presented with useful matches, thereby losing access to one of the key benefits of TM - translation accuracy. This can also lead them to re-translate segments from scratch, negating a primary advantage of TM from promoting consistency and speed in translation to encouraging variability and slowness in the translation process.

6.4 Suggestions for improvement

Given the different mechanisms used by the five TM systems' algorithms, the results of this study suggest that the Trados Studio system measurement successfully retrieved segments with a four-word unit move at a close match level (see Figure 4) for several advantages. This implies that:

- It treated the four-word unit move as a single chunk (not a multiple-word unit move),

- It treated the entire chunk as a single edit operation,

- The system uses 30% (not 0) as the minimum threshold.

If Trados Studio developers implemented this suggestion of treating a fragment move as a multiple-word unit moves as single chunks and single edit and, calculating a numerical match using 30% as the minimum threshold, it could potentially increase the number of fuzzy matches (recalls) regardless of a segment length and string unit move within the usability bracket, thereby offering translators more reuse opportunities. For instance, the three-word segments, which scored the lowest in the experiment, could potentially be assigned a 76% or 77% match score. However, further investigation is needed to duplicate the experiments in different languages.

The primary objective of this study was to contribute valuable insights into the strengths and weaknesses of existing CAT tools for handling the change of word order in Arabic. The findings provide experimental evidence in Arabic-to-English translation, gathered from scores obtained from five CAT applications, demonstrating that TM fuzzy matching metrics are inadequate for handling flexible word order. These findings will be beneficial to translators, researchers, and developers, aiding them in enhancing the capabilities of these tools and ultimately improving translation outcomes for Arabic.

7. Conclusion

In conclusion, while TM systems offer substantial benefits in terms of efficiency, consistency and speed-up translations, their matching algorithms encounter limitations when dealing with different word order variations in Arabic. This negatively impacts the retrieval of useful TM translation suggestions and leads to the computation of matching scores inappropriately. These metrics, based on string-level analysis and internal matching mechanisms, treat variable-length move strings as either multi-word units or blocks. Consequently, short Arabic segments with fragment moves score lower, while longer sentences receive higher scores. No single TM system demonstrated clear dominance across all aspects, but users prioritising overall accuracy (combining recall and precision) might find OmegaT preferable. Additionally, the Trados Studio matching mechanism treats the four-unit move as undifferentiated blocks, resulting in close matches, which could pave the way to design a mechanism for retrieving reordering operations in very high matches. It is crucial to note that these findings are based on a single language pair, limiting their generalizability to

other languages. Further research is necessary, encompassing diverse linguistic features, languages, and CAT tools. Overcoming these challenges necessitates ongoing improvements in algorithms, along with the integration of advanced techniques such as neural networks and machine learning, which can effectively address the complexities of varied word order patterns across languages.

References

Alanazi, M. S. (2019). "*The Use of Computer-Assisted Translation Tools for Arabic Translation: User Evaluation, Issues, and Improvements.*" (Doctoral thesis), Kent State University, Kent, USA. Retrieved from ProQuest Dissertations Publishing, (27692255).

Atril. (2023). Déjà Vu X3 https://atril.com/product/deja-vu-x3-professional/ (consulted 15.11.2023).

Baldwin, T. (2009). "The Hare and the Tortoise: Speed and Accuracy in Translation Retrieval". In: *Machine Translation* 23(4), 195–240. doi: 10.1007/s10590-009-9064-7.

Baquero, A. S., and Mitkov, R. (2017). "Translation Memory Systems Have a Long Way to Go." In: *The Workshop Human Informed Translation and Interpreting Technology,* 44–51.

Bloodgood, M., and Strauss, B. (2015). "Translation memory retrieval methods." In: *The 14th Conference of the European Chapter of the Association for Computational Linguistics*, Gothenburg, Sweden, 202–210.

Brkic, M., Seljan, S., and Mikulić, B.B. (2009) "Using Translation Memory to Speed up

Translation Process." In*: Bawden, David; Damir Boras & Senada Dizdar (eds.) 2009. 2nd International Conference. "The Future of Information Sciences: INFuture2009: Digital Resources and Knowledge Sharing."* Zagreb: Editorial, pp. 353–363. Versión electronica.

Chen, H. (2012). "*String metrics and word similarity applied to information retrieval.*" Master's thesis, University of Eastern Finland

Djabri, S.; and Rocío, C. Q. (2021). "Introducing linguistic transformation to improve translation memory retrieval. Results of a professional translators' survey for Spanish, French and Arabic." In: *The Student Research Workshop Associated with RANLP-2021*, 44-50.

ELIA (European Language Industry Association). (2018). *"Expectations and Concerns of the European Language Industry."*

Elming, J. (2008). "*Syntactic Reordering in Statistical Machine Translation.*" Doctoral thesis, Copenhagen Business School (CBS), Frederiksberg, Denmark.

Gupta, R., and Orăsan, C. (2014). "Incorporating paraphrasing in translation memory matching and retrieval." In: *The 17th Annual conference of the European Association for Machine Translation* (pp. 3-10).

Habash, N. (2010). *"Introduction to Arabic Natural Language Processing".* Morgan & Claypool Publishers.

Kilgray (2023). memoQ https://www.memoq.com/ (consulted 15.11.2023).

Kriele, C. (2006). *"Vergleich der beiden Translation-Memory-Systeme TRADOS und SIMILIS."* Saarbrücken: Master's thesis. Saarland University

Lagoudaki, E. (2006) "Translation memories survey 2006: User's perceptions around TM usage." In: *Proceedings of Translating and the Computer TC28*.

Levenshtein, V. I. (1966). 'Binary Codes Capable of Correcting Deletions, Insertions,

and Reversals'. In: *Proceedings of Soviet Physics-Doklady*, vol. 10(8),707–710.

Macken, L. (2009). In search of the recurrent units of translation. In *Walter Daelemans & Véronique Hoste (eds.), Evaluation of translation technology*, 195– 212. Brussels: Academic & Scientific Publishers.

Macklovitch, E., and Russell, G. (2000). "What's been forgotten in translation memory'. Envisioning Machine Translation in the Information Future." In: *Proceedings of the 4th Conference of the Association for Machine Translation in the Americas.* Cuernavaca, Mexico, 137–146

Mitkov, R. (2005). "New Generation Translation Memory Systems". In: *Panel Discussion at the 27th International ASLIB Conference 'Translating and the Computer, London. United Kingdom.*

Mitkov, R. (2022). Translation memory systems. In: *The Routledge Handbook of Translation and Memory* (pp. 364-380). Routledge.

Mitkov, R., and Gloria C. (2008). "Improving Third Generation Translation Memory systems through identification of rhetorical predicates." In: *Proceedings of LangTech*.

Moorkens, J., and O'BRIEN, S. (2017). "Assessing User Interface Needs of Post-editors of Machine Translation." In*: Human Issues in Translation Technology*, Routledge, 127–148.

O'Brien, S. (2007). "Eye-Tracking and Translation Memory Matches." In: *Perspectives: Studies in Translatology* 14(3):185–205.

OmegaT (2023). OmegaT https://omegat.org/ (consulted 15.11.2023).

Pekar, V., and Mitkov, R. (2007). "New generation translation memory: content-sensitive matching. In: *The 40th Anniversary Congress of the Swiss Association of Translators, Terminologists and Interpreters.*

Phrase Localization Suite (2023). Phrase https://phrase.com/ (consulted 15.11.2023).

Planas, E. (2005). "SIMILIS Second-generation Translation Memory software." In: *The 27th International Conference on Translating and the Computer (TC27),* London, United Kingdom.

Planas, E., and Furuse, O. (1999). "Formalizing Translation Memories". In: *Machine Translation Summit VII*, Singapore,331-339.

Quaranta, B. (2011). "Arabic and Computer-Aided Translation: An Integrated Approach." *Translating and the Computer, TC33*, 17-18. Retrieved November 2023 from http://www.machine translation-archive.info/Aslib-2011-Quaranta.pdf

Ranasinghe, T., Mitkov, R., Orăsan, C. and Quintana, R.C., (2021). "Semantic textual similarity based on deep learning." *Corpora in Translation and Contrastive Research in the Digital Age: Recent advances and explorations*, 158, p.101.

Ranasinghe, T., Orasan, C., and Mitkov, R. (2020). "Intelligent Translation Memory Matching and Retrieval with Sentence Encoders." In*: The 22nd Annual Conference of the European Association for Machine Translation*, Lisboa, Portugal, 175–184.

Reinke, U. (2013). "State of the Art in Translation Memory Technology". In: *Translation: Computation,* Corpora, Cognition, 3(1), 27–48.

RWS (2023). Trados Studio https://www.trados.com/products/trados-studio/ (consulted 15.11.2023).

Sado Al-Jarf, R. (2007). "SVO Word Order Errors in English-Arabic Translation." In: *Translators' Journal* 52(2), 299–308.

Somers, H. (2003). "*Computers and Translation:* A Translator's Guide." Amsterdam: John Benjamins Publishing.

Sosaric, M. (2018). "Advanced Fuzzy Matching in the Translation of EU Texts." In: *Journal of Translation Studies and Terminology* (5), 26-71.

Thawabteh, M. A. (2013). "The Intricacies of Translation Memory Tools: With Particular Reference to Arabic-English Translation."

163

In*: Localisation Focus: The International Journal of Localisation* 12, 79–90.

Timonera, K. R., and Mitkov, R. (2015). "Improving translation memory matching through clause splitting." In: *The Workshop Natural Language Processing for Translation Memories* (pp. 17-23).

Whyman, E. K., and Somers, H. L. (1999) "Evaluation metrics for a translation memory system." *Software: Practice and Experience* 29, no. 14: 1265-1284.

Williams, J., and Chesterman, A. (2014). "*The Map: A Beginner's Guide to Doing Research in Translation Studies.*" Manchester: Routledge.

Wolff, F., Pretorius, L., and Buitelaar, P. (2014). "Missed Opportunities in Translation Memory Matching." In: *The 9th International Conference on Language Resources and Evaluation (LREC)*, Reykjavik, Iceland, 4401-4406.

The Role of Literary Translation Strategies in Achieving Exemplary Translation and Fostering English Major Students' Lexico-idiomatic Expansion

Hicham Beddari *&* Mustapha Aabi
Ibn Zohr University

Abstract

The present study probes into examining a broad spectrum of literary translation strategies and investigates their roles in facilitating the translation process while also refining student-translators' lexical repertoire in the course of rendering exemplary pieces of Moroccan non-fiction writing from Arabic into English. The results of the research can serve as a valuable aid to the student-translator in reaching optimal translation and fostering both re-writing quality and various language aspects, notably vocabulary, collocations, idiomatic expressions, cultural concepts, and versatile figures of speech. The researcher adopts Chesterman's (1997) model of translation strategies (production strategies) for translating literary texts. To systematically engage in the study, the researcher employs a qualitative methodology considering the analytical and descriptive nature of the data analysis. Three sets of literary translation strategies (syntactic, Semantic, and Pragmatic strategies) including their concomitant sub-categories are moderately and judiciously introduced and applied in practice by 110 student-translators-enrolled in the first academic year at the tertiary level- during the translation process. Three sub-strategies in the sphere of syntactic and semantic strategies, along with two sub-categories related to the pragmatic strategies are predominantly identified in students' translations. The findings also show that the student-translators' utilization of literary translation strategies play a facilitative role in not only capturing the essence meaning of the original excerpts but also in exponentially expanding their lexical repertoire. The researcher recommends that the student-translators should be well aware of the multifunctional approach of literary translation strategies encompassing both the translational and the didactic aspects related to the target language.

Keywords: *Literary translation, translation strategies, nonfiction, lexical repertoire, collocations, figures of speech*

Short Bios

Hicham BEDDARI is currently a doctoral degree holder who has recently completed the successful defense of his thesis. The working title of his thesis is "The Effect of Pedagogical Translation on English Major University Students' Creative Writing". His research places considerable emphasis on the impact of translating nonfiction literary texts on improving students' creative writing. He is particularly interested in Translation, pedagogical translation, literary translation, Quran translation, writing, creative writing, the lexical approach, English language teaching and text-linguistics. Before he was admitted to a doctoral program at Ibn Zohr University in Agadir-Morocco, he completed an MA in Translation Technology and specialized Translation from Cadi Ayyad University, Marrakech. Currently, he is an English teacher at Chatebi Junior High School.

Dr. Mustapha AABI is an Associate Professor at the University of Ibn Zohr, Agadir – Morocco, currently serving as Horizon Europe NCP for Culture, Creativity and Inclusive Society / Civil Security for Society. He is a member of the steering group of the International Collaboratory for Leadership in Universally Designed Education (INCLUDE), co-leading the team for 'Learner Voice'. His research interests lie in the areas of trans-linguistics and education. He has collaborated actively with researchers in several other disciplines of education, particularly inclusive education, leadership and early education on issues at the linguistic, cultural and pedagogical intersections.

The Role of Literary Translation Strategies in Achieving Exemplary Translation and Fostering English Major Students' Lexico-idiomatic Expansion

Hicham Beddari *&* Mustapha Aabi
Ibn Zohr University

Introduction

Literary translation (LT) is a mode of translation that is far distinct from all other sub-categories of translation, notably legal, technical, administrative, commercial, scientific translation and the like. It is different in that it necessitates a profound knowledge and mastery of the source language (SL) and the target language (TL) on equal footing (Landers, 2001). Pursuant to Ghazala (2015), LT represents a terminology "used loosely to refer to the translation of literature" (p.133). It involves the translation of novels, short stories, memoirs, poems, plays, scripts, and other written works. It is generally accepted that LT is a daunting task for both translators and students. In light of this, Bassnett (2002) demonstrated the core reason behind the complex nature of dealing with literary texts. She ascribed it to translators and students' inability to "understand that a literary text is made up of a complex set of systems", which inadvertently pushes them to "focus on particular aspects of a text at the expense of others" without taking into account the "larger system of human culture" (p. 83). In Koster's (2014) viewpoint, literary translation is a "multifaceted, hybrid, complex and an immensely interesting phenomenon" (p. 140). Any attempt, on the part of the translator or student-translator, to render the original author's art into the TL is faced with a vast array of difficulties, encompassing linguistic, pragmatic and cultural challenges. Conversely, such obstacles do not arise significantly in any other branch of translation. From this reflection, it can be deduced that LT is not simply a replica of the SL, but it should be a creative process that aims to render the original author's aesthetic and artistic essence into the TL. Therefore, the researcher in this study delves into highlighting and analysing Chesterman's (1997) production strategies, which were essentially put forward to address the translation of literary texts and primarily assist the student-translator navigate the complexities inherent in the art of translation. This choice is ascribed to the fact that Chesterman's classification of translation strategies is exhaustive and it covers almost all other scholars' taxonomies which student-translators utilize particularly when delving

into the translation of literary texts (Hsu, 2008). In this regard, five distinguished Moroccan authors' non-fiction works have been selected for the purpose of undertaking an experimental exploration of Chesterman's translation strategies. These writers are Hassan Ourid (2019), Leila Abou Zeid (2011), Ben Sallem Hemich (2007), Mohamed Achaari (2011), and Taher Ben Jelloune (2011). The chief motive behind choosing Moroccan nonfiction writers' work restrictively is threefold. First, these works address topics which belong to students' culture, which most likely facilitates students' task when handling the assigned translation passages. Second, it was the aspiration that students would gain familiarity with distinguished and prominent Moroccan writers whose works are internationally recognized and rewarded with remarkable literary prizes. Third, the meticulously selected artistic works predominantly fall within the nonfiction genre. The researcher intentionally limited the scope of the study to this particular genre, with the aim of addressing other genres in future research endeavour. The primary objective of the present study is to explore the extent to which the above mentioned strategies are a valuable aid in reaching optimal translation that fundamentally preserves both the original meaning of the source text (ST) and its aesthetic intricacies.

Additionally, the study seeks to assess the effectiveness of these strategies in enriching student-translators' lexical repertoire and honing their re-writing skill. Thus, the present study seeks to address the ensuing questions:

1- What are the most common literary translation strategies employed by the student-translators in the course of translating excerpts from Moroccan nonfiction masterpieces from Arabic into English?

2- To what extent has the translation of nonfiction works, facilitated by Chesterman's production strategies, enriched students' lexical repertoire in the TL while also preserving their intended meaning?

Defining Literary Translation

Literary translation has aroused the interest of many translation scholars and theorists in recent decades due to the special patterns contained in this particular type of translation. Among these patterns literary translators or student-translators should take into account during the translation process are "tone, style, flexibility, inventiveness, knowledge of the SL culture, the ability to glean meaning from ambiguity, an ear for sonority" (Landers, 2001, p. 7). These special patterns, which demarcate a clear distinction between literature and non-literature, can be summed up in four major components as discussed by

Lotfipour-Saedi (1992). They are "phonological, structural, semantic and graphological patterns", which bestow upon language its literary value or literary effect as termed by the author mentioned above (Lotfipour-Saedi, 1992, p. 196). Since a straightforward definition of LT has not been provided, the question that arises here is how translation scholars and theorists defined the concept under discussion?

Newmark (1998) distinguished between literary and non-literary translation. For him, the former refers to imagination, and it is characterized by special features that define the literary text, whereas the latter is related to reality. He maintained that what characterizes literary texts is the fact that "all statements in literature are figurative; the connotations of words are likely to be more significant than their denotations; language is idiolect, and its identity has to be respected; distinctions between synonyms are important; all sounds come alive, and may even have a meaning in conflict with the sense. Finally all narrative is allegory" (p. 28).It is self-evident that Newmark, like many other scholars and theorists, defined literary translation in terms of what characterizes the literary language and the main problems translators encounter while translating this type of translation. Hence, it is of importance

to state that a clear-cut definition is not precisely provided.

Similar to Newmark, Landers (2001) did not define literary translation in clear terms. He deemed it as a unique and creativity-based activity. In his viewpoint, LT is a challenging task, and draws translators' attention to what needs to be borne in mind in such endeavour, such as "style, tone, inventiveness, cultural awareness", and other features explained above (pp.7-8).

Hassan (2011) delineated LT in the following manner: "a type of translation which is distinguished from translation in general" (p.2). He claimed that this type of translation "must reflect the imaginative, intellectual and intuitive writing of the author" (Hassan, 2011, p.2). For him, literature is marked by aestheticism. Unlike the aforementioned authors, Hassan approached LT from a pragmatic perspective. On this matter, he posited that "blatant disregard for these pragmatic features should result in pragmatic problems in the target text. Thus, the target text is doomed to a complete failure" (Hassan, 2011, p. 2). Accordingly, considerable stress is being placed on the utilitarian aspects of the ST while engaging in a particular translation task.

Ghazala (2015), unlike the previously mentioned authors, managed to clear out the mystery of providing a precise and

169

comprehensive definition for LT. He characterised the concept in focus "as a special type of translation that is concerned solely with translating literary genres and sub-genres into literary pieces of work in the TL, accounting for all features of literariness and creative style of the original, especially, reregistration, semantic density, syntactic and lexical intricacies, polysemy…(Ghazala, 2015, p.135).

By and large, LT has been viewed as an unparalleled mode of translation which renders original literature-related pieces of work into target languages taking into account the special patterns contained in a particular literary text in the course of the translating act. These features, such as tone, style, symbolism, connotation, figurativeness that are discussed above, and pose problems for translators and student-translators on equal footing, also draw a fine line between literature and non-literature. Considering the difficulties posed by the nature of this particular type of translation, it is important to bring up the main strategies employed by translation scholars to address literary translation.

Literary Translation Strategies

Translating literary texts pose a challenge for both translators and student-translators to adeptly handle (Nida, 1964; Bassnet, 2002; Venuti, 2021). A wide range of difficulties arise during the translation process. These difficulties range from lexico-syntactic difficulties to issues pertaining to style, culture-specific concepts and figurative language. Ensuring an accurate translation product requires a comprehensive approach, on the part of the student-translator, that gives considerable attention to macro and micro units while being rendered from the ST into the TT. In addressing these translation-related challenges, various translation theories posited by multiple scholars have been introduced to probe into potential solutions for achieving adequate translation, especially literary translation. Venuti's (1995) domestication strategy and Nida's (1964) dynamic equivalence along with Chesterman's (1997) suggested literary translation strategies are sought after in the current study with the purpose of facilitating students' translation of literary texts on a comprehensive text level.

To begin, Venuti's (1995) domestication, which is endorsed in the present study for pedagogical purposes as students pursue English as their primary area of study , implies that the student-translator makes a tremendous effort to craft a translation which conveys a sense of smoothness and authenticity as if it were composed by a target language author. For him, domestication is "an ethnocentric

reduction of the foreign text to target-language cultural values, bringing the author back home" (Venuti, 1995, p. 20). In other words, domestication aims at reducing the strangeness of the ST making it easily understood by the target reader, which is requisite as a component of enhancing the student-translator's proficiency in a foreign language and honing their practical skills of handing a particular literary-based translation on equal footing.

Furthermore, Nida (1964) also supported the adoption of domestication in translating literary works. He argued that 'dynamic equivalence' (an approach to translation placing much emphasis on the "principle of equivalent effect") implies that "the relationship between receptor and message should be substantially the same as that which existed between the original receptors and the message" (p.159). It is self-evident that the translator or student translator is required to make an immense effort to reproduce the ST into the TT in a manner that imparts an essence of genuineness and naturalness. Through such means, the rendered text unfolds and becomes more fathomable and attainable to the target reader. 'Naturalness of expression', as Nida (1969) called it, is seen to mark his preferred mode of translation and it is highly encouraged, in this study, during the

execution of the experiment. In the same vein, within this particular context, translation strategies prove to be useful to partly solve translation problems, and keep information resistant to any potential damage (Kazakova, 2015).

To begin with, Strategies, pursuant to Chesterman (1997), are "ways in which translators seek to conform to norms…not to achieve equivalence but to simply arrive at the best version they can think of, what they regard as the optimal translation" (p. 88). For him, a strategy is a "kind of process, a way of doing something" (p. 88). It is worth pointing out that a number of scholars, such as Nida (1964); Catford (1965); Leuven-Zwart (1989); Malone (1988); Newmark (1988); and Chesterman (1997), suggested a wide variety of translation strategies. Nevertheless, a singular model of translation strategy is presented and analysed in the present study which is Chesterman's production strategies for the reasons stated earlier.

Chesterman's Translation Strategies

Chesterman's (1997) production strategies concern themselves with "how the translator manipulates the linguistic material in order to produce an appropriate target text" (p. 92). His classification deals with linguistic or text-linguistic materials whose primary goal is to "change something" especially when the translator or student-translator is not satisfied

171

with the target version, grammatically, semantically or pragmatically (p. 92). Chesterman's classification can be categorized into three sets of strategy: syntactic (coded as G), Semantic (S), and Pragmatic (Pr). Syntactic strategies are meant to manipulate form, semantic strategies are intended to manipulate meaning while

pragmatic strategies are formulated to manipulate the message itself He claimed that his classifications overlap, and the presented strategies could be divided into a variety of subgroups. Each group comprises ten sub-categories as will be shown in the table below. Chesterman's taxonomy can be summarized as follows:

Table 1

Chesterman's translation strategies

Syntactic Strategies	Semantic Strategies	Pragmatic Strategies
G1:Literal Translation	S1: Synonymy	Pr1: Cultural Filtering
G2:Loan, Calque	S2: Antonymy	Pr2:Explicitness Change
G3:Transposition	S3: Hyponymy	Pr3: Information Change
G4: Unit Shift	S4: Converses	Pr4:Interpersonal Change
G5:Phrase Structure Change	S5: Abstraction Change	Pr5:Illocutionary Change
G6:Clause Structure Change	S6: Distribution Change	Pr6: Coherence Change
G7:Sentence Structure Change	S7: Emphasis Change	Pr7: Partial Translation
G8:Cohesion Change	S8: Paraphrase	Pr8: Visibility Change
G9: Level Shift	S9: Trope Change	Pr9: Transediting
G10:Scheme Change	S10: Other Semantic Changes	Pr10: Other Pragmatic Changes

The present study suffices itself to solely casting considerable light on three sub-strategies in the sphere of syntactic and semantic strategies, and two sub-categories related to the pragmatic strategies which are predominantly identified in students' translations during the conducted experiment. These are literal translation, transposition, unit shift (syntactic strategies), distribution change, paraphrase, trope change

(semantic strategies), cultural filtering and explicitness change (pragmatic strategies). Each of which will be sequentially and succinctly addressed.

Literal translation is used when the essence of the TT structure closely approximates the ST, and it is marked by accuracy from a grammatical perspective (Chesterman, 1997).

Transposition, following Vinay and Darbelnet, this term serves as a means to signify any

change of word class. To explain, a noun in the ST can be rewritten as a verb in the TT, an adjective to an adverb. This strategy can involve structural and evident changes (Chesterman, 1997).

Unit Shift, sourced from Catford (1965), the term unit covers words, morphemes, phrases, sentences, clauses, and paragraphs. By this term the author denotes that "a ST unit is translated as a different unit in the TT" To illustrate, a clause might be rendered to a sentence; a word might be transferred as a phrase (Chesterman, 1997, p. 96).

Distribution change denotes "a change in the distribution of the same semantic components", which can be accomplished by means of using more words (expansion) or fewer words (compression) (Chesterman, 1997, p. 104).

Paraphrase indicates a translation that "can be described as free or loose in some contexts, even under translated" (Chesterman, 1997, p. 104).

Trope Change: the strategy in focus or set of strategies has to do with the translation of figurative expressions, notably metaphors, simile, personification, hyperbole and the like (Chesterman, 1997).

Cultural filtering: the current strategy is additionally termed as domestication, adaptation, or naturalization. It is used to translate culture-specific items (CSI) in an effort to arrive at TL culture-oriented or function-based equivalence (Chesterman, 1997).

Explicitness change: it refers to a modification from the ST into the TT through one of the ensuing strategies: explicitation or implicitation (Chesterman, 1997).

Methodology

The current study employed a qualitative research methodology. The data of the study was gathered through an analysis and evaluation of the participants' translated texts from Arabic into English. Participants' translations were thoroughly examined to identify areas where literary translation strategies have been implemented and how these strategies facilitated the process of translating literary texts. It is vital to note that participants' renditions are presented in conjunction with illustrative examples.

Scope of the Study

The study is limited to analyse and compare the participants' translations of five nonfiction literary excerpts from Arabic into English. The study is strictly confined to tackle the translated texts from grammatical, semantic and pragmatic perspectives in accordance with Chesterman's literary translation strategies in an attempt to evaluate the applicability, usefulness and feasibility of the aforementioned strategies in securing an optimal translation and optimizing the

participants' foreign language proficiency at both the micro and macro linguistic levels.

Population and Sampling

A convenience sampling method was utilized in this study. The population of this study consisted of students pursuing a major in English language, all of whom were enrolled in semester one during the academic year 2021/2022. The study was carried out at Ibn Zohr University, Agadir-Morocco. The sample included 49 male (44, 55%) and 61 (55, 45%) female students. The 110 participants' ages ranged from 17 to 25 with a mean of 21 years old.

Research Instrument

An observation rubric was employed to assess the participants' assigned translations. The rubric systematically identified instances where Chesterman's literary translation strategies transpired. It also cursorily evaluated the participants' overall use or adoption of Nida and Venuti's literary translation strategies of adapting the translated texts to conform to the linguistic and cultural norms of the receiving language.

Course Description

The course was delivered within an established time frame of ten weeks, with a two-hour commitment every week. During this time, students performed a wide range of translation tasks.

On the whole, the course was facilitated by giving equal consideration to theory and practice. As to the theoretical part of the course, the teacher-researcher gave a multitude of presentations on Chesterman's literary translation strategies. Additionally, the presentations concisely touched on Venuti and Nida's translation strategies, with more focus on Nida's dynamic equivalence and Venuti's domestication strategy. The primary goal behind introducing the aforementioned strategies was to facilitate students' task during the translating act and help them produce written outputs marked by transparency, fluency, naturalness of expression and recognisability. Concerning the practical part of the course, students were presented with excerpts from nonfiction novels which were written by Moroccan writers. The chosen excerpts were translated by students, as a homework assignment, and discussed in the class via different interaction modes including; single endeavours and collaborative efforts in multiple facets.

Five Moroccan authors' work was selected to experiment with.

- Mohamed Achaari: Al Qowsu wa Alfarasha (The Arch and the Butterfly). Winner of the 2011 Arabic Booker Prize

- Ben sallem Hemich: Haada Alandalusi (A Muslim Suicide).

- Hassan Ourid: Rawaa Makkah

- Laila Abou Zeid: Year of the Elephant

- Tahar Ben Jelloun: When my Mothers' Memory Falters (the Prix Goncourt and the International IMPAC Dublin Literary Award)

It is important to note that the student-translator faced a great variety of challenges while undertaking the translation of literary texts, which were readily observable as: he/she read his or her produced work during the implementation of the teaching learning sessions. These challenges boiled down to issues related to word choice (vocabulary), culture-specific words, idiomatic expressions and imagery. Each of which is systematically addressed through representative illustrations outlined as follows:

Vocabulary

SL: وكم لليل من <u>سحر</u> في الصحراء

Student's version: The night exudes a sense of magic in the desert

The accepted rendition: How ***bewitching*** the night view is in the desert

Solution: Transposition, which entails change of word class, has been opted for to avoid literalism and secure naturalness of expression by turning the SL noun in focus into the TL adjective.

Cultural words

SL: هذا نهار كبير، <u>نوّرتم داري</u>، عاش من شافكم

Student's version: We are more than happy to host you in our humble place.

The accepted rendition: '***make yourself at home***', '***welcome to our home***', '***we are so glad you could com***e'

Solution: Paraphrasing, which is a suggested literary translation strategy set forth by Chesterman, was promoted and clearly elucidated within the teaching learning environment and served as an effective tool whereby students acquired the skill of forming sentences that are akin to that of native speakers.

Idioms

SL: <u>منشدةً مع ساكنيه بلاغة مزاياه وبهائه</u>

Student's version: They praised/spoke highly of this splendid area of the world

The accepted rendition: ***They sing the praises of this splendid area of the world***

Solution: The use of an idiomatic expression was suggested as a viable decision which the student-translator can make when he/she renders intricately crafted rhetorical sentences

Imagery

SL: <u>قريب من الفرج</u>

Student's version: He sensed that relief was within reach/close/around the corner

The accepted rendition: ***Sunshine will flood his soul***

Solution: Using the appropriate metaphor mentioned above was deemed to be an efficacious strategy to capture the essence meaning expressed in the original text.

175

Students' awareness was heightened regarding the use of figures of speech whenever they have the ability and knowledge necessary to preserve the metaphorical aspect of the original text.

Data Analysis and Discussion

The researcher categorized Chesterman's most-commonly used production strategies in accordance with their respective order of presentation displayed in table one. That is syntactic, semantic and pragmatic strategies.

A- Syntactic Strategies Samples

	Arabic (ST)	English (TT)
Literal Translation	في **البحر اللُّجِّي** وفي غمرات موجه المتلاطم	_**In the abysmal sea**_ and in the midst of the choppy waves (Passage from 'Rawaa Makkah' by Hassan Ourid, P. 191)
	ولا أسمع سوى **حفيف** ثوبي. كنت أسير وأنا أحس بالأسوار التي تآكلت حتى ظهرت حجارتها وظلل **الدكاكين الخشبية المطلية باللون البني** وتدفق الماء من الينابيع النحاسية في بلاطات الأحواض الخزفية العتيقة ورائحة الصيف ممزوجة برائحة ورق البلوط الذي ينضج عليه الخبز في أفران البلدة.	I only heard _**the rustle of**_ my dress. In my expedition, I could notice the walls that had been eroded, and the shades of the _**brown-painted wooden stores.**_ I could sense the water flowing from copper springs into antique ceramic basin tiles, and the scent of summer mingled with the smell of oak leaves burning to prepare bread in the town's bread shop (Excerpt from 'Year of the Elephant' _by Leila_ Abouzeid, P. 96)

Literal translation, as a type of syntactic strategy stated earlier, is used when the essence of the TT structure closely approximates the ST, and it is marked by accuracy from a grammatical perspective. The examples displayed above are a

representation of a word-for-word translation from the SL into the TL. By opting for literal translation, the student-translator has rendered the Arabic phrases into English preserving both the original structure and meaning. The phrases "في البحر اللُّجي" (**In the abysmal sea)**, "وفي غمرات موجه المتلاطم" (**and in the midst of the choppy waves)**, " ولا أسمع سوى حفيف ثوبي" (I only heard **the rustle of my dress**), "ورائحة الصيف ممزوجة برائحة ورق البلوط" (**and the scent of summer mingled with the smell of oak**) are observable instances where the student-translator is noted for making a

translation strategy-related decision judiciously. According to Chesterman (1997), the student-translator deliberately resorted to literal translation in an attempt to keep the translated phrases and sentences far from being awkward or unnatural especially when equivalence in both grammatical structure and lexicon seems to be evidently achievable. The translation results show no indication of asymmetry between the SL and the TL, but rather "convey the spirit and the manner of the original" (Nida, 1964, p. 164).

	Arabic	English
Transposition	وكم لليل من **سحر** في الصحراء	How ***bewitching*** the night view is in the desert (Passage from 'Rawaa Makkah' by Hassan Ourid, P. 181)
	أتذكّر فوران غضبها حين كانت المدفأة تتعطل وكان عليها أن تزيل بعناية الأوساخ المتراكمة التي سدّت الأنبوب الموصل للبترول	I do recall how ***furious*** she was when the primus stove was ***out of commission*** and she had to remove the gunge that had collected in the rising tube. (Excerpt from 'When my Mother's Memory Falters' by Taher Ben Jelloun, p. 16)

Transposition, following Vinay and Darbelent (1958), serves as a means to signify any change of word class. That is, a noun in the ST can be rewritten as a verb in the TT; an

adjective may be rendered into an adverb and similar entities as will be discussed below. This strategy can evidently involve structural changes (Chesterman, 1997). In the examples

shown above, the word class (Noun) "غضب/سحر" has been replaced by another word class (adjective) "**bewitching/furious**" and the word class (verb) "تتعطل " has been substituted with the word class (adjective phrase) "**out of commission**" while the essence meaning of the original sentences, where these changes transpired, remain

intact. Pursuant to Chesterman, the student-translator utilized transposition as a literary translation strategy to adjust the linguistic structure with the aim of aligning with the target language's grammar and syntax ensuring natural flow of the sentences in the TL, which in this case is English.

	Arabic	English
Unit Shift	وكم لليل من سحر في الصحراء، وبخاصة حين يعتدل الجو في الربيع أو الخريف .. بل حتى في ليالي الصيف *...كم لسمائها من سحر، فكأن النجوم مصابيح تتدلّى*، وكأنما قطوفها دانية ..	How bewitching the night view is in the desert especially when the weather gets warmer in spring or fall… even on summer nights… *how **captivating** the sky is. Its* ***beautiful pearl-like*** *stars shine* (Passage from 'Rawaa Makkah' by Hassan Ourid, p. 181)
	حتى الطيور صارت تهاجر إليه ناشدة نصيبها من هدأته ونعمائه، *منشدةً مع ساكنيه بلاغة مزاياه وبهائه*	Even birds began to migrate to this region in the hope of receiving their share of its tranquillity and grace. ***Along with its inhabitants, they sing the praises of this splendid area of the world*** (Excerpt from 'haada Al Andalusi' by Ben Sallem Hemich, p. 146)

Unit Shift, sourced from Catford (1965), covers words, morphemes, phrases, sentences, clauses, and paragraphs. By this term Chesterman (1997) denotes that "a ST unit is translated as a different unit in the TT" (p. 96). To illustrate, a clause might be rendered into a sentence; a word might be

transferred as a phrase with a focus on capturing the core meaning of the ST and accurately reproduce it in the TT. The examples demonstrated above (a-**how captivating the sky is**…b- **Along with its inhabitants, they sing the praises of this splendid area of the world**) indicate instances

178

of unit shift which the student-translator employed to convey feelings of appreciation and admiration for the beauty of the sky and the soothing serenity of a city. In the English translation, the student-translator engaged in a process of reordering the sentence structure (the sentence in the SL is transferred to a

clause in the TL**)**. By so doing, the student-translator preserves the vibrant imagery and the emotive quality inherent in the original text, ensuring that the translated text evokes a similar response on the part of English-speaking readers in a manner that is akin to Arabic-speaking readers.

B- Semantic Strategies Samples

	Arabic	English
Distribution change	يروغ إلى المرفأ، **وقد تنازعه** نفسه أن يضرب في أعماق اليابسة يستكشفها**، ويفعل، فيجد كنزاً**، ويجد **ما كانت تتوق إليه نفسه الغرثى.**	He heads for the port ***filled with a burning desire to*** explore the land pretty thoroughly. ***Without a moment hesitation***, he sets out on the journey. As he walks on, he finds **the buried diamond** and ***quenches his thirst*** with all what he has been dreaming about. (Passage from 'Rawaa Makkah' by Hassan Ourid, p. 191)
	ومكنتني هذه الفرصة من التفرج على مشهد قتالي، استعملت فيه فاطمة ملاقط ومباضع، لإستخراج قطع اللحم البيضاء المتمترسة خلف حراشف **الكائن المسلوق**، والتهامها بشهوانية تبذل بسببها جهدا يرفع وتيرة تنفسها، ويجعلها تمضغ من خلال ما يشبه لهاثا متقطعا، وهي تهرش الأذرع الطويلة للحيوان **وتمصها مغمضة العينين**، ممسكة طرفيها بأنامل دقيقة بيضاء ، تكاد لا تلمس القشرة الوردية الشائكة.	***It was, indeed, a chance of gold*** to watch a fight scene in which Fatima used nutcrackers and shears to pull the meat out of tough parts of ***the poor boiled creature***. She was tirelessly gorging on food for which she accelerated her breathing rate. She was disconnectedly grasping for air while chewing and extracting the meat out of the claw-knuckle of the lobster, ***and sucking its legs out with eyes shut tight***. She held it with her soft thin white fingers **without a scratch**.

		(Excerpt from 'The Arch and the Butterfly' by Mohammed Achaari, p. 25)

Distribution change denotes "a change in the distribution of the same semantic components", which can be accomplished by means of using more words (expansion) or fewer words (compression) (Chesterman, 1997, p. 104). As shown in the table above, the student translator employed the strategy in focus by slightly reordering and moderately adding some linguistic elements (words and phrases such as "**without a scratch**") within the translated sentences. In the English version of the excerpt under study, the

student-translator ensured the readability of the short paragraphs, stated above, and enhanced its cultural relevance for the English-speaking readership by expanding these paragraphs slightly longer. It is self-evident that the English version has greater word count than the Arabic original version and the end-product is marked by intactness despite the fact of embedding the TT with further information implied in the original text.

	Arabic	English
Paraphrase	كانت تلزم نفسها **باستقبالهم بالابتسام والترحاب وكل عبارات اللياقة**: هذا نهار كبير، **نوّرتم داري، عاش من شافكم، لا تؤاخذوني، اقبلونا كما نحن، هذه ليست مجيئتكم عندنا،** لا طار لكم طائر، هذا نهار كبير، كبير.	She had to receive them with ***a big smile on her face*** *and **welcome them warmly*** using the most tactful and refined expressions, suh as '***make yourself at home***', '***welcome to our home***', '***we are so glad you could com***e' and the like (Excerpt from 'When my Mother's Memory Falters' by Taher Ben Jelloun, p. 17)
	مرض أبي، رحمه الله، عندما كنت أسكن البلدة فكنت أزوره بعد الظهر وحر أغسطس يخنق ديارنا فتبتلعني الدروب الخالية.	***In the bygone era when I was living in the town***, my father fell sick (May God rests his soul). I used to pay him a visit ***in the stifling heat of midday summer*** (Excerpt from 'Year of the Elephant' *by Leila* Abouzeid, p. 96)

Paraphrase indicates a translation that "can be described as free or loose in some contexts, even under translated" (Chesterman, 1997, p. 104). In the passages exhibited in the table above, the student-translator purposefully took recourse to the strategy under discussion in an attempt to ensure that the paraphrased version is contextually appropriate for the target reader. The strategy in focus finds illustration, considering the first example in the table, in a series of sentences which were mainly used in the SL to warmly greet and host a given guest.

The paraphrased version effectively preserved the core message of the original text sending overt indications of hospitality and solicitude when rendered into the TL by means of paraphrasing ('Feel at home', 'we are glad you could come' instead of literally saying: 'we are more than happy to host you in our humble place', 'our house has been blessed'). Hence, translating the original passage in a literal fashion or employing any alternative strategies would potentially make the translated text sound awkward and contextually irrelevant.

Trope Change	Arabic	English
Metaphor	ثم تتبدّى أسراب النوارس فجأة. يرى تحليقها في الهواء، ثم وهي تحوم حول السفينة فتُشيع في نفسه الأمن وتبعث على السكينة ويوقن أنه قريب من اليابسة **قريب من الفرج**.	All at once a colony of gulls materializes in the sy. He observes them flying in the air, and hovering around the ship when he breathes a sigh of relief, as he realizes that the dry land is around the corner, and ***sunshine will flood his soul.*** (Passage from 'Rawaa Makkah' by Hassan Ourid, p. 191)
Simile	لهذا السبب أغمي علي في المطعم، لأني لمحت الطباخ، يسلق سرطانا بحريا ضخما، ورأيت البخار المتصاعد من الإناء يكاد يكونورديا هو الآخر، وتوقعت أنه يغمرني بسحابة عطنة. **فاستجاب جسدي بطريقة مبالغ فيها وأغمي علي**	I lost consciousness because I caught a glimpse of the cook plunging a huge lobster in boiling water, and I noticed the mounting steam that emanates from the pot with a pinkish colour. Rooted to the spot, I visualized being engulfed by a reeking cloud. As a reaction to such indescribable sensations, my whole body ***faded like a flower.***

		(Excerpt from 'The Arch and the Butterfly' by Mohammed Achaari , p. 25)
Personification	ثم تراه يُجيل النظرة يُمنة ويُسرة وقد أعيى به الإبحار ونفدت المؤن وتعب الركاب **وضاقت الأنفس**، يبحث عن بارقة أو علامة أو إشارة استدلال	In the middle of nowhere, he looks around fairly hard for a glimpse of hope after a long tiring sailing journey. ***A feeling of despair washed over*** the captain and the fatigued passengers who have been down on supplies. (Passage from 'Rawaa Makkah' by Hassan Ourid, (191)
Hyperbole	صَرَّتْ كل شيء في رزمة وخرجت **في ظلمة الليل** والأزقة خالية والدكاكين مغلقة والنهر يصطخب في عمق مجراه. حكت ذلك بعدما حل بها المصاب وأقعدها.	On that night, ***the sky was darker than the darkest thing ever***, the streets were quiet as if they were dead, the stores were closed, and you could only hear the water flow of the river mile away. She told me about it when she fell sick. (Excerpt from 'Year of the Elephant' *by Leila* Abouzeid, p. 96)

Trope Change, as a literary translation strategy, has to do with the translation of figurative expressions (Chesterman, 1997). In the examples displayed in the table mentioned above, the student-translator sought refuge in a multitude of literary tropes to convey the intended meaning in the TT. The use of metaphor, simile, personification and hyperbole are the most widely-employed devices in the six nonfiction passages under scrutiny. An exemplification of this can be put forward as follows: "**قريب من الفرج**" has been rendered into English by means of a metaphor

"**sunshine will flood his soul**"; the phrase "**وأغمي علي**" is rewritten as "my whole body **faded like a flower**" through the use of a simile; the phrase "**وضاقت الأنفس**" is translated into "**a feeling of despair washed over** the captain" through the use of personification; and the last prepositional phrase "**في ظلمة الليل**" is reproduced into English as "**the sky was darker than the darkest thing ever**" by means of a hyperbole. According to Chesterman (1997), the student-translator resorted to the strategy of trope change in an effort to capture and preserve the figurative richness

of the translated texts hen rendered into the TL. The student-translator effectively utilized the aforementioned rhetorical devices to maintain the poetic imagery and the stylistic

features of the literary style which mark the original texts and have effectively been conveyed in the English version.

C- Pragmatic Strategies Samples

	Arabic	English
Cultural filtering	وأصل إلى البيت **وتستقبلني برودته وهدوؤه** وتدفق الماء في حوضه فأنسى **المجنون** ولا أفكر إلا في إعداد العدة لمن سيصلون لعيادة المريض	I arrive home, and then ***I am coddled by its calmness, a gush of breeze blowing in my face***, and the flow of water in its basin. In this instance, I totally forget about ***the person with a mental illness***, and I embark on doing house chores in preparation for the guests' arrival to visit my sick father. (Excerpt from 'Year of the Elephant' *by Leila* Abouzeid, P. 96)
	في الربع الذي أنا حِلَّ به، **يمرّ الوقت** عندي **خفيفا لطيفا، وتتوالى الأيام إيجابًا لا سلبًا، وترقّيًا لا اندحارًا**.	In the place where I live, ***time flows gracefully***, and ***my days seem to never have sunsets.*** (Excerpt from 'haada Al Andalusi' by Ben Sallem Hemich, p. 146)

Cultural filtering, which is also termed as domestication, adaptation, or naturalization, is used to translate culture-specific items (CSI) with the aim of arriving at TL culture-oriented or function-based equivalence and conform the SL to the TL norms (Chesterman, 1997). Amid the thorough analysis of the excerpts stated above, it comes to light that the

student-translator adopts cultural filtering as a literary translation strategy to convey a paucity of cultural elements effectively and adapt them in a manner that resonates with the TL readership. To illustrate, the student-translator's description of the tranquillity of the house by "**I am coddled by its calmness, a gush of breeze blowing in my face**", the state

of the affair of the insane person by "**the person with a mental illness**", and the notion of time and how it passes by "**time flows gracefully**, and **my days seem to never have sunsets**" are virtual instances of cultural adaptation which make the employed imagery in the English version more

fathomable and intelligible for the target reader. Therefore, this process ensures that the translated text vividly articulates the spirit of the original meaning and aligns with the cultural sensibilities of the intended readership.

Explicitness change	Arabic	English
	ذات يوم وأنا في المرسى أتنقل بين باعة خيرات البحر، أبغي شراء قدر من القرش والبوري والشبوط، **إذا بنظري يقع على امرأة ترمقني بعينين لامعتي**ن وسط خمار أسود شفيف. **سهوت عمّا حولي وطفقت أتملى كمال حسنها وأوصافها وأبادلها النظرات المتغلغلة العميقة،** فلم أنته حتى نبهني بائع كنت أمسك إحدى أسماكه.	One fine day at the port, while I was walking around fishmongers trying to buy a small amount of shark, Mullet, and carp, _**I caught glimpse of a woman with a light black veil gazing at me with luminous eyes**_. It felt like time stood still. _**Only and nothing but her could my eyes see**_. I began to ponder on the perfection of her beauty, and _**we locked eyes and shared a silent understanding**_ for an extended period of time up until a salesman roused me while holding one of his fish. (Excerpt from 'haada Al Andalusi' (A Muslim Suicide) by Ben Sallem Hemich, p. 147)

Explicitness change refers to a modification from the ST into the TT through one of the ensuing strategies: explicitation (making a given information explicit) or implicitation (making a particular information implicit) (Chesterman, 1997). A close reading of the passage displayed in the table above indicates that the student-translator adopts the

strategy in focus to modify a number of translation chunks and adapt them to the level of detail which essentially resonates with the TL. Accordingly, what has been implicitly articulated in the ST is explicitly rendered into the TT for the purpose of aligning with the cultural and stylistic expectations of the TL. An illustration of this can be detected in the

ensuing instance: "سهوت عمّا حولي" is explicitly translated into **"Only and nothing but her could my eyes see".** The English version description, which encompasses a sensory experience in the ST, is explicitly conveyed with a poetic tone in the TT which is typically discerned in the English literature.

Discussion

In the present study, the researcher attempted to explore and identify the most common literary translation strategies that were employed by the student-translators particularly when addressing literary texts'. Additionally, the study sought to delve into the facilitative role of the aforementioned strategies in both producing an ideal translation and enlarging the student-

translators' linguistic inventory. Six excerpts, which were drawn from five Moroccan nonfiction writers, were selected, translated into English and analysed with the intent of answering the two central questions of the study.

Question One

In response to the initial question (What are the most common literary translation strategies employed by the student-translators…?), the analysis undertaken in the section above indicated that three syntactic strategies (30%), three semantic strategies (30%) and two pragmatic strategies (20%) have been employed by the student-translators in the course of rendering literary texts' excerpts from Arabic into English.
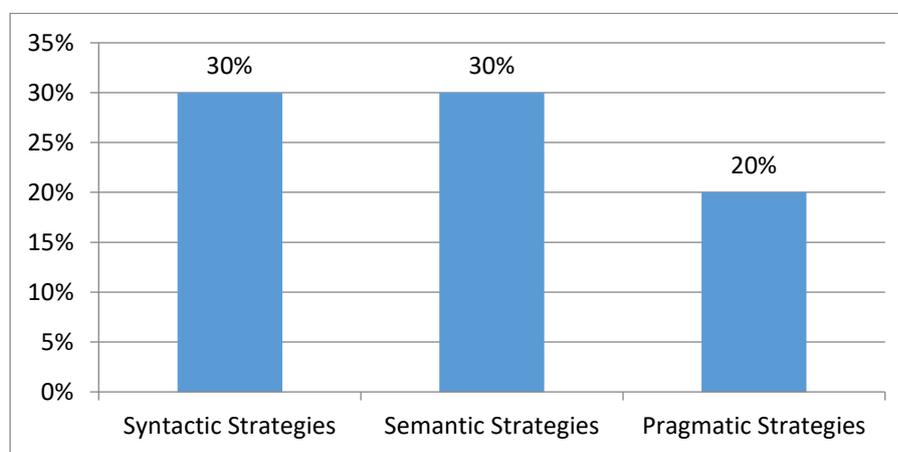
Figure 1. Chesterman's Production Strategies Used

The figure above shows the distribution of the literary translation strategies predominantly utilized by the student-translators particularly when they are tasked with translating literary pieces of work. Only eight sub-strategies out of a total of thirty were exclusively used by the

participants. These eight sub-strategies, as discussed in the previous section, are literal translation, transposition, and unit shift (Syntactic Strategies), distribution change, paraphrase, and trope change (Semantic Strategies), cultural filtering and explicitness

185

change (Pragmatic Strategies). During the process of scrutinizing the students' translations, it became apparent that these strategies played an assistive role in preserving the core message of the original text. They were also noted for their ability to yield various benefits, notably ensuring natural flow of the sentences in the TL, maintaining the vibrant imagery and the emotive quality inherent in the original text when transferred into the TT, ensuring the readability of the texts under study and enhancing their cultural relevance for the English-speaking readership. The latter was observed to pose a wide range of difficulties to the student-translator during the translation process. These challenges ranged from translating culture-specific words, fixed expressions figurative speech and local dialect. In addressing these linguistic challenges, the student-translator was guided to undertake extensive research on the cultural nuances of the words in question and engage in detailed discussion, with either his or her peers and teacher, in the educational setting to discern their suitability within the context of the target language. An alternative approach in unravelling this linguistic issue entailed the use of descriptive phrases or the paraphrasing strategy, as put forward by Chesterman, to secure a smooth and accurate transference of the cultural words in focus.

When the student-translator was confronted with handling two collocating terms, he or she was directed to explore a highly recommended online resource for English language learners to produce native-like written productions. The examined website was identified as 'just-the-word.com' and it principally served as an efficacious tool whereby the student-translator ensured the naturalness of expression, as termed by Nida (1965), when it came to addressing frequently used vocabulary items in the target language. Another culture-related challenge which faced the student-translator was associated with the translation of fixed expressions and figures of speech. Rather than attempting a literal translation which would most likely mar the intended meaning considering the substantial disparities across various linguistic aspects between the languages under study, the student-translator was guided to convey the underlying meaning of the expressions under scrutiny by means of finding the appropriate equivalents in the target language. The student-translator was encouraged to utilise online resources such as 'The Cambridge Dictionary.org' and 'Reverso Context' where he or she had access to an inordinate amount of corresponding English equivalents along with contextual usage. This was mainly employed for pedagogical

purposes as part of students' foreign language learning programme.

Additionally, these the aforementioned strategies, when judiciously employed and explicitly communicated to the student-translators in the teaching learning environment, have been recognized for their capacity to preserve the poetic imagery and the stylistic features of the literary style which mark the original texts. More importantly, the strategies in focus unequivocally facilitated the process of aligning the translated text with the cultural sensibilities of the intended readership. Having said that, what can be inferred is that the use of Chesterman's production strategies enabled the student-translator reach optimal translation, which by implication enhanced intelligibility for the intended readership.

Question Two

In relation to the second question (To what extent has the translation of nonfiction works with the aid of Chesterman's production strategies enriched students' lexical repertoire in the TL while also preserving their intended meaning?), a close reading of the student-translators' body of translation work provided the researcher with visible indications pertaining to the incremental amount of the lexico-idiomatic expansion. It was self-evident that the translation assignments, conducted through students'

engagement in cooperative tasks (pair-work/group-work) along with indulging in the process of meaning negotiation, resulted in significant improvements with regards to the development of students' lexical repertoire. Since English was the students' primary subject of study as a foreign language at the tertiary level, translating nonfiction excerpts from Arabic into English with the aid of Chesterman's production strategies significantly contributed to the student-translators' linguistic growth. A set of words and word combinations were noticed to be acquired along with their related synonyms in the course of discovering the most suitable equivalents for the words and collocations in the SL. An instance of this can be illustrated by the following examples drawn from the student-translators' works: "**bewitching/captivating**", "**trudge/plod**", "**poach/plunge**", "the **abysmal sea**", "the **choppy waves**", "a **colony of gulls**", "**sigh of relief**", "the **buried diamond**", "the **stifling heat**", "a **bleeding heart**", "**caught a glimpse**" and "**luminous eyes**". Additionally, students' linguistic growth was also achieved through idiomatic expressions and literary trope's expansion. The latter was concurrently accompanied by a multitude of concomitant alternatives or synonyms aimed at enriching students' language-related expressions. An exemplification of this can be stated as

follows; "A feeling of despair **washed over** the captain", "**sunshine will flood his soul/** his heart leaped up for joy**", "vanish into thin air", "**the sky was **darker than the darkest thing ever", "**I am **coddled by cool fresh air/ a gush of wind or breeze** blew in", "my whole body **faded like a flower/** become defenceless**", "my days seem to never have sunsets"** and **"seized with fear"**. Accordingly, what can be deduced is that the use of Chesterman's production strategies empowered the student-translator to preserve the spirit of the original message through the use of corresponding expressions and relevant figures of speech, which obviously resonated with the intended readership making the TT far from being awkward or unnatural. These findings may, therefore, yield significant implications that could impact both English language learners and translation practitioners. Language learners, when engaged in thorough and detailed translation tasks, can amass a considerable amount of vocabulary, multi-word units and idiomatic expressions which essentially foster their foreign language acquisition, in general, and refine their written expression and oral communication in particular. Furthermore, heightened cultural awareness, when given much attention during the main stages of delivering a translation class, is also another gain which is

fundamentally capable of securing students' effective communication, lowering down potential misunderstandings and enhancing cross-cultural competence. For translation practitioners, the obtained findings could additionally have insightful implications. In translation training programs, students can not only refurbish their foreign language proficiency via translation, but they can also enhance research and reference skills. Accessing relevant linguistic resources, as discussed previously, is purported to optimize both the student-translator's accuracy of translation and his or her mastery of the target language. Critical thinking and analysis can also be developed in translation training programs. The student-translator learns these skills while navigating multiple choices, at the micro and macro levels of the language, in an attempt to make well-informed decisions. The latter may be distilled to choosing the right translation strategy that is be suitable for a particular context.

Conclusion

The current study seeks to examine a wide range of strategies pertaining to literary translation and delves into their potential role in both securing an ideal translation and optimizing the student-translator's linguistic growth from a pedagogical perspective. Six excerpts, which were extracted from five Moroccan nonfiction writers, were translated

from Arabic into English by 110 student-translators enrolled at the university level. By adopting Chesterman's (1997) literary translation model, the student-translators carried out multiple translation tasks whose primary objective is to explore the extent to which the most-commonly used strategies/sub-strategies have been effective in preserving the original meaning inherent in the ST. Amongst the thirty sub-strategies (production strategies) only eight have been utilized exclusively. The latter, when readily assimilated and clearly articulated to the student-translator, displayed a substantial capacity in preserving the essence meaning of the original text, the vibrant imagery and the emotive quality inherent in the ST particularly when rendered into the TT, the readability of the TT and the clarity of the stylistic features which characterize the original literary texts. These literary translation strategies collectively contributed to improved translation works enhancing both the TT intelligibility and the quality of the English language being the main subject of study as a foreign language.

Furthermore, Chesterman's (1997) production strategies have been noted to confer various advantages on the part of the student-translator, foremost of them being the lexico-idiomatic expansion, which was vividly reflected in students' produced translation works. The latter demonstrated an adept utilization of words, word combinations, idiomatic expressions, and the judicious application of literary tropes, notably metaphor, simile, personification and hyperbole. The literary translation strategies advocated by Chesterman, especially the eight sub-strategies discussed previously, collectively contributed to the enrichment of the student-translators' lexical repertoire, which by implication impacted and significantly refined their re-writing skill, expressive capability and language prowess, most importantly.

While our study has provided valuable insights, it is important to acknowledge its limitations. To begin with, the research design employed in the current study embraces a 'single-group design'. The research findings would have been more reliable had the study opted for 'between-groups design' where participants are allocated into two separate groups. The first group is exposed to the Chesterman's literary translation strategies while the second one is introduced to the same content without being instructed on the aforementioned strategies. The second limitation has to do with the genre of the data (nonfiction) which is employed in the present study. Other genres could have been included in the experiment, such as fiction in an effort to open up the sphere of creativity and

adaptability for the participants to a larger extent.

In view of the results and limitations of the study, a series of recommendations for further research can be put forward. The current study might be replicated with students belonging to other instructional levels other than semester one students. Besides, the experiment in focus can also be conducted with the support of Aid professors instead of the teacher-researcher himself. In these conditions, the researcher would be sufficiently capable to eliminate any elements of subjectivity in this research, and to further pilot the effectiveness of using Chesterman's literary translation strategies in enhancing both students' translations and language acquisition.

References

Bassenett, S. (2002). Translation Studies (3rd ed). London and New York: Routledge

Catford, J. C. (1965). A linguistic Theory of Translation: An Essay in Applied linguistics. Oxford: Oxford University Press.

Chesterman, A. (1997). Memes of Translation: The Spread of Ideas in Translation Theory. Amsterdam/Philadelphia: John Benjamins Publishing Company.

Ghazala, H.S. (2015). Literary Translation from a Stylistic Perspective. Studies in English Language Teaching, 3(2), 124-145

Hassan, B. A. (2011). Literary Translation: Aspects of Pragmatic Meaning. UK: Cambridge Scholars Publishing.

Hsu, C.C. (2008). Translation Strategies in Anglo-American Novels Translated into Chinese with Special Reference to Terms of Address (Publication No. 11010505) [Doctoral dissertation, London University]. ProQuest Dissertations and Theses database.

Kazakova. T.A. (2015). Strategies of Literary Translation. Journal of Siberian Federal University, 12(8), 2842-2847.

Koster, C. (2014). Literary Translation. In J.House (Ed). Translation: A Multidisciplinary Approach. London: Palgrave Macmillan

Landers, C. E. (2001). Literary translation: A practical guide. Clevedon: Multilingual Matters LTD.

Lotfipour-Saedi, K. (1992). Analysing Literary Discourse: Implications for Literary Translation. Meta, 37(2), 193–203.

Newmark, P. (1988). A Textbook of Translation. New York: Prentice Hall

Nida, E. (1964). Towards a Science of Translating. Leiden: E.J. Brill.

Venuti, L. (2021). The Translation Studies Reader (4th.ed). London and New York: Routledge.

Vinay, J.P. & Darbelnet, J. (1958). Stylistique Comparée du Francais et de l' Anglais: Méthode de Traduction. Paris: Didier. (Transl. and ed. by Sager, J.C. and Hamel, M.J. (1995) as Comparative Stylistics of French and English: A Methodology for Translation. Amsterdam and Philadephia: John Benjamins.

Tying together Translation and Interpreting: How Can Translation Inform Interpreting?[1]

Mohammed Omar Alzahrani

University of Jeddah, Saudi Arabia

Abstract:

Translation Studies and Interpreting Studies are two closely related fields of inquiry, yet scholars in each field tend to work in isolation from the other field. This paper seeks to establish a common ground for exchanging concepts and cross-fertilization between translation and interpreting. The premise is that theories and paradigms in each field can be applied to the other. Through conceptual research, this paper argues for effective collaboration between the two fields. By exploring text types, pseudotranslation, paratexts, Skopos theory, and self-concept as developed in translation studies, as well as recycling or repurposing published data on interpreting, this paper demonstrates how translation theories can be linked to interpreting to consider practical and pedagogical implications for interpreting. The conclusion emphasizes the need for more integration and reciprocal collaborations between conceptual and empirical research to highlight translation and interpreting commonalities, with the ultimate goal of mutual benefit for both fields.

Keywords: *interpreting, collaboration, pedagogy, translation theory, text types, value creation, context, self-concept, identity.*

Short bio

Mohammed Alzahrani is an assistant professor of Translation Studies at the University of Jeddah (Alkamil campus), Saudi Arabia. He holds a Ph.D. in Translation Studies from Kent State University with a dissertation investigating the sociology of reading through the full integration of readers. He holds a master's degree in Arabic/English Translation and Interpreting from Durham University. As part of his academic responsibilities, he has taken part in developing translation courses for the undergraduate program at the University of Jeddah, where he currently teaches a range of courses on linguistics and translation. His research interests include translation histories, reception studies, imagology, translation pedagogy, corpora as applied to Translation Studies, and paratexts.

Tying together Translation and Interpreting: How Can Translation Inform Interpreting?

Mohammed Omar Alzahrani

University of Jeddah, Saudi Arabia

1. Introduction:

1.1. A coming of age

According to Gregory Shreve, translation is the second oldest profession in the world. Nevertheless, only recently have schools begun to teach it (as cited in Baer & Angelelli, 2015). A simple Google search for the keywords "Translation Studies" (TS) and "Interpreting Studies" hints at how developed TS is as a discipline and how relatively behind Interpreting Studies lags. A few years ago, TS returned 43,100,000 results, and interpreting returned the much smaller 660,000. In 2023, the numbers skyrocketed: 1,090,000,000 and 302,000,000, respectively. But mere Google hits, of course, cannot be regarded as a reliable tool to measure the depth or breadth of a field, despite statistical data of scholarly output. Similarly, the relevant webpages of Routledge show that publications on translation outnumber those on interpreting (nine pages of search results for publications addressing translation and merely two pages for interpreting, as of 2017). Furthermore,

more is known about the theories and theorists of translation than those of interpreting, and this can be attributed, as Andrew Darwant put it, to the notion that "Interpreters do not have a lasting legacy; translators do" (Delisle & Woodsworth, 2012, p. 247).[1] For an excellent overview of Interpreting Studies, Pöchhacker's (2016) *Introducing Interpreting Studies* is a valuable primer.

Thus, written records of translation and its myriad aspects facilitated the investigation of translational phenomena. Such an investigation of interpreting remains challenging due to the (occasional) lack of written legacy passed down through generations. Therefore, because translation, as an academic discipline, has undoubtedly come of age (at least when compared with interpreting), and given the similarities between the two, this paper aims to borrow paradigms and theories from translation to extend their applications to interpreting,

---

[1] The first edition of this book did not have a chapter on interpreting, but one was added in the second edition. This shows how translation is more developed than interpreting and how, in some

cases, it is an umbrella term that includes interpreting. Adding a chapter on interpreting is indeed a step in the right direction for further development of interpreting as a discipline.

highlighting key ideas in their potential cross-disciplinary intersection. To this end, this paper does not merely aim to identify similarities between translation and interpreting. Had that been the purpose of the present paper, a question of relevance would rightfully arise. Instead, the aim is to spotlight common threads between the two and suggest implications that might provide insights to instigate a rethinking of interpreting and its pedagogy.

This paper adopts a conceptual research approach—a theoretical orientation towards research that takes stock of the available literature on a particular topic, looking closely at ideas and abstract concepts and involving no collection of data or experimentation—as proposed by Basalamah (2022, p. 283). Basalamah acknowledged a state of marginalization of conceptual approaches within TS, proposing, as a remedial course of action, that training institutions, to mention but one example, should espouse this sidelined type of research and encourage students to chart its territory. Basalamah maintained that it is of critical importance to establish a link between conceptual and empirical research, postulating that the former allows the latter to exist and endows it with direction and a theoretical foundation. The last premise of Basalamah's argument is that conceptual research can "lead

researchers to open up to other disciplinary horizons and develop the ability to move out from translation studies and cut across disciplinary boundaries and knowledge territories they would otherwise not be aware of." Accordingly, and while this paper is a response to Basalamah's call, I pay particular attention to his third premise. Basalamah's endorsement is unique because he eschews a binary division between the conceptual and the empirical, opting instead to chart a mutually enriching middle course. Therefore, this paper borrows translation concepts to propound practical, empirical, and pedagogical implications in interpreting—and, occasionally, vice versa.

1.2. Making the case for crisscrossing

This extension of concepts from translation into interpreting has multiple benefits, the first of which is avoiding reiterating already-acquired knowledge: Time and effort can be saved by borrowing and adapting pertinent theories from translation for use in interpreting. Hence, this paper will treat the topic by devoting five sections to introducing translation-related concepts that bear on interpreting: Skopos theory and interpreting, text typology and interpreting, self-concept and interpreting, pseudotranslation and interpreting, and translation pedagogy and interpreting, and f. Finally, I conclude with suggestions for future lines of research. In the

following sections, I briefly discuss theories developed in TS and then extrapolate to interpreting for further application, comparing the two for fruitful collaboration. However, given the limited space for the present paper, the following discussion is not a comprehensive analysis of the intersections between translation and interpreting; instead, the aim is to turn attention to possible intersectionality in the translation–interpreting dyad and to provoke further interest in linking translation and interpreting.

2. Converging parallel lines

2.1. Skopos theory and interpreting

In contemporary translation theories, the functional paradigm has markedly impacted the practice and evaluation of translation (Munday, 2012; Nord, 1997; Pym, 2014a). Hence, translation praxis and its evaluation are two concepts that will be treated conjointly in this section, paying particular attention to the implications of Skopos theory for interpreting. In translation theory, a shift of paradigm dates back to 1984. In Germany, the publication of *Founding for a General Theory of Translation* by Katharina Reiss and Hans Vermeer was a turning point in translation theory (Pym, 2014a, p. 43). Skopos theory has challenged the idea that a target text must, linguistically speaking, be equivalent to the source text (ST). Consequently, the ST is dethroned and is no

longer the rule to be obeyed. A new rule has ascended: the purpose the translated text is created to fulfill.

To clarify how Skopos can cross from translation to the land of interpreting, consider two interpreters and their interpreting decision making. Campbell (2016, pp. 73–81), in the book "*Interpreters of Occupation*," interviewed an interpreter who shared his views regarding his work as an interpreter in Iraq's conflict zone. The interpreter, Mohammed, provided a personal narrative and accounts of his duties as a language mediator, allowing insights into how he perceived his responsibilities (metacognition). This information could help us understand how his role perceptions informed his praxis. This example can link to several TS paradigms and theories, so I now discuss Skopos theory in relation to interpreting to clarify and exemplify how translation and interpreting could be tied.

Mohammed was once interpreting for a U.S. soldier visiting an old Iraqi man for the purpose of disarming him, which was part of an extensive campaign to limit the acquisition of illegal weapons in the area. Mohammed was asked to interpret the following statement for the Iraqi man: "Sir, you must turn in all your weapons to U.S. forces. You have no right to possess private weapons. I will come to your house tomorrow and

retrieve all firearms from your residence" (Campbell, 2016, p. 73). Mohammed, the interpreter, refrained from linguistically rendering the soldier's utterance and opted for a functional interpretation (the purpose is to disarm the man). Hence, Mohammed told the Iraqi man that they wanted to visit him the following morning to pay their respects to him and his family, and so they did. During the visit the following day, the interpreter, performing a functional role, was cautious not to trigger violent reactions. He first initiated a conversation with the Iraqi man about the current status of illegal arms in the area. The question compelled the man to express his discontent and worry about the catastrophic consequences that the ubiquity of these weapons could bring about. As their conversation continued, the man willingly surrendered his arms to the U.S. soldier.

Translation assessment and text typology are often treated in a conjoined fashion in translation; ergo, it appears logical to treat them similarly in interpreting. Evaluating the interpreting choices in the above example on purely linguistic grounds would culminate in declaring the interpreter's decision-making process as a complete failure. However, doing so on functional grounds

would suggest otherwise because he achieved the sought-after goal (collecting[1] the weapons peacefully). The conduit model could have led to undesirable repercussions had Mohammed adopted it with the old Iraqi man. For a more systematic exploration of the "weaponization" of translation and interpreting in war zones, Rafael (2012) and Wolf (2016) offer unique sociopolitical perspectives. The discussion now moves to the notion of text types to illuminate how it could be fruitfully borrowed in interpreting—and its pedagogy.

2.2. Text types and interpreters: Conduits, coconstructors of meaning, or both?

Interpreters interpret medical texts[2] at hospitals, political speeches at elections or presidential inaugurations, legal texts at courthouses, and so on. Therefore, the notion of text types, traditionally discussed in regard to the functional paradigm in TS (Munday, 2012; Nord, 1997; Sager, 2017; Pym, 2014a; Williams, 2013), is inevitably applicable to interpreting. The notion of text types receives little or no attention in interpreting, an omission I try to redress. It is opportune then to introduce the notion of text types in a concise fashion and spotlight some of the criticism it has received, allowing us to critically approach the process of borrowing

---

[1] This is not to legitimize or authorize the military's presence in Iraq (or elsewhere) or its tactics. The discussion here concerns aspects of translation and interpreting as professional and academic practices.

[2] By "text" here I refer to both oral utterances and written documents.

textual typologies. To do so, I consider a legal context in the next paragraph, followed by an integration of text types to demonstrate its applicability.

From maintaining faithful interpretation of actual utterances to taking liberties when rendering them, the agency of interpreters and translators oscillates between two extremes on a spectrum. In the courthouse, the agency of the interpreter is contingently limited. The role of interpreters at courthouses was defined in *Interpreters in the Judicial System: A Handbook for Ohio Judges* as follows: "The interpreters must interpret completely and accurately, adding or omitting nothing, giving due consideration to grammar, syntax, intent, register and level of language of the original speaker" (Supreme Court of Ohio, 2015, p. 23). In this context, interpreters may not elaborate (i.e., coconstruct) the message of, for instance, the defendant for the judge. Instead, they must render the defendant's words verbatim. In the case of vagueness or difficulty of understanding, the judge is the interlocutor with the right to ask for clarification, and the interpreter must render the request to the

defendant literally.[1] Hence, the interpreter must function as a conduit of information; taking an active role in coconstructing or negotiating meaning is strictly prohibited. If interpreters move beyond their roles as impartial conduits, as prescribed in the handbook, the interpreter may have detrimental consequences on the proceedings.

This approach to interpreting at courthouses is reminiscent of the translation approaches for addressing informative text types proposed by Hans Vermeer and Katharina Reiss, along with their other two classifications of text types: operative texts and expressive texts (Nord, 1997, pp. 37–38). When translating informative text types, the translator prioritizes content. The text should be rendered as closely as possible because it is supposed to inform. The interlocutors in a trial are not expecting the aesthetic language to appreciate (expressive texts), nor do they expect to be evoked into making a particular response (operative[2] text types); instead, what they seek is access to accurate and complete information. Incorporating the notion of text types, as used in translation,

---

[1]   Two points are to be made here. First, by *literally* I do not mean word-for-word rendition. Second, literal translation seems to have a stigma attached to it since people regard it as a novice practice. However, I think Hans Vermeer is correct to differentiate between the literal translation of a novice and that of a professional. The professional translator deliberately and consciously caters to

certain aims, and this is the one referred to in courthouses.

[2]   To exemplify the three text types, novels and poems are expressive; medical reports and legal documents are informative; advertisements and jokes are operative (they target certain responses, purchasing and laughing, respectively).

into interpreting could prove advantageous. This methodology could improve the training of student interpreters, as they would be able to link the notion of text types to corresponding settings, especially if students are taking interpreting courses after translation (theory) courses. This notion aligns with my earlier mention of "reiterating already-acquired knowledge" in the introductory section of this paper. Abstraction of translation theories via practical examples could throw some illuminating light on the relevance of theory to practice, ultimately convincing skeptics of their worth, as translation theory is either approached with reluctance or dismissed altogether by some practitioners (e.g., Chesterman & Wagner, 2014) and transaction students.

Notwithstanding the relevance of text typology, translation and interpreting trainees must be aware of the limitations of typologies. Binary thinking, polarization, and rigid categorization have paralyzed TS and have, therefore, been abandoned (Snell-Hornby, 1995). The translational phenomenon is the multifariousness involved therein. A recent development in TS is the advent of complexity thinking initiated by Marais (2014), which seeks to push the field forward by abandoning such reductionism in favor of a more integrated approach that acknowledges the complexity and dynamism of the

phenomenon. Translation might be viewed, especially by novices (i.e., fresh translation students), as a matter of replacing a strict translation with a text typology. However, there are multiple agents, often with conflicting interests, involved in the process. From the vantage point of complexity thinking, one notable critique of text types is the clear-cut categorizations of texts. In other words, texts are not always purely operative, expressive, or informative but could indeed be hybrid, concurrently encompassing more than one type within a single text. Hence, students should be trained to recognize the textual function(s) and consider the overarching context to discern what to prioritize.

Another instance where interpreting could borrow concepts such as Skopos theory and text types (initially developed in TS for producing written translation) is the humorous oral rendition of Jimmy Carter, the 39th President of the United States, from English into Japanese. The President was once on an official visit to Japan. At the beginning of his speech, he told a joke to put his audience at ease (World Affairs Council, 2017). During the speech, the interpreter translated the joke told by the President faster than the President himself. The audience was delighted, and they laughed uncontrollably—they, to use President Carter's words, "collapsed in laughter." The President, baffled by the

197

unmatched response, asked the interpreter how he successfully rendered the joke. The interpreter revealed that he did not translate the joke verbatim but instead instructed the audience to laugh, telling them that the president had just told a joke.

Jokes could be classified as operative texts because they aim to elicit a specific response from the target audience: laughter. (In this case, the target readers would be the listening audience.) In this example, the interpreter seemed aware of the (operative) text type and how it should function in its respective context. Hence, the professional interpreter explicitly instructed the audience to react as if they understood the joke—"This is a joke, laugh!" Had the audience not laughed, the speaker would have incurred embarrassment, but the interpreter was fully aware of the pragmatic dimensions of the interpreting context. Of course, one can legitimately argue that the rendition was a failure—or even a sign of the incompetency of the interpreter—because the joke did not elicit "genuine" laughter. However, the response that the President was expecting had been evoked (functional interpretation). Students addressing translation theories for the first time might find those theories abstruse or indecipherable; abstracting them by repurposing such real-life scenarios might make them more comprehensible.

Indeed, knowledge of text types and their functions could prove helpful in interpreting situations, and strictly abandoning the conduit model in favor of the coconstructivist one is not wise; interpreters must be flexible to swing between the two in compliance with the interpreting situation and text type. Chesterman (2016) has leveled this criticism at Baer and Angelelli in their approach in their recent edited volume *Researching Translation and Interpreting*. Baer and Angelelli advocated a poststructuralist approach to translation and interpreting, rejecting prescriptions to act as a conduit of information, urging the coconstruction model of meaning. They quoted a professional United Nations interpreter: "You must be absolutely faithful to what the delegate is trying to convey" (White, 1955, p. 12, as cited in Baer & Angelelli, 2015, p. 9). In a review of the book, Chesterman made some objections, one of them summarized as instructing that meaning is not necessarily either constructed or represented; much construction might be needed in some situations where *carte blanche* might be granted (e.g., medical interpreting) but much less in other situations (e.g., legal proceedings). Chesterman made a valid point, but it is targeted against a straw man, for Baer and Angelelli have implicitly contextualized their advocacy for

poststructuralism. In contrast, Chesterman seemed to place this criticism regardless of that context.

2.3. Self-concept and Interpreting

In the seventh and eighth chapters— "Interpreter's Voice" and "Emerging Metaphors and Final Words"—of Angelelli's (2004) seminal work (pp. 105–141), Angelelli offered a detailed analysis of the interpreters' discourse on their performance as interpreters, identifying four metaphors to describe their roles: interpreters as detectives, interpreters as multipurpose bridges, interpreters as diamond connoisseurs, and interpreters as miners. Angelelli's analysis focused mainly on how interpreters perceive themselves as interpreters and how they should function during their language-mediation sessions. In part, Angelelli described a notion dubbed *self-concept*[1] in TS. Interpreters bring to interpreting situations not only their knowledge of languages and cultures but also the self, through which interpreters exercise power and agency (p. 10). How they see themselves guides their decisions: "They consider themselves to be bridges" (p. 130). Angelelli interviewed several medical interpreters following their interpreting sessions. In these interviews, interpreters described how they think they should function

as interpreters and how they view themselves, which, in many cases, appeared to be compatible.

The idea of self-concept is a trending area of TS research, and it has a potential bearing on different aspects of TS. For example, Mossop (2017) proposed researching the link between translation editors or revisers and their self-concepts. To clarify, Mossop proposed researching how the understating of an editor's (or reviser's) role in editing a translation affects how they edit. Does the editor perceive their role as an error spotter? Consistency-of-terminology checker? Grammatical-mistake locator? If so, does their understanding of their role (self-concept) indeed guide practice? Empirical research could offer answers, and a correlation between self-concept (the cognitive dimension) and practice can be established. Interviews conducted by Angelelli (2004) revealed how this notion also holds accurate for interpreters: Interpreters later linked actual interpreting decisions to how they perceived their roles as interpreters. Thus, the body of research on self-concept can be conjoined between the two fields (translation and interpreting) for reciprocal enrichment and cross-fertilization. Because Angelelli's work provided empirical evidence of the tangible consequences of an interpreter's self-

---

[1] Some use the term *self-image* interchangeably.

concept on their practice, that work can be used in training interpreters and translators (sketch self-concept and then let the unconscious mind engage). The importance of self-concept in translation and translator training was well recognized by Kiraly (2014, p. 49):

> If we see translator competence as a creative, largely intuitive, socially constructed, and multi-faceted complex of skills and abilities, then the primary goals of translator education will include raising students' awareness of self-concept, and assisting in the collaborative construction of individually tallied tools that will allow every student to function within the language mediation community upon graduation.

Kiraly's argument concerns translators, but his ideas exhibit potential applicability to interpreters, given the striking similarity of his argument to the work of Angelelli (2004). Hence, the argument advanced in the present paper aims at fruitful collaboration between translation and interpreting, replicating the research conducted in both for greater validity.

2.4. Pseudotranslation and masked interpreters: Thoughts on anonymity

Pseudotranslations are texts introduced in a target culture as translations[1] despite no corresponding texts in the source language being known (Toury, 2012). The deployment of masked interpreters by the U.S. forces during the war in Iraq, which started in 2003, bore some similarities with the unique phenomenon of pseudotranslations. Those masks guarded the interpreter's anonymity, which, in turn, disassociated them from their utterances (Campbell, 2016, p. 66). Consequently, Iraqi interpreters in conflict zones were able to mediate freely, eliminating the risk of any potential retaliation from the locals. Pseudotranslators and masked interpreters have one feature in common: anonymity. Whereas a pseudotranslation disguises the status of the text, the masked interpreter disguises the one producing it, yielding two kinds of problems: in pseudotranslation, the need to reveal the true status; in the masked interpreter, the need to reveal the underlying network, a much more daunting and elusive task since the secrets of nations and national intelligence are bound up in the answers. What is more complicated to study than masked interpreters is how to ensure the subjects' safety and then one's

---

[1] This is a unique phenomenon whereby writers write texts and then claim they are translations. Evading

censorship could be one reason behind it. Toury (2012) offers further details.

own as a researcher—these are surmountable challenges to consider.

Toury (2012) maintains that pseudotranslations are genuine translations, putting forward that pseudotranslations follow the norm of the period and culture in which they are embedded and produced. Further, Toury explained the relevance and importance of pseudotranslations: "pseudotranslations can prove highly revealing for the understating of cultures and or cultural sectors and processes of change in them" (p. 48). Hence, investigating masked interpreters would be more revealing, compared to studying the unmasked, in exploring the norms during the war in Iraq. Toury suggested that pseudotranslations can be highly revealing of cultures. By extension, because interpreters put on masks to maintain their anonymity due to their fear of potential threats to their lives, their practices would be more revealing of military forces during the war.[1] Similarly, unmasked interpreters cannot operate properly when their identities are revealed. Nevertheless, once their identities are hidden, they can freely fulfill the duties assigned by their employers.

Therefore, studying masked rather than unmasked interpreters would be more significant in discerning the ideology and political norms of the different parties involved in the Iraqi war. Pym (2014b), in the ninth chapter of *Method in Translation History* entitled "Translators" (pp. 161–176), argued for the importance of moving from studying actual translations (the product) to studying and scrutinizing translators (the producers), and one aspect germane to this proposal is the investigation of who employs and pays translators. Such knowledge would reveal valuable information, of which examination of utterances alone is incapable. Thus, I suggest that more focus on masked interpreters could offer unique insights into the (hidden) agenda behind the occupation. Pym discussed translators and translated texts, but I propose extrapolating his arguments to encompass interpreters, a suggestion that ties this section to the argument of this paper stated at the outset: adopting conceptual research to connect translation and interpreting via cross-borrowing of notions to undergird future empirical and conceptual research that feeds into both pedagogy and praxis. This leads to the extrapolation of another notion from translation to interpreting next.

How else can masked–unmasked interpreters relate to translation? Paratexts, which can be defined as the textual materials surrounding the main text, such as blurbs, prologues,

---

[1] Batman cannot fight crime as Bruce Wayne, Zorro cannot fight for his case as Don Diego de la Vega, and bank robbers cannot rob banks without masks to hide their identities. This calls to question the notion of identity and how revealing or concealing oneself affects praxis.

acknowledgments, and footnotes, to mention but four types. These elements have the capacity to frame the text and influence its reception. These paratextual elements play an outsized role in guiding the reading process, as put forward by the cultural theorist Gérard Genette (Munday, 2012, p. 233). For example, the reader who encounters a paratextual element, such as a review or statement, before reading a particular text will "approach the text itself with certain preconception based on that epitext" (as cited in Munday, 2012, p. 233). These paratexts are effective because they are likely to be encountered by the reader before they read the main text: They appear on the front cover, with which the reader first engages.[1]

Returning to the previous point about the relationship between paratexts and interpreting, the notion becomes more complicated as they mutate into entirely new shapes. Interpreted utterances are not texts on which different forms of paratexts can appear; *ipso facto,* the nonverbals— intonation, pauses, changes of voice,

positioning, masks, and apparent nationality or ethnicity of an interpreter, which signals to a client or participant in various ways— become the new paratexts. This transformation necessitates a concomitant analysis. Batchelor's (2018) monograph on the relationship between translation and paratexts is a useful primer.

2.5. Pedagogical implications of translation theories for interpreting pedagogy

Interpreting training can be augmented by borrowing theories and notions from translation, such as Skopos theory, text typology, and self-concept, to mention but three. Despite repeated calls in TS to halt its definitional impulse (Tymoczko, 2010),[2] some conceptualizations of translation could be employed in the interpreting classroom to generate lively discussions of its practice. Observe, for example, the definition of translation proposed eloquently and brilliantly by translator and translation scholar Michael Henry Heim: "Good" translation is one that "will allow a person who has read the work in the original and a person who has the

---

[1]   To give a hypothetical and primitive example of how paratexts affect reading and reception, imagine reading a book describing life in another country with no title or front cover (both could be considered paratextual materials). You might struggle to describe this country, but if the cover revealed a title and flag representing the country, you would conjecture a mental image of the country. Paratexts might be dwarfed by the text itself, but they remain decisive.

[2]   This paper does not aim to delve into this topic more deeply, but some explanation of Tymoczko's

position is relevant. There has been a move within TS to deconstruct the Eurocentric view of translation: that translations should strive for faithfulness to the source text to achieve the most accurate "transfer" of meaning. In contemporary TS, such views are not only outdated and reductive, but also exclusionary. They ignore conceptualizations of translation formed and embraced by different cultures and languages, especially by the so-called Global South.

read the work in translation to have an intelligent conversation about it" (Heim et al., 2014, p. viii). To extrapolate that definition to interpreting, arranging group discussions around interpreting scenarios, such as the ones discussed above, lays a firm foundation for a dynamic and collaborative learning environment. The examples of Mohammed's interpreting decisions and the Japanese interpreter's controversial rendition can be used to initiate constructive discussion about the interpreter's multiple hats. Such tactics could scaffold "intelligent conversations," to borrow Heim's words, to be held in the classroom. A feature that characterizes translation is its fluidity (Gambier, 2023), for it is continuously negotiated, contested, and shaped in response to the surrounding contexts. The "real-life" examples discussed herein can, on the one hand, serve as common threads between translation and interpreting and serve as training materials to promulgate the fluidity of translation on the other. This discussion could be guided not by pondering the actual decisions of translators and interpreters, but by envisioning the consequences of the decisions (Baker & Maier, 2011).

3.   Conclusion

Future lines of research can include empirically testing translation theories outlined in this paper in relation to

interpreting, in line with Basalamah's (2022) argument. One example can be establishing a link (or lack thereof) between interpreters' and translators' self-images and their practices. One method, for instance, would be interviewing interpreters to ask how they perceive their roles as interpreters (e.g., Angelelli, 2004). Then, researchers can observe those interpreters as they practice interpreting to see whether their interpreting decisions match or reflect how they perceive their interpretive roles. To conduct this research robustly, interpreters (the research subjects) should not be informed of the researcher's goal, as it may alter their behavior as a downstream effect of their awareness that they are being monitored. In empirical research, this bias is called the Hawthorne effect or observer effect (Saldanha & O'Brien, 2014).

Replicating empirical translation research in interpreting (and vice versa) is a step in the right direction. Also, more theories from translation could be linked to interpreting. The caveat, though, is that this paper does not aim to link every theory or notion from translation to interpreting, as this is too ambitious and large an endeavor to undertake in a single paper. Additionally, such an attempt is challenged by inescapable limitations. A case in point against borrowing all paradigms from translation to inform

interpreting (to reach a more balanced understanding of the topic) is the inherently inapplicable notion of translating dead versus living authors (Washbourne, 2016). Washbourne's problematization of translating both dead and living authors is essentially inapplicable to interpreting—no one can interpret for a dead person. Hence, because this paper explores intersections between translation and interpreting, future directions may include investigating how interpreting differs from translation, highlighting how reciprocal borrowing of certain paradigms could be problematic.

It would also be crucial for the development of interpreting and translation to continue borrowing not only from each other, but also from other neighboring disciplines. For example, in *Border Crossing: Translation Studies and Other Disciplines,* by Gambier and van Doorslaer (2016), each chapter is coauthored by a TS scholar and a scholar from a different, yet related, discipline. In this way, discussions on various topics germane to translation can be enriched with ideas from two backgrounds with a common interest. In this regard, calling for a similar collaboration to study certain aspects of interpreting and translation to bring to the fore potential convergences will be extremely useful, opening new horizons by exploring untrodden territories.

As this paper is brought to a close, a final example is worthy of consideration. Jonathan Downie, a professional interpreter, fervently argues for rebranding interpreters as "creators of value," as opposed to enablers of communication, a widely accepted role. He then cites a testimony he garnered from his client: "We sold more than 50 percent more with Mr. Downie and his team at the conference" (Downie, 2016, p. 37). Downie's statement suggests that transfer competence alone is insufficient to become a professional interpreter; marketing capabilities, it seems, are crucial, ergo the need to incorporate persuasion and marketing-related skills into the interpreter's—and the translator's—skill set. (This particular example reverses the direction of borrowing followed heretofore, which is a deliberate gesture to acknowledge—and encourage—a continuous movement of centers for further application and transformation.) Thus, robust ethnographic research might yield results that could direct our attention to some competencies essential for translation and interpreting. I hope that this paper has achieved its declared aim of demonstrating the value of rethinking some well-established notions associated with either translation or interpreting to ponder their cross-applicability. I also hope that conceptual research is conducted in tandem with its

empirical counterpart toward a fruitful collaboration.

References

Angelelli, C. V. (2004). *Medical interpreting and cross-cultural communication* (1st ed.). Cambridge University Press.

Baer, B. J., & Angelelli, C. V. (2015). *Researching translation and interpreting* (1st ed.). Routledge.

Baker, M., & Maier, C. (2011). Ethics in interpreter & translator training. *The Interpreter and Translator Trainer, 5*(1), 1–14.

Basalamah, S. (2022). Conceptual research in translation studies. In F. Zanettin & C. Rundle (Eds.), *The Routledge Handbook of Translation and Methodology* (pp. 270–287). Routledge.

Batchelor, K. (2018). *Translation and paratexts*. Routledge.

Campbell, M. O. (2016). *Interpreters of occupation: Gender and the politics of belonging in an Iraqi refugee network* (1st ed.). Syracuse University Press.

Chesterman, A. (2016). [Review of the book *Researching translation and interpreting,* by C. V. Angelelli & B. J. Baer, eds.]. *Meta, 61,* 176–178.

Chesterman, A., & Wagner, E. (2014). *Can theory help translators?* (1st ed.). Routledge.

Delisle, J., & Woodsworth, J. (Eds.). (2012). *Translators through history* (Rev. ed.). John Benjamins.

Downie, J. (2016). *Being a successful interpreter*: *Adding value and delivering excellence*. New York, NY: Routledge.

Gambier, Y. (2023). The conceptualisation of translation in translation studies: A response. *Translation Studies, 16*(2), 317–322. https://doi.org/10.1080/14781700.2023.2209576

Gambier, Y., & van Doorslaer, L. (2016). *Border crossings: Translation studies and other disciplines* (1st ed.). John Benjamins.

Heim, M. H., Allen, E., Cotter, S., & Valentino, R. S. (Eds.). (2014). *The man between: The life and teaching of Michael Henry Heim* (1st ed.) Open Letter.

Kiraly, D. (2014). *A social constructivist approach to translator education* (1st ed.). Routledge.

Marais, K. (2014). *Translation theory and development studies: A complexity theory approach*. New York, NY: Routledge.

Mossop, B. (2017). Empirical studies of revision: A review. *Yorku.ca*. Retrieved December 30, 2023, from https://www.yorku.ca/brmossop/Empirical Studies.htm

Munday, J. (2012). *Introducing translation studies: Theories and applications* (3rd ed.). Routledge.

Nord, C. (1997). *Translating as a purposeful activity* (1st ed.). St Jerome.

Pöchhacker, F. (2016). *Introducing interpreting studies* (2nd ed.). Routledge.

Pym, A. (2014a). *Exploring translation theories* (2nd ed.). Routledge.

Pym, A. (2014b). *Method in translation history* (1st ed.). Routledge.

Rafael, V. L. (2012). Translation and the US empire. *Translator, 18*(1), 1–22.

Sager, J. C. (2017). Text types and translation. In A. Trosborg (Ed.), *Text typology and translation* (1st ed.). John Benjamins.

Saldanha, G., & O'Brien, S. (2014). *Research methodologies in translation studies.* Routledge.

Snell-Hornby, M. (1995). *Translation studies: An integrated approach* (Revised Edition ed.). Philadelphia, PA.: John Benjamins Publishing Company.

Supreme Court of Ohio. (2015). *Interpreters in the judicial system: A handbook for Ohio judges.* Author.

Toury, G. (2012). *Descriptive translation studies and beyond* (2nd ed.). John Benjamins.

Tymoczko, M. (2010). *Enlarging translation, empowering translators* (2nd ed.). Routledge.

Washbourne, K. (2016). Author trouble: Translating the living, translating the dead. In F. Massardier-Kenney, B. Baer, & M. Tymoczko (Eds.), *Translators writing, writing translators.* (pp. 107–130). Kent State University Press.

Williams, J. (2013). *Theories of translation.* Palgrave Macmillan.

Wolf, M. (2016). *Interpreting in nazi concentration camps*. New York: Bloomsbury Academic.

World Affairs Council. (2017). Carter told a funny story. Everyone must laugh. *Vimeo*. Retrieved March 10, 2017, from https://vimeo.com/36578569

206

The Role of Subtitling Software in Constructing

Prospective Translators' Translation Experiences: An Activity Theory Perspective[1]

Amal Alaboud

Taif University, Saudi Arabia

Abstract

Significant technological changes have affected almost all areas of life, and the subtitling industry is no different. A significant number of technological tools have been developed recently, which has made subtitle translation much more effortless. In this context, the present study aimed to gather views on the role of four subtitling tools in constructing translation experiences among translators in training through an activity theory perspective. Collecting data from 29 participants, the study found that all four tools were user-friendly. CaptionHub and Aegisub received the highest scores, while Amara and Subtitle Edit received slightly lower scores. However, some participants found Amara and Subtitle Edit less user-friendly than the other tools but still helpful in the subtitling process. Most participants were satisfied with the tools they used and would recommend them to others. Suggestions for improvement included adding an auto-save function, simplifying the registration process, and improving communication with editors and proofreaders. In addition, the findings suggested that, from an activity theory perspective, the tools play a significant role in mediating the subtitling activity between the subject and the object and that the other aspects, such as community, rules, and the division of labor, are also essential in order to achieve a successful subtitle translation outcome. The study provides valuable insights into subtitlers' preferences and opinions on the tools they use, highlighting the importance of technology as a critical tool in the subtitling industry.

Keywords: *Subtitling software, Amara , Aegisub, Subtitle Edit, CaptionHub.*

Short Bio:

Amal Alaboud is an assistant professor of Translation Studies in the Foreign Languages Department at Taif University, Saudi Arabia. She received her MA from Salford University and her PhD in Translation Studies from SUNY at Binghamton. Her main research areas are translation theory, discourse analysis, and subtitling.

© Dragoman

The Role of Subtitling Software in Constructing

Prospective Translators' Translation Experiences: An Activity Theory Perspective

Amal Alaboud

Taif University, Saudi Arabia

Introduction

Thanks to globalization, people have worldwide access to almost all movies. Many films are shot in different countries and, consequently, in different languages. Globalization has made it possible for all people to reach these films. Online platforms such as Netflix and Amazon Prime have played an essential role in this process, and thanks to these platforms, many directors or filmmakers can reach large audiences. Subtitling, in other words, subtitle translation, plays a vital role in this respect since the scripts and texts in a movie are translated into different languages, paving the way for the whole world.

Although translation is widely accepted as the process of changing or translating words from one language to another, subtitle translation refers to a more complex process. Rather than translating just the words, while translating subtitles, the subtitle translators have to deal with the speed, fonts, or the place of subtitles on the screen. Zhang and Liu (2009) also referred to how subtitle translation differs from literary translation by saying that subtitle translation highly depends on

technology and equipment, unlike literary translation.

De Linde and Kay (1999) stated that considering the technological limitations and reading ability of non-native users, the number of dialogues needs to be revised in subtitle translation. Similarly, Zhang and Liu (2009) pointed out that subtitle translation has some limitations compared to other forms of translation and added that there should not be more than two lines on the screen in subtitle translation.

The same script may be translated differently due to different reasons such as misspellings, corrupted or missing data and wrong alignment of subtitles (Tiedemann, 2016). Therefore, it is not surprising that people may encounter different versions of subtitles for the same movie or documentary.

However, especially with the help of developing technology, different tools have been developed recently for subtitle translation. These tools vary in aspects and have different features, but they are all useful for subtitle translation. In this respect, four

subtitling applications will be reviewed in this study. A brief description of these applications is as follows:

- CaptionHub is a cloud-based subtitling and captioning platform that allows users to create, edit, and manage subtitles and captions for videos.

- Amara is a web-based tool that allows users to create, edit, and sync subtitles and captions for videos.

- Aegisub is a free, open-source subtitle editing software that supports various subtitle formats and provides various editing and styling options.

- Subtitle Edit is a free, open-source subtitle editing software that supports many subtitle formats and includes tools for synchronizing, translating, and editing subtitles.

LITERATURE REVIEW

Gottlieb defines subtitling as "diagonal translation" rather than horizontal (1994, p. 104-5) since it translates from spoken to written mode. During the translation process, subtitlers not only focus on the translation itself but also pay attention to the length, location, and speed at which subtitles change (Chuang, 2006). Dries (1995) also categorized subtitle translation as inter-lingual subtitling and intra-lingual subtitling and defined inter-lingual subtitling as the translation from one language to another and from spoken to

written language. Like Dries (1995), García-Escribano et al. (2021) defined subtitle translation as a process in which synchronized texts are added on screen and added that it can be either inter-lingual or intra-lingual.

During the mid-1970s, subtitlers needed different equipment, such as a desktop computer, video player and television monitor, and word processors and subtitling programs to translate the subtitles. However, these days, a laptop, a video, and a subtitling program are enough to prepare subtitles (Cintas & Massidda, 2019). Zhang and Liu (2009) also emphasized the importance of technology in subtitle translation. According to them, a lot of information has been transferred into audio-visual formats, which has increased the connection between technology and language, and subtitle translation has played an essential role in communication. Thanks to developments in technology, different tools are being used in subtitle translation, such as computer-assisted translation (CAT), automatic speech recognition software (ASR), artificial intelligence (AI) and machine translation engines (García-Escribano et al., 2021).

In subtitle translation, a lot of aspects need to be taken into consideration. According to Vermeer's framework, one of the most critical aspects of subtitle translation is the target audience, and the translator should consider

their cultural background, expectations, and needs (Lv et al., 2014). In recent decades, the number of tools or applications used in subtitle translation has increased considerably. All of these tools have unique features, although their primary purpose is to ease the subtitle translation process.

One of the subtitling tools used in this study is Amara, a free, non-profit, open-source software. It can be integrated into websites, and users can transcribe videos and create and edit subtitles on a browser in more than 250 languages. However, it does not allow collaboration, as only one user can input subtitles at a time, and multiple translations of the same language are not allowed (Crosby & Notley, 2014).

Orrego-Carmona (2014) described Amara as a user-friendly, online subtitling tool that breaks the subtitling process into four stages: transcription, spotting, translation and revision. Talavan and Avila-Cabrera (2016) also emphasized another benefit of Amara and added that it has a very good and user-friendly tutorial which makes it easy to use. It has been reported that Amara is user-friendly and easy to operate, even for first-time users. (Talavan & Avila-Cabrera, 2021). Similar opinions were shared in another study conducted by Avila-Cabrera (2021). In his study on subtitling with Amara, he stated that Amara was found to be quite user-friendly,

and it was mentioned as an enjoyable editing tool, and translators could learn how to synchronize a text with audio.

Another subtitling tool, Aegisub, which was initially developed to make typesetting, has developed a lot and become a quite customizable tool. It has various tools to help translators with timing, editing, and translating (Yulia & Amirudin, 2021). Rohmatika and Arista (2019) mentioned both positive and negative aspects of Aegisub for users in their study. They suggested that Aegisub is easy to use and its instructions can be followed clearly. Moreover, it has many features and increases students' motivation. On the other hand, they also suggested that changing between tools, matching the subtitle text and timing of the video process are the difficult parts of Aegisub.

Mustofa and Sari (2020) also defined Aegisub as quite accessible and easy to use. They added that attaching subtitles to a movie through Aegisub is really easy. Basari and Nugroho (2017) shared similar opinions by saying that Aegisub is a tool that attracts the attention of translators and students dealing with subtitle works. Despite its advantages, Asmawati (2020) referred to some problems students have faced while using Aegisub. He stated that students had encountered not only technical problems but also some linguistic problems while using Aegisub.

The relevant literature does not offer much insight into the other two tools. Sereg (2021) mentioned that Subtitle Edit is similar to Amara because it is user-friendly and free. Furthermore, it also has many functions, despite being very simple. As for CaptionHub, Cintas and Massidda (2019) mentioned that it was first designed for closed captions, allowing dialogue transcription, auto-captioning, and template creation.

THEORETICAL FRAMEWORK

This study adopts Activity Theory as a theoretical framework to explore the role of translation software in constructing translation experiences among prospective translators. Activity theory focuses on how people use and interact with the environment around them and how these interactions create meaning (Engeström, 2006). It emerged as a way of understanding human activity based on the joint action of individuals and their environment (Roth & Lee, 2007). This perspective can help identify the various factors that contribute to an activity and how they interact. It can also explain why people engage in certain activities and how they can be changed or improved (Bennett, 2010).

Activity theory suggests that human activity is mediated by tools and other cultural artifacts and organized around goals and objectives. The activity outcome emerges from the continuous and dynamic interaction among

six key features: subject, object, mediating artifacts, rules, community, and division of labor (Roth & Lee, 2007). In this context, the subject refers to the individual or group of individuals engaged in the activity, whereas the object is the goal or purpose of the activity that the subject is trying to achieve or understand through their actions. In addition, the community refers to the people (e.g., working together or sharing similar interests) with whom the subject interacts. Also, rules are the norms and conventions that govern the activity. They can be formal or informal, and they can be explicit or implicit. Mediating artifacts, on the other hand, are the tools, signs, and other cultural elements that the subject uses to interact with the object and the community. They can include physical objects, such as tools or machines, and symbolic objects, such as language or mathematical symbols. Lastly, the division of labor refers to how tasks and responsibilities are divided among members of a group or community. It is the process by which different roles and functions are assigned to different individuals or groups based on their skills, experience, and other factors.

Activity theory posits that humans engage in activities to satisfy their needs and wants. Objects and tools play a crucial role in activity theory, as they help humans to complete their activities more efficiently. In this context,

translation software is one such tool, as it can be used for translation or to improve existing ones. From an activity theory perspective, translation is a complex process that relies on a solid subject-object relationship. The subjects of the activity, translators, are the driving force behind the translation process, making decisions and choices that will affect the finished product. The translation process, as the object, is affected by the text being translated and the tools and methods used to translate. Translation software, as the mediating artifact, is the bridge that connects the subject to the object as translators use the software to enhance the quality of their work and their use of the resources at their disposal, which helps them acquire new skills on a platform where they can interact with others and practice their craft. In addition, from this perspective, the role of the community (translators in training, their trainers, and even the translation industry), rules (the guidelines for using the subtitle translation software as well as the standards and expectations for translation quality), and division of labor (how the use of translation software changes the way tasks and responsibilities are distributed among and across translators) might all play considerable roles in the translation process.

With its focus on understanding human activity through the joint action of individuals and their environment, Activity Theory offers a robust framework for exploring the role of translation software in shaping the experiences of prospective translators. In this study, Activity Theory guided the formulation of research questions by emphasizing the interaction between translators (subjects) and translation tools (mediating artifacts) within the broader context of the translation community, rules, and division of labor. Specifically, research questions were developed to investigate the subject-object interaction, mediating artifacts, and community, rules, and division of labor. In applying Activity Theory, the study moves beyond a simplistic examination of tool utility; instead, it explores how these tools are embedded within and influenced by a complex network of human interactions, societal norms, and collaborative processes. This holistic approach allows for a deeper understanding of not just the practicalities of tool usage, but also the socio-cultural dimensions of the translation activity.

In this context, this research study aimed to gather data based on the experiences of students using four different subtitling tools through the following research questions:

1. How do prospective translators (subjects) interact with translation software (objects), and what are their experiences and perceptions of this interaction?

2. In what ways do different subtitling tools (mediating artifacts) influence the translation process and outcomes?

3. How do the translation community, existing rules and standards, and the division of labor within translation activities shape the use and effectiveness of these tools?

METHOD

Activity Theory, with its emphasis on the interplay between human activity and tool usage within a socio-cultural context, was critical in shaping the research design for this study. Its focus on subjects (translators), objects (translation tasks), and mediating artifacts (subtitling tools) provided a structured approach to exploring the translation process. It also encouraged a focus not just on the functional aspects of subtitling tools but also on the human and contextual elements of translation, leading to a more holistic understanding of the translators' experiences.

This study adopted a qualitative research design, utilizing both open-ended and close-ended questions in two online surveys to collect data. This approach allowed for an exploration of participants' experiences and perceptions while also providing structured data for comparative analysis. Open-ended questions were crucial in capturing the subjective, detailed experiences of

prospective translators with subtitling tools, offering insights into their thought processes, challenges, and satisfactions (Creswell, 2009). This qualitative richness is particularly aligned with an Activity Theory perspective, as it enabled an exploration of the complex interactions between subjects (translators), objects (translation tasks), and mediating artifacts (subtitling tools) within their socio-cultural context. Close-ended questions complemented this by providing quantifiable responses that could be easily analyzed to identify patterns and trends (Creswell, 2009). This combination of qualitative and quantitative elements within a primarily qualitative framework was particularly effective in addressing the multifaceted nature of translation as an activity system. It allowed the study to capture not only the functional aspects of tool use but also the broader contextual and human factors that influence the translation process, thus providing a comprehensive understanding of the role of subtitling software in shaping translation experiences.

PARTICIPANTS

The study was conducted at Taif university in Saudi Arabia. The participants of this study were female students who shared their experiences in two different projects. The data was collected through online surveys that was distributed to 59 participants. The

survey consisted of both open-ended and closed-ended questions. The open-ended questions were designed to gather participants' feedback and opinions on subtitling tools (Amara, Subtitle Edit, CaptionHub, and Aegisub) that they were asked to use. The closed-ended questions were designed to gather participants' demographic information and their level of satisfaction with the tools. Thirty participants participated in the first project, and 29 participated in the second. The participants in the first project shared their experiences on CaptionHub and Amara. Only a third of them had worked on subtitling before, and 20 had not experienced it. The participants shared experiences using Aegisub and Subtitle Edit in the second project. The study adopted a convenient sampling method as all participants took a course taught by the author.

DATA COLLECTION

The surveys for both projects were developed based on a comprehensive review of the relevant literature. This review focused on the functionality of subtitle translation tools and user preferences or complaints regarding these tools. Based on this review, the themes and topics for the survey were developed to gain insights into user experiences with four subtitling tools. The surveys comprised a blend of both close-ended and open-ended

questions. Close-ended questions were designed to understand participants' perceptions of the specific functions of the subtitling tools and their experiences in translation, particularly subtitle translation. Open-ended questions, on the other hand, aimed to deeply explore the participants' personal experiences and emotions related to the use of these tools. Overall, the survey for the first project encompassed 26 questions, while the survey for the second project contained 28 questions.

A crucial step in survey development was the expert review. The draft survey was reviewed by a professor experienced in both translating and teaching translation, along with two student reviewers from the research context who were not participants in this study. The professor's review focused on eliminating bias and ensuring relevance, scope, and content accuracy. The student reviewers evaluated the survey for clarity and comprehensibility. Their feedback was instrumental in refining the survey, leading to the improvement of nine items primarily for enhanced clarity. Additionally, two overlapping items were identified and subsequently merged to streamline the questionnaire. These reviews were conducted and submitted online.

The participants received the refined survey online after indicating their consent to participate in the study. The informed consent

214

form presented information about the aims and scope of the study. The participants were assured that their data would be used only for the purposes of the present study, their responses were entirely anonymous, and they could withdraw from the study at any time without encountering any negative consequences. After indicating their consent, the participants received a link to the online survey and responded to the questions considering their subjective experiences. The participants responded to the survey over a span of two weeks after completing their projects by using two of the four tools.

DATA ANALYSIS

The principles of Activity Theory also informed the data analysis approach. The analysis focused on exploring the dynamic relationships among the six key components of an activity system: subject, object, mediating artifacts, rules, community, and division of labor. In line with the research questions, the data analysis aimed to uncover the mediation role of tools (how subtitling tools as mediating artifacts affect the translation process, including any enhancements or challenges they introduce), interplay with community and rules (the ways in which the community of translators and prevailing rules or norms in the field influence translators' experiences with the tools), and the impact on division of labor (how the

adoption of these tools alters the division of labor in translation projects, potentially leading to changes in roles, responsibilities, and collaboration patterns).

The data collected in this study was analyzed using a qualitative content analysis approach. The data analysis process began by coding the data into relevant categories. The data was then organized and analyzed according to these categories. The categories that emerged from the data included user-friendliness, functionality, and technical issues. The data was then systematically and rigorously examined to identify patterns, themes, and relationships.

FINDINGS

This study aimed to gather data based on the experiences of students using four different subtitling tools. This section presents the findings based on the participants' responses concerning Project 1 and 2, respectively.

Those who participated in the first project used CaptionHub and Amara. Among the thirty participants, only a third of them stated that they had worked on subtitling before they took the AVT class, and twenty participants had no experience in subtitling. On the other hand, two-thirds of the participants stated that their videos were published with their names mentioned as translators, while ten participants did not have any videos published. Of the thirty

participants, only five had previous translation work published with their name, and the rest did not, although a few had translation work that was not published.

In the first project, the participants were expected to choose either CaptionHub or Amara, and most participants chose CaptionHub (n=19). Approximately one out of three participants chose Amara (n=11). Of the nineteen participants who chose CaptionHub, almost all stated that they heard about the platform thanks to their lecturer. Only one participant heard about CaptionHub through a friend. All eleven participants who chose Amara said they heard about the platform through their lecturers.

When we look at why participants chose CaptionHub, being user-friendly was the primary reason. Fourteen out of 19 CaptionHub users stated that it was easy to use and straightforward, making them choose CaptionHub. Furthermore, one of the participants mentioned that it was effortless to handle for beginners. Three participants mentioned TEDx as the reason for their preference. The analysis showed that the link between CaptionHub and TEDx played a vital role in these participants' preferences because the videos posted on TEDx made the translators known to other translators. In addition, one participant mentioned that the availability of in-house editors and reviewers

was the main reason she chose CaptionHub. Another reason mentioned by one participant is that CaptionHub has a proofreader system, and the subtitles are proofread before they are published. One participant mentioned the autosave feature, which made the platform quite timesaving. The last reason stated was that CaptionHub shows the start and stop point of speech and allows translators to communicate with reviewers to correct or modify errors.

For those who chose Amara, the higher number of videos available and the variety of videos were the prominent reasons. Nine out of eleven participants working on Amara stated that the higher number and variety of videos made them choose Amara. Only one participant chose Amara as it is easier to use, and another claimed that the videos on Amara were clearer in voice and English. That many experts prefer Amara was stated as another reason for choice by one participant. One of the participants who chose Amara admitted that s/he would choose CaptionHub the next time.

When we look at the number of words translated on each platform, almost all participants have a different number of words. When we look at CaptionHub users, the minimum number of words translated was 300, while the maximum number was 3500 (M = 1479 words). Only five CaptionHub users

translated 2000 words or more, and the rest translated fewer: Six participants translated fewer words than 1000, and approximately half of the CaptionHub users translated 1000 to 2000 words.

For Amara users, the number of words translated was much lower (M = 911 words). The maximum number of words translated on the Amara platform was 1800, and the minimum was 400. Only four participants translated more than 1000 words on the platform, and the rest of the users translated fewer than 1000.

When we look at the number of videos worked on, more than half of CaptionHub users (n=12) worked on just one video. Only one participant worked on three videos, while the rest (n=6) worked on two. On the other hand, except for two Amara users working on two videos, the other users (n=9) worked on one.

CaptionHub and Amara users compared these tools with other translation tools. Approximately half of the CaptionHub users found the platform much more manageable and better when compared to others. Also, having editors that could correct the translators' mistakes was an outstanding feature for CaptionHub users. Being organized and connecting to a famous platform were also mentioned as advantages of CaptionHub. Similarly, most Amara users found the

platform relatively easy compared to other platforms and added that the instructions were clear. One of the Amara users claimed that despite its simplicity, reviews took a long time, and publishing the work could take more time. Another complaint stated by a user was that the proofreaders did not contact the subtitlers.

The users of CaptionHub stated that its best features are being user-friendly and having a variety of videos. Also, having segments that show the beginning and end of the speech was noted as a nice feature. As mentioned above, having reviewers and being able to contact them was also suitable for users. Furthermore, setting timing and guiding the users to correct the errors were also appreciated by the users. Amara users mentioned similar features. One of the best features was being easy to use, organized, and straightforward. Another outstanding feature mentioned was having a lot of sources and options for the users. For example, Amara can count the characters in lines, and users do not have to synchronize the time.

Participants were also asked to state the most frustrating features of these tools, and nine out of nineteen CaptionHub users stated that nothing was frustrating about the tool. Some problems with the platform shared by the users were that CaptionHub deleted some translations, the registration process was

complicated, transcriptions were not divided effectively, the proofreading process sometimes took a long time, and it was difficult to reach the reviewers and get timely feedback. For most Amara users, communication with the proofreaders and reviewers was frustrating as they could not get a response to their e-mails and messages. Some believed there should be more proofreaders, and some channels did not have any. The participants also criticized the limited number of videos and the inability to add translators' names to the videos. Despite some difficulties and drawbacks, all CaptionHub users stated they found the platform relatively easy to use, and only one participant found the registration process difficult. Likewise, all the Amara users also found the platform easy to use despite some problems.

Half of the CaptionHub users said they would not change anything if they had a chance, as they were pretty satisfied with the tool. Some stated that transcription issues and communication with the editors and proofreaders needed to be improved. Other changes that the users would make were simplifying the registration process, adding more videos, correcting the mistakes even after the video was published, and sending an e-mail when there is a new video to be translated. Unlike CaptionHub users, only two

Amara users would not make any change if they had a chance. Most of the Amara users would make changes about proofreaders, reviewers, customer services, and communication. Amara users stated that reviews should be finished in a shorter period and deadlines should be extended. Furthermore, the users wanted to be notified about whether their translation was going to be published or not.

Participants were also asked to score both translation tools. The minimum score CaptionHub got was 7 out of 10 (n=1), and the highest score was 10 (n=13). The average score for CaptionHub was 9,52. When we look at Amara's scores, the minimum score was 5 (n=1), and the maximum was 9 (n=2). The average score for Amara was 7,54.

For various reasons, all the participants using CaptionHub would recommend the tool to other users. As mentioned above, the most important reason was being user-friendly. That CaptionHub has an auto-save function, counts the characters in the lines, and has reviewers to get feedback from also played a role in users' recommendations. On the contrary, not all Amara users would recommend the tool. Two out of eleven Amara users stated that they would not recommend it because of various problems encountered and the delays in getting feedback. Other Amara users (n=9) would

recommend it thanks to its simplicity and variety.

Twenty-nine participants participated in the second project and used Aegisub (n=15) and Subtitle Edit (n=14). Twelve of these fifteen participants heard about Aegisub from their lecturers. Other participants heard about it from a different academy, Twitter, and a subtitling team. Similarly, all Subtitle Edit users heard about the tool from their lecturers except one participant who heard about it online.

Participants chose Aegisub because it was easy to use (n=2) and free (n=1). One of the participants found it more professional, and another chose it for its various options. Participants who heard about the platform before the class chose it since they had previous experience and familiarity with it. Those who worked on Subtitle Edit also chose it because it was easy to use (n=11). Also, formatting and coloring the texts and synchronizing were reasonably practical with Subtitle Edit. Showing the beginning and ending points of speech also made it easier for users to translate. Previous experience with Subtitle Edit, clear layout of the tool, search for word options, converting subtitle formats, and specific audio range were other factors that affected participants' choice of Subtitle Edit.

The number of words translated varies a lot, especially for Aegisub. The minimum number of words translated with Aegisub was just 100. The maximum value was 2000 words. Only three participants translated more than 1000 words, and the rest were between 400 and 940 words except for one participant who translated only 100. The mean word count for Aegisub was 818 words. For Subtitle Edit users, the minimum and the maximum number of words were the same as Aegisub (100, 2000), and the other numbers ranged between 300 to 1200. The mean for Subtitle Edit was 825. So, the means were quite close on both platforms.

Most Aegisub users worked on a single video (n=11), and a participant worked on ten videos. Besides them, two participants worked on 2 and 3 videos. When we look at Subtitle Edit users, the maximum number of videos worked on was 4 (n=1). Like Aegisub, most Subtitle Edit users (n=9) worked on just one video. Four of the participants worked on two different videos.

Two different views can be seen about the comparison of Aegisub and other translation tools. While some participants favored Aegisub in many ways, others had opposite views. On the one hand, more than half of the Aegisub users claimed that it was easier to use, straightforward, and useful than other tools. Some of them also found it reasonably

practical and professional. On the other hand, a few Aegisub users were not satisfied with the tool. They stated that better translation tools were available, and it was more difficult than some other subtitling tools. One of the participants added that it was difficult to synchronize the videos on Aegisub. Two participants did not express their opinions on this issue, saying they did not use any other tools, so it was impossible to compare Aegisub with any other.

Subtitle Edit users were primarily positive when comparing it with other tools. Most of them found the platform easy to use, but they also added that it still needed improvements. Two of the participants found the platform excellent and better than others. Two users were more neutral about the platform and said it was neither easy nor difficult and had both pros and cons. One of the users stated that, unlike most other platforms, users could translate whatever they wanted on Subtitle Edit, making the platform perfect.

Most Aegisub users liked the platform since it was clear, easy, and straightforward. Moreover, the users were delighted that it counts the characters, supports many formats and character sets, merges the text files with the videos, synchronizes perfectly, and has a zoom-in-and-out feature. Subtitle Edit was also regarded as easy among the users. Many users also shared easy synchronization as a

reason for favoring it. Auto-save, time setting, flexibility, beginning and ending of speech, and segments were among other prominent features of the Subtitle Edit platform. It also has the option to edit and modify subtitle files. Among those who used Aegisub, only three participants did not mention complaints. Some users found the merging process quite difficult, stating that to merge the translation and the video, they needed to use another application. Some users believed that Aegisub was unclear, outdated, and not user-friendly. Some of the users also criticized synchronization, and one of the users claimed that many applications were not actually used. For Subtitle Edit, alignment problems and problems related to punctuation were mentioned by some of the users. They also mentioned technical problems such as time setting, arranging the font size, and the application interface.

Whether Aegisub is an easy tool to use or not was another controversial issue among users. Although half of the Aegisub users found the platform easy, two of them found it difficult, and five claimed that it is neither easy nor difficult but needs practicing and explanations. For Subtitle Edit users, the platform is relatively easy to use except for one user who found it challenging to handle. Aegisub users stated that if they were given a chance, they would add the source text to the

platform, change the poor interface and design and add an auto-save function. Also, they want to use the program independently without downloading another application. Subtitle Edit users said they would change font features, time settings, alignment options, and the interface in general. They would also like to work on more than one video and use the platform on the Mac system.

When Agiesub users rated the platform, the average score was 7.8 out of 10. The minimum score was 4 (n=2), and the top score was 10 (n=2). For Subtitle Edit, the average score was 8.5; the lowest score was 4 (n=1), and the highest score was 10 (n=6). Except for two participants, all Aegisub users noted that they would recommend the application to other users. Similarly, almost all Subtitle Edit users would recommend the application, and only one participant would not recommend it due to the difficulty of changing the font size.

All the participants were also asked to express their opinions about using web-based tools (Amara and CaptionHub) and software (Aegisub and Subtitle Edit). Although they have different preferences regarding tools or software, they all agreed that these tools and software are beneficial and ease translation. Some participants highlighted the benefits of using web-based tools, stating that they were easier to use, more appropriate for beginners,

and synchronized automatically. However, few participants mentioned that there is still room for improvement.

Participants were also asked whether they would choose software or a web-based tool for future assignments. Among the participants who responded, ten chose a web-based tool while nineteen chose software. Participants also stated their reasons for their choices. Those who chose a web-based tool stated that web-based tools were easy to use, which was the main reason for their choice. Furthermore, one of the participants claimed that installing software takes a lot of time, and users may encounter some technical issues while using the software. Another reason mentioned was that a proofreader could correct the mistakes, which was important for translators to know.

Some participants who chose software stated that being unlimited and flexible was influential in the translation process as users may edit their work more than once, and limited videos of web-based tools may make the video selection process more difficult. Furthermore, similar to web-based tools, some users referred to the convenient use of software and the freedom to choose fonts, sizes, and colors, making software favorable for them. That software does not need an internet connection was another advantage mentioned by some users. Other reasons for

choosing software were functional synchronization, supporting multiple file formats, being free, and fewer technical problems.

Participants were asked to choose the most straightforward tool for translation. Among those who responded, nine participants mentioned CaptionHub as the most straightforward tool, thanks to having reviewers and being user-friendly. Three participants mentioned Aegisub, and four participants Amara without stating any specific reason. Seven participants named Subtitle Edit as the most straightforward tool, and only one stated specific reasons: being free, having time and font adjustment options, and automatic translation.

Moreover, participants were also asked to choose the most efficient subtitling tool. Seven participants found CaptionHub the most efficient because it has a synchronization feature, warns the users

about mistakes, is easy to reach from any device, and has a proofreader. Some users found Aegisub the most efficient, stating that it is easy, straightforward, and has video variety. Those who mentioned Subtitle Edit stated that it is the most efficient tool thanks to the synchronization feature, being free, controlling the segments, and choosing font type and size. Only two users mentioned Amara stating that it has a timeline feature and is easy to communicate.

Lastly, participants were asked how they felt about working as volunteer translators in community service projects. All participants expressed their positive opinions on this issue, stating that it was a great experience, and they could benefit from this experience a lot, and made them proud of being a translator. Table 1 demonstrates the strengths and challenges of each tool as perceived by the participants.

Table 1

Perceived strengths and challenges of each tool

Tools	Strengths	Challenges
Amara	• Video variety • Ease of use • Counting characters • Synchronization	• Long review and publishing times • Lack of communication with proofreaders & reviewers • Limited resources
CaptionHub	• User-friendly interface • Integration with TEDx • Editing and proofreading support	• Technical issues • Complicated registration and proofreading process

	• Autosave feature • Speech segmentation	• Communication barriers
Aegisub	• Clear user interface • Support for different formats and character sets • Merging texts • Synchronization • Zooming in and out	• Technical issues • Merging process • Lack of user-friendly interface
Subtitle Edit	• Ease of use • Synchronization • Editing features	• Technical issues

In conclusion, the analysis of user feedback for the four subtitling tools revealed common challenges and strengths. Users consistently reported issues related to the duration of review processes and the publishing of work, which means inefficiencies in the translation process and delays were considered as significant drawbacks. Communication barriers, especially in interactions with proofreaders and reviewers, emerged as a frequent concern, which led to frustrations and a sense of isolation among participants. Technical difficulties, including problems with synchronization, translation deletions, and interface usability, were noted across different platforms. Users also expressed a desire for more resources and features, such as an expanded video library, enhanced registration processes, and more developed collaboration tools. On the other hand, the participants' experiences with various subtitling tools revealed a set of common strengths that significantly enhanced their subtitling work. User-friendliness and straightforward interfaces were consistently valued across the tools, facilitating ease of use, especially for novice users. The availability of a diverse range of videos and the ability to handle multiple formats and character sets were also highlighted as key features that provided users with greater flexibility and choice. Effective synchronization capabilities and speech segmentation features were appreciated for their role in simplifying the translation process. The presence of editing and proofreading support, including features like autosave and the ability for real-time error correction, significantly contributed to the efficiency and quality of the subtitling work.

Additionally, the integration of these tools with well-known platforms such as TEDx was seen as a beneficial aspect, enhancing visibility and collaboration opportunities for translators. Overall, these strengths collectively point to a preference for tools that are intuitive, resource-rich, and supportive of the translators' need for accuracy and efficiency in their work. Despite some challenges, many users acknowledged the overall ease of use of these tools, suggesting that while they appreciated the functionality provided, there remains room for improvement in both technical aspects and user support systems.

DISCUSSION

It can be seen that almost all the participants taking part in this study were quite satisfied with the tools they used during the project. Without a doubt, all of these web tools and software have not only helpful and practical features, but some of them also need further improvement to be better. This section presents a summary of findings and their interpretation through an activity theory lens. The findings of the study suggest that the software tools being used (CaptionHub, Amara, Aegisub, and Subtitle Edit) played an essential role in shaping the translation experiences of translators in training. For example, the study found that many participants chose CaptionHub and Amara

because they were considered user-friendly, and many chose Aegisub and Subtitle Edit because they were considered to be easy to use. Additionally, the study found that many participants appreciated the features of the software tools that made the subtitling process more efficient, such as the auto-save function and the ability to contact reviewers for feedback.

The findings showed that many participants (subjects) had little or no experience with subtitling (object) before taking the AVT class. However, they still could use the software and translate subtitles, which indicates that the software had a high degree of ease of use and was accessible to beginners. The study also found that the participants had different reasons for choosing a specific software. For example, some chose CaptionHub because it was user-friendly, had editors and proofreaders, and showed the start and stop points of the speech. Others chose Amara because it had a higher number and variety of videos available. This suggests that software choice is based not only on individual preferences but also on the specific needs and requirements of the task at hand.

In this study, the object of the activity was the translation of subtitles using different software tools, CaptionHub, Amara, Aegisub, and Subtitle Edit. The participants, who are the subjects of the activity, worked towards

this object by using these tools to translate subtitles. The object can also be seen as the outcome of the activity, in this case, the translated subtitles. The findings indicated that the participants had different levels of experience and familiarity with subtitling and these tools, which may have influenced their choices and preferences for which tools to use and how they approached the translation task. Additionally, the participants' perceptions of the ease of use and effectiveness of these tools in achieving the objective of accurate and efficient translation varied. The participants noted that the object of the activity, subtitling, is made easier and more efficient by using these tools. They also noted that the tools have specific features that help the subtitling process, such as proofreading systems, auto-save features, and options for editing and modifying subtitle files. Additionally, the participants noted that the object of the activity, subtitling, is made more challenging by certain limitations of the tools, such as difficulties in communication with proofreaders and reviewers and delays in getting feedback.

In addition, the community in this study consisted of 59 participants who are translators in training and are using four different subtitle translation software (CaptionHub, Amara, Aegisub, and Subtitle Edit) as part of their training. The community

also includes the lecturers who introduced the participants to these tools and other translators and professionals in the field who may have influenced the participants' choice of tools and provided feedback on their work. Additionally, the community includes the end users of the translated subtitles, such as viewers of TEDx videos or other online content, who ultimately benefit from the participants' translation work. The findings suggest that the community also shapes the participants' choice of subtitle translation software. For example, in the first project, most participants who chose CaptionHub and Amara heard about the platform from their lecturers, indicating that the community of educators influenced their choice. Similarly, in the second project, most participants who used Aegisub and Subtitle Edit heard about the platform from their lecturers. This suggests that the community of educators plays a crucial role in introducing these tools to the participants and influencing their choice. Furthermore, the participants' evaluation of the tools indicates that the community of users also shapes their perceptions of the tools. For example, when comparing Aegisub and Subtitle Edit, some participants favored Aegisub as it was clear, easy, and simple, while others had the opposite view. The finding also suggests that community is also vital in terms of feedback

and support. For example, a few participants complained about the communication with the proofreaders and reviewers, which was frustrating as they could not get a response to their e-mails and messages. Similarly, the users of Amara stated that there should be more proofreaders, and some channels did not have any. Furthermore, the finding also suggests that the community of practice is essential for professional development and recognition. For example, two-thirds of the participants in the first project stated that their videos were published with their names mentioned as translators, while ten participants did not have any videos published. This indicates that the community of practice, in this case, the community of subtitling professionals, plays a role in recognizing the work of the participants and contributing to their professional development.

The findings suggested that the rules in the subtitling process are also crucial for ensuring the quality and accuracy of the translations. The participants mentioned that the proofreading process and feedback from editors and reviewers were beneficial for correcting errors and improving the overall quality of the subtitles. The participants also acknowledged the importance of following specific formatting and synchronization rules to ensure that the subtitles are accurately

synced with the audio and are easy to read. They highlighted the importance of the rules for the registration process and the need for clear and easy instructions. However, some participants also mentioned that the rules could be frustrating, such as the difficulty of reaching the reviewers and getting timely feedback and synchronizing the videos.

The findings suggest that the mediating artifacts (i.e., the subtitle translation software) play a significant role in the translation process. The participants reported that the user-friendliness and ease of use of these tools were significant factors in their choice of software. They also noted that certain features, such as the auto-save function, character counting, and proofreading systems, made the translation process more efficient. Additionally, participants who used Aegisub and Subtitle Edit found that the ability to format and color text and synchronize subtitles with videos was also useful. However, participants also reported some frustrations with the tools, such as difficulties with synchronization, delays in feedback, and technical problems.

Lastly, the findings suggest that there is a division of labor between the participants, the translators, and the proofreaders in the translation process. The participants translate the subtitles, and the proofreaders review and correct the translations. The division of labor

is further highlighted by the fact that the participants who used CaptionHub and Amara reported that having editors to correct their mistakes was an outstanding feature of the tool. At the same time, the Amara users complained about the lack of communication with the proofreaders and the long delays in getting feedback. Similarly, the Aegisub users criticized the lack of proofreaders and the delays in getting feedback. These findings suggest that the division of labor is an essential aspect of the translation process and that the communication and coordination between the translators and proofreaders are crucial for the success of the process.

The findings of this study align with the literature review in several ways. Firstly, the study confirms that subtitling is a form of "diagonal translation" that involves not just the translation of the spoken language but also the synchronization and formatting of the subtitles to match the audio and video (Gottlieb, 1994). In addition, similar to Zhang and Liu (2009) and García-Escribano et al. (2021), this study highlights the importance of technology in subtitling, using tools such as computer-assisted translation, automatic speech recognition software, artificial intelligence, and machine translation engines, as the majority of users' insights depended on their positive or negative experiences with the

technological affordances provided by or missing in the software they used.

The findings concerning using specific subtitling tools, such as Amara and Subtitle Edit, are also consistent with the relevant literature. The study found that Amara was generally considered user-friendly and easy to use, particularly for those new to subtitling tools. Crosby and Notler (2014), Orrego-Carmona (2014), and Talavan and Avila-Cabrera (2016) similarly noted that Amara is a non-profit and open-source software that allows for transcription, spotting, translation, and revision of subtitles in more than 250 languages but has some limitations, such as the lack of collaboration and multiple translations. Similarly, the study found that Subtitle Edit was also considered user-friendly and easy to use, and the literature review describes it as a free tool with many functions. The findings also suggest that users have different preferences for web-based tools (Amara and CaptionHub) and software (Aegisub and Subtitle Edit) and that all the tools and software are helpful and ease the translation process. The study also found that participants have different opinions about the ease of use of the tools and software and would make different suggestions for improvement. The literature review also notes that there are a variety of subtitling tools available with different features and

227

that the choice of tool may depend on the preferences and needs of the user (Lv et al., 2014).

In conclusion, the findings of this study provide further support for the existing literature on subtitling and the use of technology in the subtitling process. The study's focus on the use of specific tools provides additional insights into how these tools are perceived and used by users. While this study provides valuable insights into the use of subtitling tools from the perspective of Activity Theory, there are several limitations to consider. Firstly, the use of convenience sampling, with participants drawn solely from a single university, may not wholly represent the diverse experiences of translators in different educational, cultural, and professional contexts. Future research should aim to include a more diverse participant pool, incorporating a wider range of genders, cultural backgrounds, and professional experiences to enhance the external validity of the findings. Secondly, the reliance on self-reported data through online surveys may introduce biases, as participants might provide socially desirable responses or may not fully recall their experiences accurately. Future studies could complement self-reported data with observational methods, such as task-based evaluations or interviews, to cross-validate findings and gain deeper

insights. Also, the use of both open-ended and close-ended questions, while beneficial for comprehensive data collection, might also have constrained the depth of information obtained, particularly in the case of close-ended questions which limit the range of responses. Future research might employ additional data sources like focus groups or in-depth interviews to capture richer, more detailed data. Additionally, longitudinal studies could provide insights into how translators' perceptions and skills evolve over time with sustained use of subtitling tools.

CONCLUSION

This study has provided valuable insights into the preferences and opinions of subtitlers regarding the tools they use in their work. The findings of the study indicate that all four tools (Amara, Subtitle Edit, CaptionHub, and Aegisub) were considered to be user-friendly, with CaptionHub and Aegisub receiving the highest scores and Amara and Subtitle Edit receiving slightly lower scores. However, it is important to note that the findings also suggest that there is still room for improvement in all the tools and that users have different preferences and needs.

From an activity theory perspective, the findings suggest that the tools play a crucial role in the activity of subtitle translation as they mediate the actions of the users (subjects) and help them to achieve their

goals (objects). The results also indicate that users are mostly satisfied with the tools they use, and most of them would recommend them to others. However, some users have also suggested improvements to the tools, such as adding an auto-save function, simplifying the registration process, and improving communication with editors and proofreaders.

The study also revealed the importance of technology in the subtitling industry, as the tools have made subtitle translation much more effortless. This suggests that these tools can make the subtitling process more efficient and easier for users. Additionally, most participants were satisfied with the tools they used, and most would recommend them to others, which indicates that these tools are widely accepted and beneficial for the subtitling industry. Furthermore, many participants suggested improvements to the tools in terms of the features they provided, demonstrating that there is still room for innovation and development in the technology used in the subtitling industry.

References

Asmawati, A. (2020). The students'problems using Aegisub to make subtitle of English-Indonesian movie. English Language Teaching for EFL Learners, 2(1), 46-53.

Ávila-Cabrera, J. J. (2021). Reverse subtitling in the ESP class to improve written skills in English: A case Study. Journal of Audiovisual Translation, 4(1), 27–49. https://doi.org/10.47476/jat.v4i1.2021.22

Basari, A., & Nugroho, R. A. (2017, June). The use of Aegisub in teaching audiovisual translation classes: A review on IT-based subtitling course. In Proceedings Education and Language International Conference 1(1), 49-56.

Bennett, E. (2010). Activity theory: What does it offer elearning research? ALT-C 2009 In Dreams Begins Responsibility, 104, 1–15.

Chuang, Y. T. (2006). Studying subtitle translation from a multi-modal approach. Babel, 52(4), 372-383.

Cintas, J. D., & Massidda, S. (2019). Technological advances in audiovisual translation. In The Routledge Handbook of Translation and Technology (pp. 255-270). Routledge publishing.

Creswell, J. W. (2009). Research design: Qualitative, quantitative, and mixed methods approaches. SAGE Publications.

Crosby, A., & Notley, T. (2014). Using video and online subtitling to communicate across languages from West Papua. The Australian Journal of Anthropology, 25(2), 138-154. doi:10.1111/taja.12085

De, Linde, Z., & Kay, N. (1999). The semiotics of subtitling. Manchester: St. Jerome.

Dries, J. (1995). Dubbing and subtitling: Guidelines for production and distribution. Dü-sseldorf, Ger.:European Institute for the Media.

Engeström, Y. (2006). Activity theory and expansive design. In S. Bagnara & G. C. Smith (Eds.), Theories and practice of interaction design (pp. 3–24). Lawrence Erlbaum.

García-Escribano, A. B., Díaz-Cintas, J., & Massidda, S. (2021). Subtitlers on the cloud: The use of professional web-based systems in subtitling practice and training.

Revista tradumàtica: Tecnologies de la Traducció, (19), 1-21.

Gottlieb, Henrik (1994) Subtitling: Diagonal translation. Perspectives: Studies in Translatology 2(1), 101–121.

Mustofa, M., & Sari, A. S. (2020). Video subtitle to teach listening skill of junior high school students. JEES (Journal of English Educators Society), 5(2), 149-153.

Lv, L., Zhu, H., & Ning, P. (2014). Subtitle translation of foreign movies and TV series under skopos theory. Journal of Language Teaching and Research, 5(4), 901.

Orrego-Carmona, D. (2014). Using non-professional subtitling platforms for translator training. Rivista Internazionale Di Tecnica Della Traduzione, 15, 129–144.

Puspitorini, N. D. (2020). Improving EFL listening comprehension through Aegisub. Manajemen Pendidikan, 15(2), 52-64.

Rohmatika, A., & Arista, P. D. (2019). The use of Aegisub subtitling editor in subtitling class in IAIN Surakarta. Metaphor, 1(2), 50-61.

Roth, W.-M., & Lee, Y.-J. (2007). "Vygotsky's Neglected Legacy": Cultural-Historical Activity Theory. Review of Educational Research, 77(2), 186–232. https://doi.org/10.3102/0034654306298273

Sereg, J., (2021). Teaching subtitling technology in distance learning settings. In M. Seresi, R. Eszenyi & E. Robin (Eds.), Distance education in translator and interpreter training: Methodological lessons during the Covid-19 pandemic (pp. 121-130). Elte.

Talaván, N., & Ávila-Cabrera, J. J. (2021). Creating collaborative subtitling communities to increase access to audiovisual materials in academia. The Interpreter and Translator Trainer, 15(1), 118-135.

Tiedemann, J. (2016). Finding alternative translations in a large corpus of movie subtitle. In Proceedings of the Tenth International Conference on Language Resources and Evaluation (LREC'16) (pp. 3518-3522).

Yulia, Y., & Amirudin, S. (2021, March). Technology to develop student writing skill: A portrait of English language teaching in remote area. In Journal of Physics: Conference Series (Vol. 1833, No. 1, p. 012035). IOP Publishing.

Zhang, Y., & Liu, J. (2009). Subtitle translation strategies as a reflection of technical limitations: A case study of Ang Lee's films. Asian Social Science, 5(1), 113-118.

Formulaic Sequences Storing and Retrieving for L2 Learners: A Systematic Review

Assem Alqarni

King Abdulaziz university, Jeddah, Saudi Arabia

Orcid ID: 0000-0001-9931-4672

Abstract

The majority of language conversation, both spoken and written, is composed of formulaic sequences (FSs). This systematic review's main goal is to learn more about how the human mind stores and recovers FSs. For that purpose, this paper includes two main sections: theoretical concepts and systematic review. This systematic review is qualitative in nature. It follows guidelines and protocols especially the Prisma checklist to arrive at appropriate findings. In total, 20 related studies were rigorously studied for this review paper. Three research questions were formulated, and data were accordingly screened and analyzed. They were about the importance of FSs in second language, how they are stored and retrieved in the mind, and how they are learned the most effectively. The results showed that predictable sequences have a significant role in the learning process. Predictability of FSs plays crucial roles in learning English in general and each skill in particular especially speaking and writing English. All the perspectives such as corpus based, functional and cognitive grammar have a close connection with FSs. It was also found that FSs are stored and retrieved in a holistic way. In addition, teaching FSs can contribute to learning of other languages. Therefore, the study explored that there a strong cause and effect connection between knowledge of the FFs and language proficiency. In other words, the higher the FFs learning the greater are the language proficiency.

Keywords: Formulaic sequences, storing, retrieving, L2 learners.

Short Bio
Assem Alqarni, a PhD from the university of New Mexico, USA, is currently working as an assistant professor in Applied Linguistics at king Abdulaziz University, Jeddah, Saudi Arabia. His research interest revolves around formulaic language, corpus linguistics, and curriculum design.

Formulaic Sequences Storing and Retrieving for L2 Learners: A Systematic Review

Assem Alqarni

King Abdulaziz university, Jeddah, Saudi Arabia

1. Introduction

Currently, there is a growing interest among researchers of L1 and L2 in formulaic sequences (FSs) as stated by Vu & Elke (2022). FSs can be roughly defined as strings or a combination of letters, words or sounds. (Siyanova-Chanturia & Pellicer-Sánchez, 2019). The authors clarify that there are no limitations of length, size or the degree of compositionality. These strings are not necessarily to be stored, retrieved or processed whole, but the target language speakers necessarily enjoy an extent of familiarity and understanding.

Formulaic sequences (FSs) are essential to language since they compose the majority of spoken and written speech. The majority of language's spoken and written discourse is composed of FSs (Erman & Warren, 2000; Wray, 1999). Because the second language learners struggle to learn FSs, they also have trouble storing and retrieving the information. The primary goal of this paper is to investigate the holistic process of FS formation, which means that the sequences are intricately woven into the language's schemas. To accomplish that, the study presents the findings of corpus linguists regarding language usage, specifically the degree to which language usage is in line with the dominance of FSs. Subsequently, the study looks at the functional and cognitive approaches to language to demonstrate how well they align with corpus linguistic findings. The paper concludes by summarizing research on psycholinguistics and discourse analysis that bolsters corpus linguistics techniques and the theoretical tenets of functional and cognitive approaches to language. The overall purpose of this study is to find out the ways and approaches which human minds use in the process and storing and retrieving FSs. For that purpose, this paper is bifurcated into some important sections: the first is on theoretical issues, and the second provides a systematic review of concerned studies. For the theoretical section, this paper first examined FSs from a corpus-based view and how register and genre correlate with FSs. Second, the paper revealed the link between functional grammar and the nature of FSs. Third, the paper sheds light on cognitive grammar and its consistency with the nature of FSs. This paper included a systematic review of 20 related studies extracted,

screened, and analyzed following the Prisma guidelines. The studies were finally considered keeping the research questions in view, and need of the study. Major findings confirm that FSs knowledge plays a crucial role in the learning of English as a second language (ESL).

1.1. Formulaic sequences: Brief introduction

Understanding formulaic sequences requires knowing and understanding several dimensions of a language; however, there are two main dimensions for understanding FSs: the external dimension, looking at structure and distribution, and the internal dimension, examining issues of language storage and processing. The external dimension shows how Language is being used. Using corpus linguistics as a methodology for exploring a language that can show us how language is used. In the external dimension, the language usage can lead us to figure out how language is constructed.

On the other hand, the internal dimension focuses on how a language is constructed, i.e., this dimension tries to understand a language from the cognitive and psycholinguistic perspectives. This dimension examines both language storage and processing, which means how the mind constructs and produces a language.

According to Wray (2000, P. 465), FS is "a sequence , continuous or discontinuous, of words or other meaning elements that is or appears to be prefabricated, meaning that it is kept and retrieved in its whole from memory during usage rather than being subject to linguistic creation or analysis."This definition considers formulaic sequences as a 'phenomenon' which refers to the structuring of the FSs in an individual's language.

FSs are found to construct most of the language discourse, as Erman & Warren (2000) and Wray (1999), among others, contend that FSs dominate spoken and written discourse. Although FSs were widely used in both participant groups, Özbay and Öztürk (2021) argued through their research that the types and frequency of these FSs differed. For those who consider FSs to be real phenomena, it is reasonable to state that they make up a significant phenomenon in language. (Wray & Perkins, 2000; Butler, 2003; Conklin & Schmitt, 2008). Zinkgraf & Verdú (2021) confirm that appropriate use of FSs even by the advanced learners may contribute to the target language proficiency.

1. 2. Theoretical Framework

Learning English as a second/foreign language poses multiple challenges for language learners. The teachers also find it difficult to deal with issues related to foreign language learning. The reasons are multiple. One of the issues is related to the target learners' limited exposure to the target language (English in

this context), and rare practicing opportunities. **(**Gheitasi & Enever, 2022). FSs are found as quite important phenomena in the domain of second language learning (English). Therefore, in the recent past, many scholars explored crucial effect of FSs on language learning process which countered the concept of Universal Grammar (Beckner et al., 2009; Chomsky, 2004; Sinclair, 1991). Psycholinguistic researches on FSs have contended that FSs are stored in the 'memory', and these are also retrieved as a single unit (Biber et al., 2004; Conklin & Schmitt, 2008; Pawley & Syder, 1983; Wong Fillmore, 1976; Wood, 2006, 2010).

Present paper presents detail accounts on learning of FSs in different perspectives.

1.2.1. Corpus-based view of FSs

There are many ways in which FSs can be studied. Corpus linguistics is a branch of study that extensively studies FSs. The frequency and predominance of pattern sequences in a language can be displayed via corpora. According to Erman and Warren (2000), FSs make up as much as 50% of the discourse in the texts they examined, demonstrating their prevalence in the language. Using corpora can also emerge roles of FSs in discourse. For example, Altenberg demonstrated FS structures (as cited in Butler, 2003), and Halliday ascertained their purposes (Bowler, 2003). When they create independent clauses

(like I don't know) or dependent clauses (like if you like), they become examples of structures. With respect to FS functions, Wray and Perkins (2000) worked diligently to classify and explain the functions of FSs.

Functions of FSs, as Halliday explained, are interpersonal (e.g., *thank you very much*), textual (e.g., *and that sort of thing*), and experiential (e.g., *at the end of*). Scheibman (2002) also showed one of very common combinations (subject-verb) that merely plays a pragmatic role in spoken discourse, which means they do not really convey their own literal meaning, rather serve as epistemic expressions, for example, '*I guess, I believe, I think.*'

It should be noted that the 'type' of discourse has an influential effect on FSs, i.e., spoken discourse utilizes more FSs than written discourse (Butler, 2003). That is, the registers of spoken discourse and the genres of written discourse encompass different frequent FSs (Biber et al. (1998); Read & Nation, 2004; Sinclair, 1991). What might be associated with informal conversation (e.g. *what are you up to?*) diverges from formulas used in court settings (e.g. *committed a crime* or *found guilty*). Therefore, the register and genre of multi-word sequences influence the frequency. The way language is distributed in corpora reflects the way of using a language,

which can lead us to explain how a language is constructed in mind.

According to corpus linguistics, the idiom principle largely determines how language is used (Butler, 2003; Ellis et al., 2008; Erman & Warren, 2000). Yilmaz and Koban-Koc (2020) discovered two years ago how beneficial corpus-based instruction is for developing pragmatic and oral production skills.

1.2.2 Functional grammar accounts of formulaic sequences

Functionalists challenge formal approaches (Chomsky) that assume a language consists of a set of preexisting rules in mind and that language users only need to link the language they hear with its rules (a top-down process). Instead, they believe that grammar emerges through discourse, particularly through interaction, so it is a bottom-up process. The target language is produced in related sequences as the corpus shows us, and language is being learned through repeated patterns of individual experiences as functionalists believe (Hopper, 1987). Also, functional grammar approach assumes that syntactic rules are elicited from ready-made patterns of language. Functional linguists believe the language system is more vocabulary-based, so Givon (1998) says that vocabulary of first and second language is learnt prior to learning grammar. Grammar can be inferred from sets

of linguistic patterns. Thus, functionalists have a fundamental principle about vocabulary, and as the corpus method shows us, vocabulary is clustered with each other. Therefore, vocabulary is not clustered with each other because of merely syntactic rules but because FSs usually go together, and the study of Erman and Warren (2000) shows that most language discourse is formulaic in nature. Recently, Chen et al. (2023) clarified, however in the Chinese context that formulaic *sequence* mainly depends on the overall meaning rather than following to *grammatical* rules. In other words, expression is the target rather than the structure. This notion even lays the basis for functional grammar or functional English.

In the present research context, an example drawn from an Arabic corpus shows that the idiom principle is used in Arabic as well as in English. Following is an example followed by my comments.

- طموحي الأساسي **لن أتراجع عنه**

- * My basic ambition I will not retreat from it (**literal or word-by-word translation**)

- I will not give up pursuing my ultimate ambition (**idiomatic/literary English equivalent**)

First, as word by word translation, the underlined part in the Arabic structure/sentence (طموحي الأساسي) equalizes 'basic ambition', and the bold-written part (لن

(**أترجع عنه**) equalizes 'will not retreat from it'. The subject 'I' is added in the equivalent English sentence, it is not in the Arabic sentence. Second, unlike English, the word *basic* (أساسي) and *ambition* (طموح) in Arabic can collocate with each other. Moreover, the independent clause of *I will not give up pursing it* (لن أتراجع عنه) is an Arabic formulaic sequence that allows some varieties inside it. It is similar when we say in English *go crazy, go bananas, go nuts* (Bybee, 2010).

It is important to note that I chose this particular sentence since it may be utilized in both written and spoken language. In this instance, the author chose to use the ready-made chunk to convey the meaning of a genuine desire to pursue one's goals by applying the idiom principle. The author did not come up with an independent clause like 'I will not stop following', but she relied on prefabricated lexical chunk of 'will not retreat from it'.

Another example from Arabic that was drawn from the same corpus but from a different writer is shown below. Two translations follow the Arabic sentence; one of them is a word-by-word to show non-Arabic speakers the collocated words in Arabic. The second translation is a meaning translation into English:

- منذ دخولي عالم التعليم **لم يخطر ببالي** أن **تسير بي الأيام** بهذه السرعة لتحديد مساري التعليمي

- Since my entry into the world of education, **it did not** (**word-by-word translation**) **occur to me** that days will walk me in this fast pace to determine my educational path

- Since I joined the education world, **it never occurred** (**idiomatic English equivalent)** **to me** that my path would be determined as fast as it did.

Translating this sentence took much time more than I thought. There are two non-fixed formulaic sequences in this sentence. The first one is underlined and bold (**لم يخطر ببالي**), and its idiomatic equivalent in English is '**occur to me**.' I wanted to translate this expression in literal wording to let the reader catch the collocation part in Arabic, but I could not find an equivalent English word for the verb (يخطر), so as an elegant solution I will explain what each word mean in English. The Arabic verb (يخطر), which I translated as (**occur to me**), might mean in other contexts as *to notify*, but in this context it refers to something come to your mind suddenly. This verb describes a very abstract situation; it is something that appears in your mind or your thinking suddenly. Whereas the phrase (ببالي) consists of a preposition, root word, and a suffix. The root word (بال) is a noun. There is no equivalent word in English, but it is close to these three English words: heart, mind, and thought.

The second formulaic sequence is written in bold (تسير بي الأيام), and it means in literal English words, '**days walk me**.' This sequence in Arabic is not fixed, meaning it allows some varieties inside it. I am not pretty sure about what English equivalent that can convey the same meaning; however, *'my path would carry me'* might provide similar meaning.

These two expressions are frequent and idiomatic in Arabic, and both might be used in spoken or written discourse. The point here is that the writer in this sentence prefers the ready-made chunk to convey his message in the sentence.

1.2.3 The cognitive grammar approach to formulaic sequences

According to Langacker (2008), grammar is symbolic in nature since it explains how grammatical structure has meaning in and of itself. According to his definition, "symbolic in nature," a symbol is the combination of a phonological and semantic structure that enables one to elicit the other. Chunk is an example of a simple lexical item that is symbolic since it is the result of the combination of a phonological shape and a meaning." (Langacker, 2008, p.5). Thus, phonological, semantic, and symbolic structures that connect the other two components make up cognitive grammar. Furthermore, four primary cognitive processes for language acquisition are highlighted by Langacker (2008): Association, Automatization, Schematization, and Categorization.

It has been found that language learners and users generally utilize use those words, chunks or sentence structures that already exist in their brains. (Ma & Li, 2015). The authors continued saying that economically, learners need to store/semi-store concepts and experiences in different ways (including graphics) to attain cognition's efficiency. They concluded that FSs relieve cognitive pressure. Humans spend minimum time in processing existing sequences.

Bybee (2008, p. 216) states, "There is now emerging a new theory of language in which grammar is viewed as the cognitive organization of one's experience with language". Tokens of language are represented in the mind at different degrees of abstractness. In line with that, Wray (2002) explicated a complicated and comprehensive model, in her model of "Heteromorphic Distributed Lexicon," she reinforced the idea of storing different types of lexical units at various sections and levels. She emphasizes that her model is very consistent with cognitive grammar, she says: The flexibility of linguistic processing required to describe patterns of real language within and between persons is accommodated by cognitive

grammar. According to Tuggy (personal communication), there are a number of Cognitive Grammar maxims that are in line with the Heteromorphic Distributed Lexicon model. (Wray, 2005, p. 274)

Thus, Langacker, Bybee, and Wray, they all include the principles of cognitive grammar. in their work. Although, Langacker's work stresses the cognitive semantic notions of conceptualization and construal, Wray focuses on formulaic Language, and Bybee's research sheds light on the importance of frequency in the language structure and grammaticalization.

Wray & Perkins (2000) work showing that formulaic sequences have functions in discourse. Wray and Langacker are also on the same page, i.e., the model of Wray of Heteromorphic Distributed Lexicon confirms that a sequence like '*take it slowly*', as Butler (2003) explains this phrase, he says this phrase can be stored in different sections and levels. That is, the formulaic meaning can be stored holistically, as well as the components of this phrase can be stored independently, too.

This paper cannot do justice to cover all principles of cognitive grammar because of the space of this paper, so this section will reveal an example from Arabic from the same corpus. Then I will comment on how cognitive

grammar is compatible with the analysis of this formulaic sequence.

أتذكر أنني في أبوظبي تهت أو **ضلّ بي الطريق** -

- * I remember in Abu Dhabi [I] went astray or the road went (**word by word/literal translation**) astray by me.

- I remember in Abu Dhabi, I went astray, or I got lost.　　(**idiomatic English equivalent**)

As usual, the idiomatic part is written in bold in the Arabic sentence (**ضلّ بي الطريق**). The writer in this sentence uses this fixed sequence in Arabic, and as you can see the word *road* is used; however, because I read the writer's full story, I can tell you that the writer was not on a road. He was with his family, then he lost them, but he used the literal expression of 'the road went astray by me.'

Thus, this is a formulaic metaphorical sequence. Metaphors are crucial to language in cognitive grammar, which states that "conceptual metaphors" are systematic patterns of metaphoric thought that give rise to metaphoric language, which people use in communication." (Gilberts, 2015, P. 168). As a result, this Arabic phrase represents a conceptual metaphor in the speaker's own words and was chosen because to its ability to effectively communicate the writer's idea; in other words, the idiom principle was given preference while choosing this metaphor.

238

2. The Study

2.1. Importance of the study

Sufficient knowledge of FSs is always helpful second language (L2) learners. Appropriate teaching of FSs is likely to increase learners' awareness, enhance their ability to correct usage, subsequently achieving fluency in the target language.

Rafieyan (2018) contended saying that despite FSs significance in language learning, they are not usually taught in a manner that suits the target learners keeping their background and proficiency level in view. Therefore, learners continue to face challenges in learning process.

This study does not only explores the benefits of learning FSs for achievement in a second language, but also draws conclusions based on the comparative study of FSs in the first language (Arabic) and the target language (English). Thus, the research aims at offering some fruitful suggestion towards proper teaching-learning of FSs leading to better learning of English as a second/foreign language (ESL/EFL)

2.2. Method and Procedure

Method of this study is descriptive-explorative using systematic review approach. To be specific, it is qualitative as already mentioned.

Following is the process which involves stages to arrive at required data collection.

Fig.1
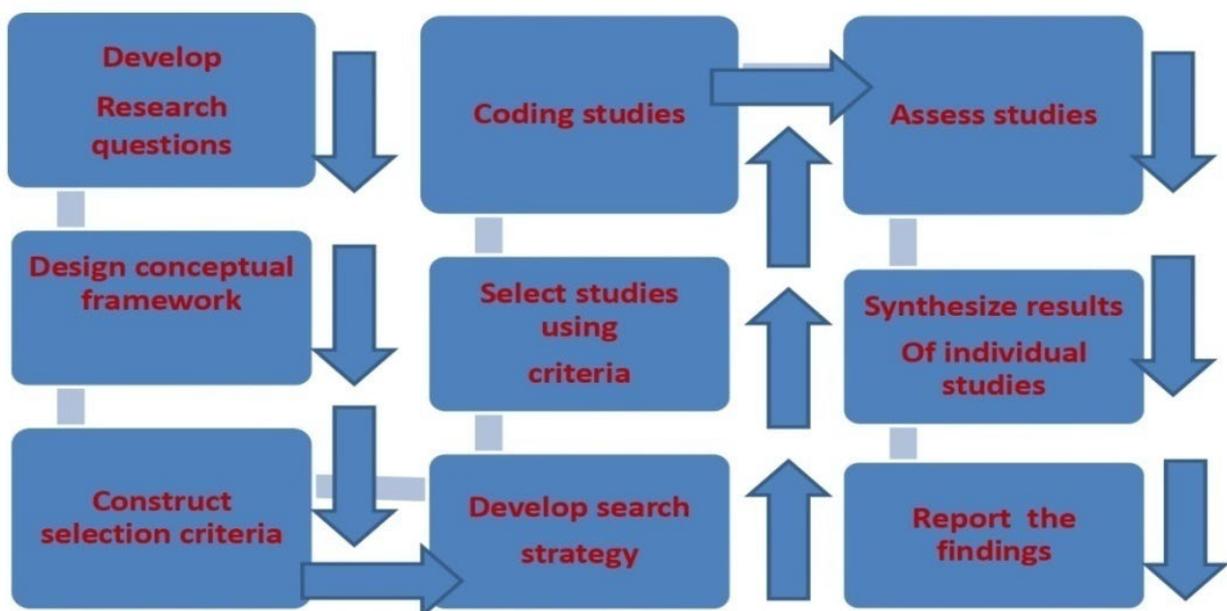
Source: Newman, M., Gough, D. (2020)

2.2.1. Research Objectives

The present investigation was designed with the following goals in mind:

1. To determine the functions of formulaic sequences in second language acquisition of English,

2- To investigate how formulaic sequences are easily learnt,

3- To investigate how the mind stores and retrieves formulaic sequences*.*

2.2.2. Research Questions

The current research aimed to respond to the following queries:

1. How important are formulaic sequences and what part do they play in second language acquisition of English?

2. How are formulaic sequences stored and retrieved in the mind?

3. How might formulaic sequences be learned the most effectively?

2.2.3. Secondary Data Source

The investigator made a general search on websites for the studies related to FSs and related topics to develop an idea**.** As per the need of the study, second language learning context was preferred. To collect the required data, the author did Google search, typing the title of the paper exploring by themes and sub

themes. It was noticed that just a couple of related studies were undertaken in the past, especially in the Saudi Arabian context. The inclusion policy was implemented by considering only peer-reviewed journal articles in English. In addition, entries from only those journals were considered the journal papers that were published within five years (except some very important ones). Other criteria were: only full text available/open access, experimental and systematic reviews. All other types were ignored. In summary, 20 most related studies were chosen to study in details emphasizing the context, type of study, L1 vs L2 learners, and latest studies mainly conducted in recent past. Some old studies were also included due to their crucial importance.

3. Systematic Review

A scholarly publication that summarizes the state of the art on a subject is called a literature review. (Newman and Gough,2020). It comprises pertinent discoveries linked to overall contributions to a certain subject or field of study. (Hard, 2018). Research such as systematic reviews can be improved with the use of appropriate techniques and procedures. Scholars utilize the systematic review approach to address a range of research inquiries. Secondary data can be utilized in conjunction with primary data, the

term "systematic review" refers to a family of research methodologies employed in secondary data collecting and analysis in conjunction with primary data. Gough et al. (2017, p. 4) define a systematic review as "a review of existing research using explicit, accountable, rigorous research methods."

Pieper & Rombey (2022) emphasized the validity, reliability and authenticity of the data search that elucidate the significance and rationale of systematic reviews in social science research. When compared and contrasted with traditional literature reviews, they further argued that the researches' findings' validity, authenticity, and trustworthiness are enhanced by their rigorous processing and transparency. Pieper & Rombey (2022) clarified the relevance and justification of systematic review in social

sciences researches by confirming if data search is comprehensive and the quality of the research is standard. They further asserted on the transparency, and rigorous processing which contribute to the validity, authenticity and reliability of the researches' findings when compared and contrasted with traditional review of literature as a research method.

Since the present study aims to identify existing data related to this topic, the researcher decided to opt for the systematic review because the present study intend to delve deeper into the concept FSs, way of storage and retrieval, and its importance and role in learning process of a language. The identification and selection of the studies is explained through following figure.

Fig.2

Identification of studies via google.com
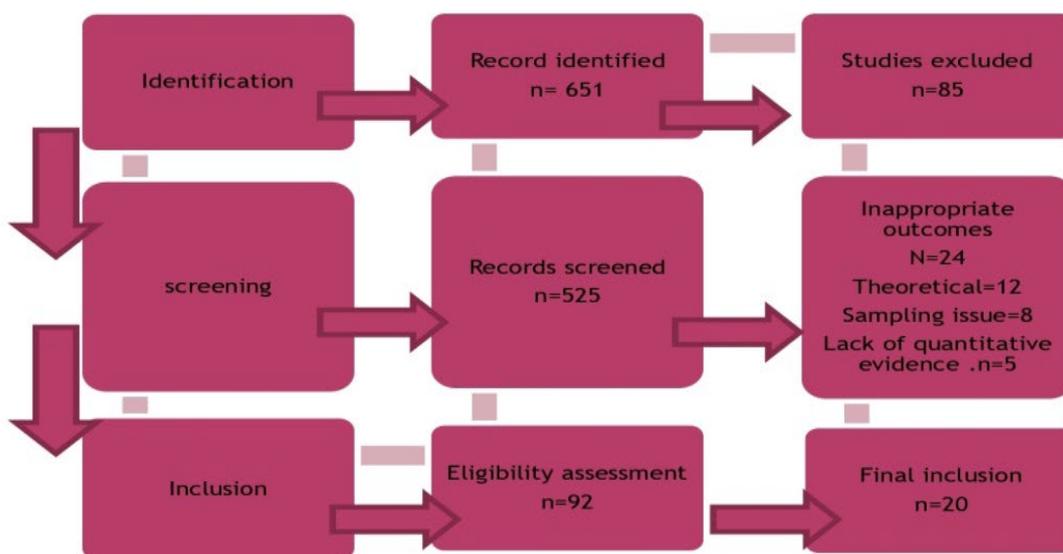
Details description of the studies considered for systematic review follows:

S.N.	Details	Major Findings
1	Liu and Song (2016)	In everyday communication, formulaic sequences or chunks are essential. They facilitate language learning, particularly in terms of writing accuracy and speaking fluency. Students must so understand the applications of FSs.
2	Orlik (2017)	The study covered the many speaking techniques that students use. The study also clarified some important problems with adults learning formulaic sequences and the main difficulties they face.
3	AlHassan (2015)	An explicit teaching approach to FSs can enhance later learning, particularly for the writing of second language learners.
4	Yue Yu(2022)	Fluency-related problems are fixed via formulaic sequences. They use formulaic sequences to support the development of oral fluency in a sustainable way.
5	Kyung Je Jo et al (2019)	The effective use of FSs by instructors is facilitated by their access to some videos that provide FS usage examples.
6	Zinkgraf & Verdú (2021	The growth of FL learners' formulaic ability is positively impacted by FS-focused explicit instruction, as demonstrated by both circumstances.
7	Rafieyan (2018)	Understanding FSs is a good indicator of overall linguistic ability.
8	Jiang & Nekrasova (2007)	Speakers, both native and non-native, responded more swiftly when presented FSs rather than non-formulaic.
9	Lu & Wang (2022)	In comparison to non-chunks, participants in all three groups processed chunks more quickly and with fewer errors.
10	Vu & Peters (2022)	The learners' fluency significantly improved and they used more FSs.
11	François et al (2021)	One important way to anticipate fluency is to incorporate FSs; the most common uses of FSs were for comparison and contrast and clarification.
12	Nergis (2021)	From the pretest to the posttest, both groups improved in speed fluency, but the FS group scored better than the comparison group in reduced speech rate, a measure of global fluency. The effects of the FSs instruction persisted in the posttested data.
13	Alali et al (2012).	Word and idiom learning followed a similar trend as a result of the instruction. It was hypothesized that FSs may be taught using some of the same teaching approaches that we use for individual words.
14	Serrano, Stengers & Housen (2015).	Regarding the quantity and diversity of FSs, even the most skilled non-native (ESL/EFL) students in our sample deviate significantly from the native speaker benchmarks.
15	Stengers et al , (2011).	The higher frequency of morphological-inflectional errors in the spoken Spanish of our participants reduces the overall improvement in oral proficiency that comes from employing formulaic sequences (as judged by our assessors). Benefits of considerable command over FSs in L2 learning has caught increased attention from scholars recently.

16	Qi Xu.(2016)	The pedagogical implications can be drawn from previous research. It is suggested that more emphasis should be put on prefabs in ESL learning setting.
17	Duyen Le-Thi et al (2017)	The results from explicit instruction with context sentences did not differ significantly from those of instruction without context.
18	Wang & Chen (2016)	Researchers have focused more on the mastery of FSs in second language acquisition because these contribute to the learning of ESL/EFL.
19	Phoocharoensil (2014)	Vocabulary is thought to be better learned as a whole rather than as individual words. However, some academics contend that vocabulary is typically learned through component word analysis.
20	Kashiha 2023	Reviewers employ phraseological patterns in peer evaluations and highlight the formulaic terminology specific to each field in order to provide constructive critique to writers and researchers.

4. Research Questions, Results and Discussion

4.1. Research question (RQ) and Results

4.1.1. How important are formulaic sequences and what part do they play in second language acquisition of English?

Researchers have contended that FFs learning is crucial to the L2 learning process. It is in line with the findings of Taguchi's (2008) study, which showed that accuracy did not improve but comprehension did. For L2 learners, FS knowledge is essential since it is used in everyday interactions with other people. Teaching FSs is supposed to increase students' awareness, promote FFs use, and enable the target learners in accurately writing in English, and facilitate them to be fluent speakers. Wang & Chen (2016); Vu & Peters (2022), and Yue Yu (2022) confirmed the relevance and contribution of mastery of FSs. In other words, learners who are good at FSs are likely to learn and use ESL/EFL.

4.1.2. How are formulaic sequences stored and retrieved in the mind?

FSs can be stored and retrieved in a variety of ways. For example, speaking skills may require a different processes and stages than learning writing as a more systematic productive skill, or L2 components like lexicon, semantics, syntax, or morphology may be involved. For instance, it's well known that we have mental images of particular group of words (vocabulary). There's a consensus that some uses of formulaic language may not indicate standard such as 'How are you?' and 'strike the dead'. Rather than requiring the user to build FSs online through word choice and grammatical sequencing as a short

243

term memory, while it has been noted that the brain represents FSs as a long-term memory.

These results typically point to the linguistic relevance of phrasal frequency in language processing which are well connected to the dimensions of one's memory. However, this conclusion does not imply that FSs are treated as unanalyzed or holistic pieces by default. However, there is a difference in storing and retrieving (over all learning) during the process of L1 and L2. Other researchers advocated that *FSs are stored and retrieved in a complete language form (*Ma & Li, 2015).Chen et al (2023) also studied the effect of social or cultural context, and its crucial role in the processing of FSs among non-native (second language) learners.

4.1.3. How might formulaic sequences be learned the most effectively?

When learned correctly, FSs have been seen to aid in the general acquisition of the English language. But frequent reading and listening is one of the best ways to learn predictable sequences. Although doing this takes a lot of effort, different learner groups see rewards right away. As a result, while teaching FSs in the classroom, many considerations should be made. For instance, L1 (Arabic)

may have an impact on learning FSs of L2 (English).

The study's findings of reviews indicated that FSs utilizing a particular technique (such as the 'focus on form' is equally effective in aiding students' learning and retention of the content, and that comprehension of FSs indicates second language competency. It is conceivable that learning FSs with context phrases would be more advantageous than learning them without. Presenting FSs in sentence situations could help students understand the semantic restrictions of them. FSs are not all the same in terms of how fixed they are.

Regarding effective instruction, Zinkgraf &Verdú (2021) advocated FS-focused explicit instruction to foster learning of FSs. AlHassan (2015) also contended an explicit teaching approach to FSs, while Alali et al (2012) supported 'Word and idiom' focused learning. In other words, individual words were targeted. On the other hand, Kyung Je Jo et al (2019) contended that some videos that provide FS usage examples, should be implemented in the classroom while teaching FSs.

4.2. Discussion

The study investigated the possibility that linguistic competency and FS understanding are related. Put differently, learners with greater language competency could be

influenced by their understanding of FSs. In addition, the impact of FSs on language competency can be explained by the fact that most written and spoken discourse consists of FSs (Conklin & Schmitt, 2012).If learners are exposed sufficiently to written and spoken materials in the target language, they will learn more FSs which will ultimately lead to an overall learning of the target language (English). Studies (McCrone, 1999; Rafieyan, 2018) have shown that learning at the beginning and end stages are not the same. To elaborate, the brain can alter its previous usage of a language activity when it becomes accustomed to it (Wray & Perkins, 2000). It could be the result of learning exercises done frequently, which has made storing and retrieving information faster and simpler. Expressions in writing and speaking in different languages are said to have a positive impact on language learning especially learners' writing accuracy and spoken fluency. Pellicer-Sánchez and Siyanova-Chanturia, 2019). Studies have shown that learning at the beginning stage is different from learning at the end stage (McCrone, 1999; Rafieyan, 2018). To elaborate, the brain can alter previously employed methods when it becomes accustomed to a language activity (Wray & Perkins, 2000). The reason for the increase in speed and ease of retrieval and storage could be attributed to the repeated

learning exercises. It is argued that using multiword expressions in writing and speaking might help students become more accurate and fluent speakers. As stated by Siyanova-Chanturia and Pellicer-Sánchez in 2019. FSs are thought to be the basic building blocks of academic writing. In the writing classroom, students should be taught FSs in accordance with effective L2 teaching strategies in order to enhance their performance and proficiency in academic writing situations. (Kristie Sage, 2019).

4.3. Implications

Second language (English) learners face issues in developing proficiency due to many reasons. One of them can be FSs as they are not well aware of. In addition, teachers also find it difficult to teach. It is also noted that FSs in L1 (Arabic language in the present context) can affect bot positively or negatively unless dealt with appropriately. Therefore, the teachers should take care of target language (English). Keeping this in view, it can be recommended that a good bilingual qualified English teacher can yield better results in the given perspective. Knowledge of FFs in both the languages can help an assessor to evaluate L2 learners' second language proficiency. It should also be kept in mind while deciding a strategy that FSs can better be taught and learnt, memorized, retrieved as a whole. Besides, functional role of a language

is more preferred that the rules and regulations.

Conclusion

This systematic review's main objectives are to investigate the role that FSs play in learning, the mechanisms by which the human mind stores and retrieves FSs, and the ways in which instruction can support FSs learning. This systematic review is qualitative in nature. For this review paper, a total of twenty related studies were thoroughly examined. Three research questions were developed, and in line with those questions, data were filtered and examined. It was discovered that predictable sequences have a significant role play. To put otherwise, a solid indicator of language competency is the ability to recognize formulaic patterns. This study has focused mostly on the issue of storing and retrieving FSs. To achieve this, the study first gave an explanation of how FSs are

explained by cognitive and functional grammars, as well as the theoretical underpinnings of these frameworks. Moreover, how the corpus linguistic methodology illustrates the frequency of FSs in spoken and written discourse. Secondly, this study looked for psycholinguistic and discourse analysis studies to support the concepts in the functional and cognitive grammar frameworks.

Suggestions for Future Research

A piece of research answers some specific questions, while many other questions are taken up by future researchers. Follow up studies may be related to Types of FSs, nature of difficulties in learning FSs, strategies for teaching FSs, teachers' preparedness, etc. Experimental studies on larger samples may contribute more. Comparative studies of Arabic-English or Chinese-English may also be undertaken to delve deeper.

References

Alali F A. and Norbert, S. (2012).Teaching Formulaic Sequences: The Same as or Different From Teaching Single Words*?. TESOL Journal*,*3*(2) p153-180

AlHassan, L., & Wood, D.A. (2015). The effectiveness of focused instruction of formulaic sequences in augmenting L2 learners' academic writing skills: A quantitative research study. *Journal of English for Academic Purposes, 17*, 51-62. https://doi.org/10.1016/j.jeap.2015.02.001

Assassi, T., &Merghmi, K. (2023). Formulaic Sequences and Meta-Discourse Markers in Applied Linguistics Research Papers. A

cross-linguistic corpus-based analysis of native and non-native authors' published articles. *Academicus International Scientific Journal*, *14*(27), 154–175.

Beckner, C., Blythe, R., Bybee, J., Christiansen, M.H., Croft, W., Ellis, N.C., Holland, J., Ke, J., Larsen-Freeman, D., & Schoenemann, T. (2009). Language is a complex adaptive system: Position paper. *Language Learning, 59*(Suppl.1), 1–27. https://doi.org/10.1111/j.1467-9922.2009.00533.x

Biber, D., Conrad, S.& Reppen, R. (1998). *Corpus linguistics: Investigating*

language structure and use. Cambridge University Press.

Biber, D., Conrad, S., & Cortes, V. (2004). If You Look At …: Lexical bundles in university teaching and textbooks. Applied Linguistics, 25(3), 371–405. https://doi.org/10.1093/applin/25.3.371

Boers, F.& Lindstromberg, S. (2012). Experimental and Intervention Studies on Formulaic Sequences in a Second Language. *Annual Review of Applied Linguistics, 32*, 83-110. doi:10.1017/S0267190512000050

Butler, C. S. (2003). Multi-word sequences and their relevance for recent models of functional grammar. *Functions of Language*, *10*(2), 179-208.

Bybee, J. (2003). Cognitive processes in grammaticalization. *The new psychology of Language: Cognitive and functional approaches to language structure*, *2*, 145-167.

Bybee, J. L. (2006). From usage to grammar: The mind's response to repetition, *Language, 82*(4), 711-733.

Bybee, J. (2008). *Usage-based grammar and second language acquisition*. na.

Bybee, J., & Cacoullos, R. T. (2009). The role of prefabs in grammaticization: how the particular and the general interact. *Distribution and Historical Change*, 187-217.

Bybee, J. L. (2010). *Language, usage and cognition*. Cambridge: Cambridge University Press.

Chomsky, N. (2004). The generative enterprise revisited: Discussions with Riny Huybregts, Henk van Riemsdijk, Naoki Fukui and Mihoko Zushi. Mouton de Gruyter. https://doi.org/10.1515/9783110902440

Conklin, K., & Schmitt, N. (2008). Formulaic sequences: Are they processed more quickly than nonformulaic Language by native and non-native speakers?. *Applied linguistics*, *29*(1), 72-89.

Diessel, H. (2013). Construction grammar and first language acquisition. *The Oxford handbook of construction grammar*, 347-364.

Le-Thi, D., Rodgers, M. P., & Pellicer-Sánchez, A. (2018). Teaching Formulaic Sequences in an English- Language Class: The Effects of Explicit Instruction Versus Course book Instruction. *TESL Canada Journal*, *34*(3), 111–139. https://doi.org/10.18806/tesl.v34i3.1276

Du Bois, J. W. (1987). The Discourse Basis of Ergativity. *Language*, 805-855.

Duy Van Vu, Elke Peters. (2022). The Role of Formulaic Sequences in L2 Speaking from: The Routledge Handbook of Second Language Acquisition and Speaking Routledge Accessed on: 27 Oct 2023 https://www.routledgehandbooks.com/doi/10.4324/9781003022497-25

Ellis, N. C., Simpson-Vlach, R. I. T. A., & Maynard, C. (2008). Formulaic Language in native and second language speakers: Psycholinguistics, corpus linguistics, and TESOL. *TESOL Quarterly*, *42*(3), 375-396.

Ellis, N. C., & Ferreira–Junior, F. (2009). Construction learning as a function of frequency, frequency distribution, and function. *The Modern Language Journal*, *93*(3), 370-385.

Erman, B., & Warren, B. (2000). The idiom principle and the open choice principle. *Text-Interdisciplinary Journal for the Study of Discourse*, *20*(1), 29-62.

François, J. & Albakry, M. (2021). Effect of formulaic sequences on fluency of English learners in standardized speaking tests. *Language Learning & Technology, 25*(2), 26–41. http://hdl.handle.net/10125/73429

Gheitasi, P& Enever, J. (2022). Formulaic time buyers for young foreign language. *Language Teaching for Young Learners, 4(1)*. https://doi.org/10.1075/ltyl.21006.ghe

Gibbs, R. W. (2015). *Handbook of cognitive linguistics* (Handbook of linguistics and communication science, volume 39). Berlin: De Gruyter Mouton.

247

Givón, T. (1998). The functional approach to grammar. *The new psychology of Language: Cognitive and functional approaches to language structure*, *1*, 41-66.

Gough, D., Kiwan, D., Sutcliffe, K., Simpson, D. & Houghton, N. (2003). *A systematic map and synthesis review of the effectiveness of personal development planning for improving student learning.* In: Research Evidence in Education Library. London: EPPI-Centre, Social Science Research Unit, Institute of Education, University of London.

Hart, C. (2018). *Doing a literature review: releasing the research imagination*. London. SAGE

Hopper, P. (1987, September). Emergent grammar. In *Annual Meeting of the Berkeley Linguistics Society* (Vol. 13, pp. 139-157).

Jiang, N. A. N., & Nekrasova, T. M. (2007). The processing of formulaic sequences by second language speakers. *The Modern Language Journal*, *91*(3), 433-445.

Kashiha, H. (2023). Beyond words in evaluation: Formulaic language in critical reviews of research articles across disciplines. *Russian Journal Of Linguistics, 27*(2), 251-275. doi: 10.22363/2687-0088-34320

Kyung Je Jo, Hyeonggeun Yun, and Juho Kim. (2019). Supporting Instruction of Formulaic Sequences Using Videos at Scale. In Proceedings of the Sixth (2019) ACM Conference on Learning @ Scale (L@S '19). Association for Computing Machinery, New York, NY, USA, Article 57, 1–4. https://doi.org/10.1145/3330430.3333671

Kuiper, K. (2004). Formulaic performance in conventionalised varieties of speech. *Formulaic sequences: Acquisition, processing and use*, 37-54.

Langacker, R. W. (2008). *Cognitive grammar: A basic introduction*. Oxford University Press.

Le-Thi, D., Rodgers, M. P., & Pellicer-Sánchez, A. (2018). Teaching Formulaic Sequences in an English- Language Class: The Effects of Explicit Instruction Versus Course book Instruction. *TESL Canada Journal*, *34*(3), 111–139. https://doi.org/10.18806/tesl.v34i3.1276

Lu, X. & Wang, J. (2022). What does the processing of chunks by learners of Chinese tell us? An acceptability judgment investigation. *International Review of Applied Linguistics in Language Teaching*. https://doi.org/10.1515/iral-2022-0005

LIU Wei, SONG Yan. On the Importance of Formulaic Sequences in EFL Teaching of Writing, US-China Foreign Language, October 2016, Vol. 14, No. 10, 700-705 doi:10.17265/1539-8080/2016.10.004

MacKenzie, I. (2000). Improvisation, Creativity, and Formulaic Language. *The Journal of aesthetics and art criticism*, *58*(2), 173-179

Ma, L.H. & Li, Y. (2015). On the Cognitive Characteristics of Language Chunks. 10.2991/ssemse-15.2015.48.

McGuire, M., & Larson-Hall, J. (2017). Teaching formulaic sequences in the classroom: Effects on spoken fluency. *TESL Canada Journal, 34*(3), 1-25

Nergis, A. (2021). Can explicit instruction of formulaic sequences enhance L2 oral fluency? *Lingua*, 255, 1-20. https://doi.org/10.1016/j.lingua.2021.103072

Newman, M., Gough, D. (2020). Systematic Reviews in Educational Research: Methodology, Perspectives and Application. In: Zawacki-Richter, O., Kerres, M., Bedenlier, S., Bond, M., Buntins, K. (eds) Systematic Reviews in Educational Research. Springer VS, Wiesbaden. https://doi.org/10.1007/978-3-658-27602-7_1

Orlik, M(2017).Formulaic Sequences in First Language Acquisition and Foreign Language Learning, *New Horizons in*

*English Studies, Issue No: 1,*17-24. http://newhorizons.umcs.pl/

Özbay, A.Ş. & Öztürk, H. (2021). A learner corpus investigation of formulaic sequence development in EFL learners with a focus on native and non-native corpora. *Journal of Narrative and Language Studies, 9*(18), 412-437.

Pawley, A., &Syder, F. H. (1983). Two puzzles for linguistic theory: Native like selection and native like fluency. *Language and communication*, *191*, 225.

Pieper, D. & Rombey, T. (2022). Where to prospectively register a systematic review. *Systematic Reviews, 11(8).* https://doi.org/10.1186/s13643-021-01877-1

Phoocharoensil, S. (2014). Formulaic Sequences in Second Language Acquisition. *LEARN Journal: Language Education and Acquisition Research Network*, *7*(1), 68–75. Retrieved from https://so04.tci-thaijo.org/index.php/LEARN/article/view/102708

Qi Xu.(2016). Formulaic Sequences and the Implications for Second Language Learning, *English Language Teaching, 9*(8). doi: 10.5539/elt.v9n8p39

Rafieyan, V. (2018). Role of knowledge of formulaic sequences in language proficiency: significance and ideal method of instruction. *Asian. J. Second. Foreign. Lang. Educ. 3*, 9. https://doi.org/10.1186/s40862-018-0050-6

Read, J., & Nation, P. (2004). Measurement of formulaic sequences. *Formulaic sequences: Acquisition, processing and use*, 23-35.

Scheibman, J. (2002). *Point of view and grammar: Structural patterns of subjectivity in American English conversation* (Vol. 11). John Benjamins Publishing.

Schmitt, N., & Carter, R. (2004). Formulaic sequences in action. *Formulaic sequences*, 1-22.

Sinclair, J. M. (1987). Collocation: A progress report. In R. Steele & T. Threadgold (Eds.),

Language topics: Essays in honor of Michael Halliday (pp. 319–332). Amsterdam: John Benjamins.

Sinclair, J. (1991). *Corpus, concordance, collocation*. Oxford: Oxford University Press.

Serrano, R., Stengers, H., & Housen, A. (2015). Acquisition of formulaic sequences in intensive and regular EFL programmes. *Language Teaching Research*, *19*(1), 89-106. https://doi.org/10.1177/1362168814541748

Stengers, Helene, Boers, Frank, Housen, Alex and Eyckmans, June. "Formulaic sequences and L2 oral proficiency: Does the type of target language influence the association?" *International Review of Applied Linguistics in Language Teaching*, *49*(4), 2011, pp. 321-343. https://doi.org/10.1515/iral.2011.017

Siyanova-Chanturia, A., & Pellicer-Sánchez, A. (2019). Formulaic language: Setting the scene. In A. Siyanova-Chanturia & A. Pellicer-Sánchez (Eds.), *Understanding formulaic language: A second language acquisition perspective* (pp. 1-15). London/New York: Routledge.

Taguchi N (2008) Pragmatic comprehension in Japanese as a foreign language. *Modern Language Journal ,92*, 558–76

Thompson, S. A. (2002). "Object complements" and conversation: Towards a realistic account. *Studies in Language*, *26*(1), 125-163.

Traxler, M. J. (2011). *Introduction to psycholinguistics: Understanding language science*. John Wiley & Sons.

Vildósola Campos, M. S., Sanhueza Campos, C. H. & Sáez Carrillo, K. L. (2021). EFL Learners' Formulaic Language Use in Writing: an Action Research Account. Logos. *Revista de Lingüística, Filosofía y Literatura, 31*(2), 301-316. doi.org/10.15443/RL3118

Vu, D. V. & Peters, E. (2022). The role of formulaic sequences in L2 speaking. In Derwing, T., Munro, M., & Thomson, R. (Eds.), *The Routledge*

handbook of second language acquisition and speaking. Routledge

Wang, L., Chen, C. (2016). Features of Formulaic Sequences Used by Chinese EFL Learners in Performing a Story Retelling Assessment Task. In: Yu, G., Jin, Y. (eds) Assessing Chinese Learners of English. Palgrave Macmillan, London. https://doi.org/10.1057/9781137449788_6

Wong-Fillmore, L. (1976). The second time around: Cognitive and social strategies in second language acquisition. PhD thesis, Stanford University

Wood, D. (2010). Formulaic language and second language speech fluency: Background, evidence, and classroom applications. Continuum.

Wray, A. (1999). Formulaic Language in learners and native speakers. *Language teaching, 32(04)*, 213-231.

Wray, A. (2000). Formulaic sequences in second language teaching: Principle and practice. *Applied linguistics, 21*(4), 463-489.

Wray, A., & Perkins, M. R. (2000). The functions of formulaic Language: An integrated model. *Language & Communication*, *20*(1), 1-28.

Wray, A. (2005). *Formulaic Language and the lexicon*. Cambridge University Press.

Wray, A. (2008). *Formulaic Language: Pushing the boundaries*. Oxford University Press.

Yilmaz, N., & Koban Koc, D. (2020). Developing pragmatic comprehension and production: Corpus-based teaching of formulaic sequences in an EFL setting. *Journal of Language and Linguistic Studies, 16*(1), 474-488. Doi: 10.17263/jlls.712880

Yu Y (2022). The role of psycholinguistics for Language learning in teaching based on formulaic sequence use and oral fluency. *Front. Psychol. 13*:1012225. doi: 10.3389/fpsyg.2022.1012225

Zheng H, Hu B and Xu J (2022) The Development of Formulaic Knowledge in Super-Advanced Chinese Language Learners: Evidence From Processing Accuracy, Speed, and Strategies. Front. Psychol. 13:796784. doi: 10.3389/fpsyg.2022.796784

Zinkgraf, M., & Verdú, M. A. (2021). Dictogloss steals the show? Productive use of formulaic sequences by advanced learners. *Lexis. Journal in English Lexicology*, *18*, Article 18. https://doi.org/10.4000/lexis.6079

Amalgamating Disparate Experiences

Imed Nsiri

Department of Arabic & Translation Studies, American University of Sharjah

Abstract:

The present study explores the attempts of the ultimate modernist T.S. Eliot side by side the efforts of the Syrian poet Adūnīs in their poetic challenges to amalgamate disparate historical, cultural, and personal experiences within their literary works. Eliot's notorious respect for and his crucial influence in reviving interest in the Metaphysical poets, also his innovative poetic techniques that aimed to reconstruct a fragmented modern reality, are addressed via an extrinsic approach and comparative analyses. Likewise, Adūnīs's use of collage and bricolage are investigated, parallels with Eliot's methodology drawn and the role of such techniques in bridging cultural and temporal divides underlined. Furthermore, the mutual modernist impulse of Eliot and Adūnīs to navigate and articulate the complexities of the modern condition despite their differing cultural backgrounds, are underscored. By opening new windows to the alluring ways which empower modernist poetry to rise above geographical boundaries, and by offering new insights into the universal aspects of modernist expression and the intercultural dialogue it fosters, this paper contributes to the field of comparative literature and its trans-national trans-cultural approaches in modernist poetry.

Keywords: *T.S. Eliot. Adūnīs. Modern Poetic Art. Collage and Bricolage. Amalgamation of experiences.*

Short Bio:

Imed Nsiri holds a Double major PhD in Arabic and Comparative Literature from Indiana University, USA. He is an associate professor at the American university of Sharjah, UAE. His research interests include Arabic studies, especially modern Arabic poetry and music, comparative literature of the modernists as well as interest in translation. He published two books and several articles. His most recent books *Arabic Heritage in the Post-Abbasid Period (2019)*; his most recent article is "The Concept of Bricolage in The Waste Land" Cairo University (in press) and his recent book review is [Review of the book *The Music Heritage of Al-Andalus* by D. Reynolds]. Journal of Arabic Literature 53(3-4), 405-408.

Amalgamating Disparate Experiences

Imed Nsiri

Department of Arabic & Translation Studies, American University of Sharjah

When a poet's mind is perfectly equipped for its work, it is constantly amalgamating disparate experiences.

T. S. ELIOT, 'THE METAPHYSICAL POETS'[1]

غنى, كما غنى أصدقاؤه الصعاليك بين مكة و دمشق

أدونيس, مفرد بصيغة الجمع

He sang, as his friends the bragrands did between Mekka and Damascus.

Adūnīs, 'Singular in the Form of Plural'[2]

Introduction

The similarities concealed in what seems the diversity of thoughts and contradictory perspectives, whether conceptual or pragmatic, often strike as more numerous than the speculative differences. An instance of such is to be seen in works of T.S. Eliot and Adūnīs which is the focused research question in this study.

The investigation of the concept of focal points and the proposed search beyond the orbit of visible diversities, require a comparative methodology. The research question is thus, tackled via an extrinsic approach and comparative analyses which have allowed and enabled the author to see beyond and above the speculated splits and differences in the poetry of American-British T.S. Eliot and Syrian-Lebanese Adūnīs, and to elucidate the revolutionary novelty and the attempts of the modernist T.S. Eliot side by side the efforts of his Arab counterpart Adūnīs in their poetic challenges to amalgamate disparate historical, cultural, and personal experiences as revealed within their literary products and adopted devices and techniques.

The strategy executed is inspection-evaluation by the virtue of which Eliot and Adūnīs' interpretations, and the literary devices and expressive aesthetic of their poetry vis a vis comparable concepts and issues are looked into and parallels between

---

[1] Eliot, T.S. *Selected Prose*, 117.

[2] Adūnīs, (1999), *A Time Between Ashes and Roses*, Syracuse University Press 2004.

the standpoints of the two poets drawn. This aspect of treating the amalgamation of disparate experiences as shown with Eliot and Adunis in this paper has not been studied. The

The objective of this research article is to exhibit via determinative comparison and in the light of its findings, how Eliot and Adūnīs' trans-national trans-cultural approaches are crucial indications that despite their reputed fundamental rift ideologically and technically, they are on the same page, especially as regards to their interpretation of and reflection on the concept and question of tradition and modernity and its implication and presentation in their writings where the union of thought and feeling and messages transmitted are active components.

Eliot and Amalgamating Disparate Experiences

Eliot never ceased to reveal his fascination with the metaphysical poets, as seen in his statement above. In fact, he contributed massively to their regeneration and the revival of their popularity in the twentieth century. Eliot when a debut author and later in his life was greatly influenced and inspired by Jules Laforgue (1860-1887), whom he categorized as nearer to the school of

Donne, and respected as the first to teach him how to speak, and to teach him the poetic possibilities of his own idiom of speech.[1] This inspiration and respect later served as the foundation of Eliot's high regards for metaphysical poets paving the way for his passing into their orbit.

Eliot's admiration for the metaphysical poets was especially derived from their initiation and capability to amalgamate disparate experiences.[2] An example of this could be seen in the difference between the poet and the ordinary man, both capable of falling in love or reading Spinoza, the experiences which are not correlated to each other, neither are they associated with the noise of the typewriter or the smell of cooking.[3] The poet thus, so to speak, constantly engages himself in connecting experiences to create a new world of his.

This perception may well lead to the assumption that all and everything is permissible to be executed in the creation of a work of art. A perspective as such will no doubt, present the artist as a literary recycler who makes use of all accessible to him in his artistic creations. In this relation Adūnīs is a good example as he is known for his love of collage which actually helped him design many of his own book covers. This evokes the

---

[1] Eliot, T.S. Selected Prose, 117-119.
[2] Ibid, 119.

[3] Ibid., 117.

notion of bricolage[1] developed by Lévi-Strauss in *The Savage Mind.*

Basing mythical thought upon observation of the sensible world in sensible terms in opposition to the scientific thought, Lévi-Strauss in his *The Savage Mind* draws an analogy to bricolage to elaborate on his definition of mythical thought, and refers to mythological thought somewhat as an intellectual bricolage.[2] In the same respect, Gérard Genette (1030-2018) emphasises on the rule of bricolage as to always make use of what is available. [3] He extends and justifies his standpoint about literary criticism and furthermore, underscores that bricolage as a way of thinking is not necessarily the characteristic of primitive civilizations and that there is an intellectual aspect to it as well, criticism for instance, which connects it to the more developed cultures where from Lévi-Strauss's definition of bricolage is rooted.[4]

A comparison between all said on the one hand, and on the other what Eliot and Adūnīs see as the scheme and mechanism of an artist and his or her creativity process in the creation of an artwork, indicate that the critic is not the only bricoleur and that the writer is

the other one involved here. In other words, if myths have no authors, then the writers and critics are neither the originator nor the authority behind their writings, (Jaques Dorrida, 2004) [5], and mixing writings is the extent of their creativity potential (Roland Barthes, 1980)[6]. Derrida, goes even further and refers to every discourse as bricolage.[7]

The same idea is detailed via a scientific analogy for artistic creativity by Eliot in his 'Tradition and the Individual Talent'.

I therefore invite you to consider, as a suggestive analogy, the action which takes place when a bit of finely filiated platinum is introduced into a chamber containing oxygen and sulphur dioxide... When the two gases previously mentioned are mixed in the presence of the filament of platinum, they form sulphurous acid. This combination takes place only if the platinum is present. . .. The mind of the poet is the shred of platinum.[8]

Eliot's idea of 'amalgamating disparate experiences' falls within the definition of artistic creation as the 'collage and bricolage'.

---

[1] See Imed Nsiri. A Portrait of the Artist as a Bricoleur: Tradition and the Individual Talent. VDM Verlag Dr. Muller, 2011. This paper makes use of the same argument but in a comparative context.

[2] Lévi-Strauss in The Savage Mind

[3] Genette, Gérard. "Structuralisme et Critique littéraire," 37.

[4] Ibid.

[5] Derrida, Jacques. "Structure, Sign, and Play in the Discourse of the Human Sciences," 389.

[6] Barthes, Roland. "The Death of the Author," 224.

[7] Derrida, Jacques. "Structure, Sign, and Play in the Discourse of the Human Sciences," 388.

[8] Eliot, T.S. "Tradition and the Individual Talent." Selected Prose, 26.

The concept of 'historical sense' is one example of amalgamation of disparate experiences that connects the European modernism of which Eliot is a reprehensive, to the Arab modernism that Adūnīs exhibits in his works.

Historical sense as a mental procedure by which the past is interpreted for the sake of understanding the present and anticipating the future, is a focal point in Eliot as well as in Adūnīs. Eliot's concern with the philosophy of time is evidenced from his earliest poetry. His concept of time encompasses two streams which exist simultaneously, and which intersect at significant moments. These are time temporal, in which man must live his life in the changing phenomenal world, and the timeless, noumenal world which he encounters in these significant moments.[1]

In Eliot's eyes historical sense vividly enables the poets and artists to have the awareness of not only the pastness of the past, but its presence in the present. Eliot believes that in order to know the past, one must be in the present, and that the present is an awareness of the past in a way which the past's awareness of itself cannot show. This indicates that the present is a necessary

vantage point for viewing the past as it truly is.

The historical sense embraces furthermore, a knowledge of what is outside history since holding the timeless and the temporal in one vision allows seeing beyond time, notes Anthony David Moody (b. 1932),[2] who is of the opinion that for Eliot the wisdom drawn from the study of history is the fact that history is futile and meaningless, and that the purpose of being conscious of the past is a way of avoiding to repeat it in future.[3]

If the past is meaningless and futile, as Professor Moody speculates to be the case in Eliot's way of thinking, then how to learn from it and why, and how to avoid repeating it. Eliot's emphasis on the cruciality of the poet's consciousness of the past and the constant challenge of the poet to develop and procure this consciousness throughout his career,[4] is a vivid evidence convincing enough to establish that T.S. Eliot contrary to the speculations of Moody, did in fact, believe in the meaningfulness of history, especially as regards the notion of the timeless and the temporal.

> *The poet must develop or procure the consciousness of the past and that he should continue to develop his consciousness throughout his career*[5].

---

[1] Eliot, T.S. "Tradition and the Individual Talent." *Selected Prose*, 23.
[2] Moody, A. D. *Thomas Stearns Eliot, Poet*, 71.
[3] Ibid., 72

[4] Eliot, T.S. "Tradition and the Individual Talent." *Selected Prose*, 25.
[5] Eliot, T.S., (1920), *The Sacred Wood*, 'Concept of Tradition,' Methuen.

Eliot's belief in the meaningfulness of history is the cornerstone of his concept of tradition, and indeed his philosophy of life. The term 'tradition' for Eliot, is imbued with a special and complex character. It represents a 'simultaneous order,' by which Eliot means a historical timelessness, a fusion of past and present and, at the same time, a sense of present temporality. As a matter of fact, what generates Eliot's whole argument of the historical sense and the need for tradition is his believing in the unity of time and the meaningfulness of history without which none of those issues would be significant in his philosophy of life.

Eliot's arguments stand upon his holistic view of time which enables him to see the timeless and the temporal not separately rather, to juxtapose and treat them as a whole in one entity. Holding past and present in one single grasp and establishing a continuous parallel between past and present experiences, makes the distinction between the accidental and the universal, as well as realising the significance of the chaos and anarchy of one's own time, possible for him. The holistic view in general secures the knowledge that precedes action, and the knowledge and consciousness of the past helps deciding what action should be taken. In

Eliot's eyes one is not likely to know what is to be done unless one lives in what is not merely the present, but the present moment of the past, unless one is conscious, not of what is dead, but of what is already living.[1]

In the same context Eliot affirms that, what is already living can be Man's predicament and its real or fake webs. The fear of facing the unknown, or the fear of the past and rebirth in the opening scene of 'The Waste Land' is the display of this very idea of Eliot, and so is the fear of the present which makes Marie helplessly hold fast allegedly, to her past. The failure of Tristan and Isolde, t**he failed love of the Hyacinth Girl and Boy, and the** misfortunes of Stetson dramatised **in 'The Waste Land'** are also perhaps just to see the real significance of the past and to react meaningfully to the message sent out by, for instance, the vegetation ceremonies, instead of following their rituals superficially. Alternatively, these can all simply be the reflection of the author's fear and anxiety for the dusk of his creativity and aptitude.

The consciousness of history, not as 'the withered stumps of time' (Eliot, 'The Waste Land,' 104), but as 'the text of a heritage which is more or less coherent or ruined (Derrida, 2004)[2], helps the artist rework and adapt tradition. For instance, the notion of

---

[1] Eliot, T.S. "Tradition and the Individual Talent." *Selected Prose*, 30.

[2] Derrida, Jacques. "Structure, Sign, and Play in the Discourse of the Human Sciences," 388.

isolation, blindness and lack of communication and understanding in 'A Game of Chess,' where both the man and the woman feel lonely despite being together also exists in the lamentation of the Rhine and Thames maidens, and Lil and Ophelia, as well as in the passage about the typist and the clerk and the Queen and Leicester. This notion could also be perceived in the sinning of St. Augustine and the rebellious unbelievers to whom God sent Ezekiel, and in the suffering of Christ and of Philomel.

Such notion of history however, is also present in the existence of the intense love of the hyacinth couple and of Tristan and Isolde. This can be an indication of the existence of hope and a way out of the predicament especially when asserted as *"O Lord thou pluckest me out,"* by St. Augustine's in verse 309 of 'The Waste Land.' This hope can be sensed through the mission of Ezekiel and his preaching of the coming of the Messiah and through the presence of Christ as a savior, also through the transformation of the king alluded to in *The Tempest* as well as that of Phlebas. Hope being a positive emotion is kept alive also through the allusion made to the salvation of Arnault Daniel:

> *Poi s'ascose nel foco che gli affina,*
> *Then he dived into the fire that purifies them*[1]

History not only furnishes the artist with a viewpoint as regard the significance of the past and its surrounding issues and its relation to the present, the predictability and probability of the comparison and contrast he can make, and the materials he can use, but also informs him about his own art as where to start and what to do. In a way as Barth notices, the forms and modes of art truly live in human history, since artistic conventions are liable to be retired, subverted, transcended, transformed, or even deployed against themselves to generate new and lively work.[2]

In actual fact, there is nothing natural about language or art since both are conventional. A good command of those conventions needs, as Eliot famously proclaims, "great labour" to learn the culture and the tradition that developed them. For Eliot that culture and tradition happens to be a European one**.** Eliot's argument in 'Tradition and the Individual Talent' in essence is that great artists are indispensable and that poetry has to be written with a historical sense which, different from mere nostalgia, has to be inherited by great labour, an endeavor that involves a perception, not only of the pastness of the past, but of its presence. This is the contribution that Eliot's historical sense and

---

[1] The Waste Land, v 428

[2] Barth, John. The Literature of Exhaustion and the Literature of Replenishment, 37-38.

his conception of tradition and preconceived notions makes to the art and artist.[1]

Eliot, Adūnīs and Amalgamating Disparate Experiences

Notably, Adūnīs too, takes up the study of history as a central theme in his poetry and criticism. In 'alwaqt' /time, being the first poem in his *Kitāb al-Ḥiṣār /The Book of Blockade*, Adūnīs juxtaposes the past and the present, in his search for signs to understand the blockade.

مزق التاريخ في حنجرتي

وعلى وجهي أمارت الضحية

ما أمر اللغة الآن وما أضيق الأبجدية

The rent of history in my throat

And on my face signs of the victim

How bitter is the language now and

how narrow is the alphabet [2]

At the core of modernism and its 'Make It New' motto, which was initiated by Ezra Pound (d. 1972) compelling the writer to create out of the material of art work that is distinctively innovative, one of the paradoxes is that language, or 'the shabby equipment, as referred to by Eliot in his 'Four Quartets',[3] is the actual means for creation. In this context, Eliot's perceiving the artistic creation as not connecting with the invention

of discourse, but rather as the reworking of tradition, the self, amalgamating disparate experience, fusing and transforming them, makes perfect sense.

> *The poet's mind is in fact a receptacle for seizing and storing up numberless feelings, phrases, images, which remain there until all the particles which can unite to form a new compound are present together.* [4]

Thus, the significance of the task of the writer is not in his trying to create something from nowhere rather, in his combining heterogeneous materials in order to craft new things. Then, as pointed out by Ezra Pound, alias il miglior fabbro/the better craftsman, if one compare several representative passages of the greatest poetry one can see how great the variety of combination types is.[5]

This combination, ad infinitum, is what that explains the literature of replenishment rather than the literature of exhaustion, the title used by John Barth for his essay.[6] The idea that writing is to combine heterogeneous materials, reminds of Roland Barthes's affirmation that a text is indeed, a

---

[1] Eliot, T.S., (1920), "Tradition and the Individual Talent' in The Sacred Wood, Methuen, SE 14.

[2] Adūnīs, Ali Ahmed Said. Al-Aʿmāl al-Shiʿriyyah, vol. 2, 317.

[3] Eliot, T.S. The Complete Poems and Plays: 1909-1950, 128.

[4] Eliot, T.S. "Tradition and the Individual Talent." Selected Prose, 27

[5] Ibid.

[6] The Literature of Exhaustion is a 1967 essay by the American novelist John Barth sometimes considered to be the manifesto of postmodernism.

multidimensional space in which a variety of writings, none of them original, blend and clash, and that the text is a tissue of quotations drawn from the innumerable centres of culture.[1]

The poet's dilemma here is to see what can be done in such situation. He most certainly needs to be aware of the historical stance of himself and his time, also to possess the historical sense to be able to attain such combinations. However, as Eliot notes, until and unless he lives in what is not merely the present but the present moment of the past, he is not likely to know what is to be done.[2]

It is not difficult to consider the historical sense as being related only to the notion of tradition. However, an important component of the historical sense is connected with the way Eliot sees the manifestation of individual talent. The whole argument of tradition as the 'continuity' and 'change,' seen in the first chapter of this dissertation, focuses on novelty, which Eliot defends in favour of the individual talent. In Eliot's belief the historical sense will prevail as nearly indispensable to anyone who would continue to be a poet beyond his twenty-fifth year, [3] since it is what renders a writer most acutely conscious of his place in time, and of

his own contemporaneity, and of his working around the missing pieces.[4]

The historical sense is what empowers the talent to deal with the fragments of history, fuse such heterogeneous material and transform it into "something better, or at least something different." [5] As per the discussions here, it is helpful to pay attention to the defining aspects of the individual talent and how they manifested themselves in 'The Waste Land'. Here, the diversity of the material and the sources, be they emotional or intellectual, are to be taken into consideration rather than the segments of the poem and what they mean to a particular reader. As detailed in my other study on Eliot [6], he does not deny the existence and the importance of emotions and feelings in poetry.

An important meaning of 'The Waste Land' may be said to be the repressed side of the poem, in other words, the tension between the desire of the poet to reveal and conceal the ghosts, and the demons that haunt him and trigger his whole task of writing. In fact, a writer unconsciously may well exhibit signs of his repressed memories, fears or experiences, such as the anxiety of writing for interested audiences and the

---

[1] Ibid., 224
[2] Ibid., 30
[3] Ibid., 23
[4] Ibid.
[5] Eliot, T. S. Selected Essays, 182.

[6] Nsiri, Imed. "Narrating the Self: The Amalgamation of the Personal and the Impersonal in Eliot's and Adonis' Poetry." Advances in Language and Literary Studies.

259

reception of the critics. This however, does not contradict the notion of an artwork as being a bricolage of diverse materials and of its creator as an outcast/*Su`luk.* Nonetheless, it must be underlined that the significance of an artwork is not restricted to the bricolage of diverse materials and it does indeed encompass so much more.

All writers experience the anxiety of belatedness one way or another. The dilemma of the belated writer and in fact every writer, is that in order for actual communication to take place the language spoken and written by men of old must be used. Therefore, for a fully developed language the writer needs to develop a sense of history.

> *In some moods we writers may feel that Homer had it easier than we … We should console ourselves that one of the earliest extant literary texts … is a complaint by the scribe Khakeperresenb that he has arrived on the scene too late: Would I had phrases that are not known, utterances that are strange, in new language that has not been used, free from repetition, not an utterance that has grown stale, which men of old have spoken.[1]*

An instance of the history's impact on the present is the juxtaposition between the

Israeli blockade of Lebanon in the summer of 1982 and the blockade of the Mongols in 1258 in Adūnīs' verses. In his poem Adūnīs by evoking Hulagu's act, fuses and confuses the past and the present so that in the light of one event the other event is illuminated. The speaker then starts wondering.

ربما يسعفني الظن و يهديني ضياء الذاكره

غير أني عبثا أستقرئ الخيط النحيل

عبثا أجمع رأسا وذراعين وساقين, لكي

أكتشف الشخص القتيل

لمن النملة تعطي درسها؟

ولم الدهشة؟ شعر

مزج هذا الشرر الفاجع بالعين, انخطاف

أن ترى بيتك مرفوعا الى الله شظايا

....

كشف البهلول عن أسراره

Maybe thought will help me or the light of memory will guide me

But in vain do I fathom the thin thread

In vain do I gather one head two arms legs and two, in order to

Discover the killed person

To whom does the ant give her lesson?

Why the wonder? poetry

Mixing this tragic sparkle in the eyes, bedazzlement

---

[1] Barthes, Roland. "The Death of the Author." 38-39

To see your house brought up to God

in fragments'

....

Buhlūl has uncovered his secrets.[1]

The speaker in the poem tries to realise the fragmented and desolate present. His only hope is that the memory and remembrance of things past and what connects them to the present can provide him with some answers to his questions and an insight to the present fragments.

It is interesting to know that, the notion of *hadatha, /* modernity in Arabic in fact, implies an understanding of history. For the modernity to remain true, it should keep questioning itself since poetry and modernity aim to unveil a universe in need of being unveiled.

al-kashfu 'an 'ālamin yadhallu fī ḥājatin ilā al-kashf [2]

In *An Introduction to Arab Poetics,* Adūnīs underscores that,

To question modernity, Arab thought must question itself. Arab modernity can be studied only within the perspective of Arab thought, on the level of principles and actual historical developments, within the

framework of its specific assumptions, using its epistemological tools and in the context of the issues which gave rise to the phenomenon and have resulted from it. To study it from Western perspective would be to distort it and distance oneself from the real issues.[3]

It is thus, obvious that studying Arab history is a necessity for the poet to achieve an insight into his own tradition and modernity without which he will not be able to make use of it. However, the idea of historical understanding being crucial for one to decide on one's way and direction, seems rather contradictory to Adūnīs's notion of modernity. In reality however, Adūnīs's concept of modernity although outside history, does indeed need the past as well as the present. That is perhaps why in his verses he alludes to the light of memory as his guide in present time.

Maybe thought will guide me or the light of memory will help me. [4]

For Adūnīs the task of the poet is to erase and discover which is actually the leitmotif,

---

[1] Adūnīs, Ali Ahmed Said. Al-Aʿmāl al-Shiʿriyyah, vol. 2, 318.

[2] Adūnīs, Zaman al-Shi'r /Time of Poetry. P.7

[3] Adūnīs, Ali Ahmed Said. Introduction to Arab Poetic, 83.

[4] Adūnīs, Ali Ahmed Said. Al-Aʿmāl al-Shiʿriyyah, vol. 2, 318.

Singular in the Form of Plural, we erase our history, we discover our history.[1]

The importance of history, or the historical sense as Eliot refers to, is reflected in the following poem by Adūnīs:

أسرجوا هذي الرياح الجامحة

إنه التاريخ مذبوح و ليس الذبح إلا الفاتحة

واتركوا الذابح و المذبوح والذبخ شهودا

واغمروني ببقاياه ارسموني

طللا بين الطلول

هكذا أغترف الحكمة من معدنها

....

أعطي لمن يأتون من بعدي أن يفتتحوا هذا الفضاء.

put a saddle on this unruly wind it is the slaughtered history and slaughtering is but the begging and let the slaughterer, the slaughtered and the slaughter be the witnesses and covered me with the remainders paint me a ruin among the ruins thus I extract the wisdom from its root

....

give those who come after me how to open up this space.[2]

To unveil another layer of the historical sense Eliot underlines that,

It compels a man to write not merely with his own generation in his bones, but with a feeling that the whole of the literature of Europe . . . has a simultaneous existence and composes a simultaneous order.[3]

This aspect of the historical sense sheds light on Eliot's sense and significance of the individual talent and its development. For him individual talent is needed to acquire a sense of tradition. Eliot puts great emphasis on the idea of interactivity between tradition and individual talent. If the individual talent needs to acquire tradition, then the individual talent in turn modifies tradition. Eliot ratifies the dynamic nature of tradition.

The notion of literature as embracing the whole art of Europe is an essential ingredient of his idea of the individual talent.

Maturity of mind: this needs history, and the consciousness of history. Consciousness of history cannot be fully awake, except where there is another history than the history of the poet's own people.[4]

---

[1] Adūnīs, Ali Ahmed Said. Al-Aʿmāl al-Shiʿriyyah, vol. 3, 267.

[2] Adūnīs, Ali Ahmed Said. Al-Aʿmāl al-Shiʿriyyah, vol. 2, 326-27.

[3] Eliot, T.S. "Tradition and the Individual Talent." *Selected Prose,* 23.

[4] Eliot, T. S. *On Poetry and Poets,* 62

This broad sense of tradition bespeaks Eliot's craving for a principle that unifies rather than isolates, that gathers rather than disperses.

The notion of a European literature existing simultaneously as a continuum, is most obvious in 'The Waste Land.' However, it is not incorporated for the sake of decoration, it is so thoroughly woven in the pattern in the carpet,[1] that without this European color, the whole piece would look pale. In fact, a central aspect of the meaning of 'The Waste Land', that is the notion of a European cultural forum, is addressed through this all-embracing vision. Moreover, the European allusions form a dialectical relationship with the rest of the poem which they modify as much as they are themselves modified by it.

It is revealing that the first task for the reader of 'The Waste Land' to come to terms with, is a multi-tongued European text, the epigraph, in Latin and Greek, the dedication, 'for Ezra Pound,' in English, and the allusion, *il miglior fabbro,* in Italian. Eliot's transcultural and transligual allusions display the broad boundaries that the frame of the poem is set within.

Eliot's multicultural metaphors and scenes in 'The Waste Land' significantly contribute to the depth and dimension of his historical sense and the message sent across. In 'The Burial of the Dead,' for instance, Marie does not want to be considered Russian and speaks German to confirm her origin. She wants to be confined within that linguistic frame and thereby merely confirms her isolation. The German quote, being within the English stanza, is set off to reaffirm the isolation. Marie thus, is at once like and unlike the first speaker. What links both and justifies their appearance in the same stanza is their mutual isolation and fear. However, Marie here is the counterpart of the first speaker of 'The Waste Land', and each of them speaks of the 'lack' from which the other is suffering. While the first speaker dreads memory and prefers forgetfulness, Marie is frightened by the present and prefers to live in the past. They interact by co-existing within one stanza, and the reader senses the disconnection that isolates each of them.

Another instance of the same nature is the hyacinth-garden scene which is set between the first and the final acts of Wagner's opera *Tristan und Isolde*. The hyacinth couple and Tristan and Isolde are then fused and the whole German text, and the entire story behind the opera is thus, vividly incorporated into the poem, enhancing

---

[1] Referring to: Schneider, Elisabeth (1975), *T.S. Eliot: The Pattern in the Carpet*, University of California Press.

the feeling of loss and desolation seen in chapter two.[1]

In 'The Fire Sermon' however, which comes at a point when the notion of desolation and chaos has already been established, the reference to Paul Verlaine's 'Parsifal,' *Et O ces voix d'enfants, chantant dans la coupole!* [2] restores the cycle of rebirth. The second stanza of 'The Fire Sermon' initially veers toward despair especially with the 'whoring' of Mrs. Porter and her daughter. The reference to children singing occurs when Perceval succeeds in curing the king which precedes the return of fertility to the land.[3] Although this shows how far the quester is from solving his own dilemma, the reference, especially inspired with the innocence of the children, insists on the existence of a way out.

Bridging literary works is a trait in Eliot's poetry. He uses imagery taken from various works to create a lyrical emotion. Starting form 'The Fire Sermon,' Eliot draws more on Dante's *Purgatorio* than *Inferno.* For example, the beginning of the third stanza is modeled after the evening scene at the opening of *Purgatorio viii*[4]. This reference to *Purgatorio* after that of *Inferno* in the previous section shows that there is a progression and thus, gives an extra surge of hope. After the

most despairing scene, that of the typist, and at the close of 'The Fire Sermon,' the second reference to *Purgatorio* comes at the right time. Not only does it point to the similarity between the situation of the two women but also saves the scene from total despair, for although her soul suffers at the present time the promise of heaven is looming ahead.

> *'Highbury bore me. Richmond and Kew*
> *Undid me. By Richmond I raised my knees*
> *Supine on the floor of a narrow canoe.'* [5]

In 'What the Thunder Said,' Eliot's bridging over time and culture to correlate historical events and experiences for an interpretation of their motif, motivation, and outcomes speaks out. There, the reference to Hermann Hesse's *Blick ins Chaos* incorporates the upheavals in Europe into the text of the poem and links it to the disorder of Western and Eastern Europe. Through this reference, the description of Europe by Hesse bears a heavy weight upon that of postwar London. This allusion allows at once a great economy in dealing with the theme that Eliot calls "the present decay of eastern Europe,"[6] underscoring the notion of an overwhelming

---

[1] Ibid., 117

[2] Ibid, 202

[3] Bedient, Calvin. He Do the Police in Different Voices: The WasteLand and Its Protagonist, 114

[4] Eliot, T. S. The Complete Poems and Plays: 1909-1950, 53

[5] Ibid., 293-95

[6] Eliot, T. S. The Complete Poems and Plays: 1909-1950, 54

state of chaos, and inviting the consideration of a global solution.

The same task is fulfilled in the final lines of 'The Waste Land,' At the close of this monumental poem, Eliot gives his *coup de grâce*. The statement of "These fragments I have shored against my ruin", comes after three lines in different languages, and the demonstrative pronoun 'these' points up the importance of this togetherness. Eliot's reference to Gérald de Nerval's sonnet 'El Desdichado /the Disinherited'[1] which discusses tradition as a lost heritage[2], brings to the fore not only the refusal to give up one's heritage, but also the need for shoring up and updating it. thie phrase "Why then Ile fit you. Hieronymo is mad againe,"[3] which is derived from Thomas Kyd's late-sixteenth-century revenge play The Spanish Tragedy, is a reminder of Hieronymo's refusal to give up and points to his way of creation. It is a self-reflexive cue to Eliot's technique. Hieronymo was not mad, but was fusing a muddle of languages for his own purpose, a practice which Eliot repeats. Ironically enough, when Eliot wrote 'Tradition and the Individual Talent' and 'The Waste Land,' he was still a non-European.

Eliot travelled to the United Kingdom before World War I with the aim of returning to the United States to defend his Ph.D. dissertation, which he never did. He stayed in Britain and converted to Anglicanism. This may arguably, be due to his zeal to subscribe the new world with the old one, or due to the tension and anxiety to belong to Europe and not be considered a foreigner. Perhaps it was only the display of a colonizing mind.[4] However, this can be only one driving force behind his work and surely, not comprehensive enough to explain the totality of his most important poem and essay, being 'The Waste Land' and 'Tradition and the Individual Talent.' Eliot's idea of 'the historical sense' is the foundation of his revisiting the past events and experiences and his take on it, and his collage and bricolage of the collected events and evidences of the 'the pastness of the past' and its 'presence' and their interaction is the keynote of his artistic creations.

Adūnīs is often believed to be mentally colonized,[5] one who found his roots in the pre-Islam era, and who saw it essential to benefit from the European literary tradition and world literature. He believed that the Arabic literary tradition as it stood, was not

---

[1] Ibid., 55
[2] Southam, B. C. A Student's Guide to the Selected Poems of T. S. Eliot, 144.
[3] Eliot, T. S. "The Waste Land" in *The Complete Poems and Plays: 1909-1950,* 423.

[4] For a discussion of Eliot, *The Waste Land,* and colonialism, see Hussein Kadhim.
[5] Wardeh Nadia M., 'A Study of Adonis's Controversial Position on Arab Cultural Heritage.' Asian Culture and History, Vol. 2, No. 2; July 2010.

capable of inspiring him and other modern poets for that matter, with compatible source examples to build upon and to thrive. [1] He thus, like Eliot, had an eye on Europe for literary inspiration. Adūnīs never denied belonging to same club as those who were somewhat under the spell of Western tradition. In fact, his first appreciation of his Arab forebears and the past voices happened when he, impacted by French literary tradition, studied them anew. It was not until the early 1960s that Adūnīs actually started to explore and appreciate his roots and Arabic tradition, and to elaborate on them in such works as *Conversations with My Father, Adonis*.

> When I say it's important to return to one's roots, I am not implying that one should just leave it at that! I don't mean to say that one must stop there, and simply merge. On the contrary, a man has a duty to invent a new world, or at least should never give up on the possibility of doing so. The return I speak of can help us to measure the distance between ourselves and our beginning and, by the same token, help us to know ourselves… In fact, this 'return' is a

tool in the edification of a new world: A 'return' to the future! [2]

Nonetheless, for Adūnīs *al-hadatha* essentially meant a break with ancestorization and westernization, and an alienation from a static past not from the totality of what in the past. In this sense his look on the notion of past and its maneuver in the present is a reminder of Eliot's concept of historical past and its being unquestionably alive. Furthermore, for the *hadatha* to continue it had to go through what Adūnīs calls the dynamic. A brief look at Adūnīs's *oeuvre* shows the high magnitude of his references to his Arabic heritage and their frequent presence in his poem.

However, Adūnīs and most of the modern Arab poets in general, aim to go beyond the local to embrace the universal, a perspective which renders the new poetry to the metaphysics of human existence, as says Adūnīs in his 'Time of Poetry,'[3] As well as its allusions to Arabic heritage, Adūnīs's *oeuvre* is overwhelmed with references to Western heritage. In the three volumes of *The Poetic Works,* there are poems dedicated to Sysiphus, vo1. 236, Odysseus, vo1. 203, and Orpheus, vo1. 187.

---

[1] Faddul, Atif. *A Comparative Study of the Poetics of T.S. Eliot and Adunis,* 100

[2] Esber, Ninar. *Conversations with my Father, Adonis*, 20-21

[3] Adūnīs, Ali Ahmed Said. *Zaman Al-Shi`r*, 10.

Modern Arabic poetry by virtue of its new standpoint, its inventive use of language, its use of allusions and their out of ordinary depth and dimension, its zeal to break with poetic tradition and establish new modern rhythms and idioms in poems, thrived to be more the worldwide voice of today's life and therefore, easier to be translated. Adūnīs never restricted himself to one specific tradition rather, welcomed all global approaches and standpoints. What mattered to him was the search for a world new and in constant need of re-discovery, an ambition achievable only by substituting the already existed conventions for something new.

<div dir="rtl">

طرف العالم

ماهمني الممكن—أفرح أوآلم

ففي ترتيلي

أبدع انجيلي

أبحث عن مخبأ

عن عالم يبدأ

في طرف العالم.

</div>

The Edge of the World

I do not care if the possible- pleases or hurts

For in my hymns

I create my bible

I search for a hiding place

For a virgin world

At the edge of the world.[1]

The existence of opposites simultaneously, is liminal, and in Eliot's 'The Waste Land' and Adūnīs's works there is a plethora of liminal characters. It may sound presumptuous to argue that the Modernist movement in Arabic poetry can be summed up as liminal whereby a negotiatory space, as stated by Muḥsin al-Mūsawī (2006), [2] is created, recreated and in constant displacement. Each poet's trajectory demonstrates a series of engagements and recapitulations. It is rare to find a Modernist Arab poet fixed in material, vision or technique.

T. S. Eliot was introduced to the Arab literary circles only from the early 1950's onwards when the translations and commentaries of his work started to be issued At that moment of time cultural importation underwent two significant challenges, one related to a rising liberal, [3] and the other to a dominating ideological commitment.

A poet like Adūnīs cherished both challenges getting engaged with them. Likewise, Eliot provided a register and ancestry that could accommodate while questioning each on its cultural grounds. As a critique of Western civilization, his 'The Waste Land' is also a register of its enchantments and

---

[1] Adūnīs, Ali Ahmed Saïd. Al-Aʿmāl al-Shiʿriyyah, vol. 1, 293.

[2] Muḥsin J, al-Mūsawī, (2006), Arabic Poetry: Trajectories of Modernity and Tradition, Routledge, 15-16.

[3] See al-Mūsawī: Islam and the Street, Chapter 1.

disenchantments. Its technique of patching is of the artist or tailor, one who puts rags and shreds side by side to create a coherent matrix with polyphonic attributes. It furthermore, resurrects tradition beyond the enlightenment discourse, its faith in human reason and balanced discourse. It challenges this discourse not only by its technique, but also by its indirection or critique of reason.

Myth however, provides a counterbalance and questions the enlightenment through a deliberate use of fragments that speak of a different tradition. In other words, both the questioning, the indirection in style and the build-up of a 'Waste Land' metaphor through patches and fragments answered to Modernist Arab's needs at a crucial post-war movement whereby the search for selfhood, nationhood and negotiation with the post-colonial 'otherness' were a priori.

Adūnīs, for one, picked on that mixed register and combined his search for meaning with a focused reading of Arab-Islamic tradition. His stance was also nourished by his own personal history, political insight and literary ambiance. Amid these intersections, each search for selfhood, nationhood and textual homelands, emerges as a poetic of liminality that cannot be claimed by a partisan platform, but can be effectively used to demonstrate restlessness and quest.

Adūnīs is not the only one, for each major poet has something of this restlessness and unease. It could be argued that there is nevertheless, a post-colonial consciousness, and engagement with modernity and tradition, but there is also a constant reconstruction of these. Translation carries at this instant as a testing space of the quest for meaning and the need to engage European Modernists on their own grounds.

No matter how problematic the venture may be, a joint translation by Adūnīs and Yusuf al-Khal only demonstrates how these two take the venture seriously. While they perhaps know that Monah Khouri and others were more competent and capable of such an enterprise, they took the translation as a test of their own understanding and re-appropriation of a text. The translation conveys more about them than the original text itself.

However, in post-colonial terms, it is a writing-back, a reclamation, and deliberate effort to be present. Poetic language undergoes changes, and the reproduction of a complex original enforces not only a new register in Arab poetics, but also a new technique which al-Bayati and Buland al-Haidari have already used to depict their own searching personae. The quester is not a Tiresias as expressed in 'The Waste Land', but is no less implicated in difficulties and

problems. He is Buland's voice who negates his entity in Sāʿī al-Barīd, 'The Postman,' al-Bayati's 'Musāfir bilā Ḥaqāʾib'/ Traveler Without Luggage, and Adūnīs' bricolage of 'Qaṣāʾid Ūlā'/ First Poems. The speaker can be an outcast, a forlorn figure in al-Sayyab's poems, the stranger of 'Gharīb ʿalā al-Khalīj' /A Stranger on the Gulf's Shore, a soothsayer, an oracle or historical reconstruct in Adūnīs' poetry.

In all that bustle however, the speaker as a quester keeps on searching, not only in terms of meaning but in terms of language, which since the 1950's has evolved and progressed constantly. The outcome ranges between realistic registers, existentialist poetics, and Sufi soarings beyond material limitations, as al-Mūsawī argues in the last chapter of *Islam on the Street* (2009).[1] All in all, Eliot provides an interlocution and protagonist, antagonist and advocate, helping thereby in processes of invocation and provocation that have endowed Arabic poetics with power and strength.

To explain further the notion of simultaneous existence and simultaneous order, it must be noticed that Eliot's emphasis on simultaneity and order, although echoing his care for the notion of unity and betraying his fear of isolation and alienation, sets yet another aspect of the historical sense in full view. This enables him to advocate not only a broader sense of the past, that is the whole of the literature of Europe from Homer and within it the whole of the literature of one's own country, as one sees it, [2] but also an important aspect of continuity and change in the relation between past and present.

The notion of simultaneous existence and order of the European literature in totality refers furthermore, to the need for the presence of the literary text as an experience that modifies the writer's sensibility. The concept of simultaneous existence for Eliot and to some extend for Adūnīs, is to understand that the task of writing or creating any artwork for that matter, as an intellectual activity is not and can not be realised in an emptiness. It rather stands upon and in fact, thrives by the artist's communicating and correlating with his surrounding, be it the present in present or the past in parent, as well as interacting through the dead writers,

The dead writers are remote from us because we know so much more than they did. Precisely, and they are that which we know.[3]

---

[1] Mūsawī, Muḥsin Jāsim, (2009), Islam on the Street: Religion in Modern Arabic Literature, Rowman & Littlefield Publishers.

[2] Eliot, T. S. "Tradition and the Individual Talent." *Selected Prose,* 23

[3] Eliot, T. S. "Tradition and the Individual Talent." *Selected Prose,* 25

The chain or the continuity between the old and the new, and the past and the present, although not necessarily as an improvement or as a sequential time-bound progress from good to better, is yet another idea evoked by the simultaneous order and existence. Juxtaposing past and present could help the writer and creator see the influence of history and tradition, and compare it to the demands, modernity, and progress of the present. It is a timeless journey and an attempt to learn from glimpses of the timeless and to establish a remembrance of the divine ground that keeps one aware of the metaxy and frees one from bondage to mere time. Eliot approaches to the timeless, being his path of illumination or ecstasy and the path of darkness or deprivation, are equally sources of an anamnetic recovery of transcendence, and thus, means of remembrance of one's existence in the metaxy.

Nevertheless, the idea of development without improvement in the setting of Eliot's timelessness being his path of illumination, sounds rather enigmatic, since evolution logically involves the replacement of the old by the new to reach a betterness.[1](Fei-Pai Lu, 1966) Furthermore, it stands against the spirit of the simultaneous order and existence as well as the presentness of the past. The need for continuity is basically a need to rework and modify tradition, whereas preservation intends to keep the identity of the continuum which is tradition. (Fei-Pai Lu, 1966) [2] However, with preservation there is the possibility of stagnation and petrification. This is perhaps why Eliot advocates change. For him change is a necessity for tradition to continue its existence in the present, and the obvious fact is that art never improves, but the material of art is never quite the same. [3]

Eliot, influenced by Bradley, is suspicious of dualism that sees things as 'either' and 'or', and prefers to see things as 'inter-connected.' [4] Thus, the existence in the discourse of Eliot is a number of seemingly contradictory terms that he yokes together, i.e. past/present, continuity/change, tradition/individual talent, death/rebirth, personal/impersonal, where these concepts are mutually disjoint.

It is must be noted that for Eliot writers as well as being connected by tradition in time are furthermore, related like cells in a body, so as to be in the light of 'eternity contemporaneous.' (Fei-Pai Lu, 1966)[5] An important aspect pertaining to the notion of continuity and change is the guiding aspect of

---

[1] Lu, Fei-Pai. *T. S. Eliot: The Dialectical Structure of His Theory of Poetry*. 81

[2] Ibid.

[3] Eliot, T. S. "Tradition and the Individual Talent." *Selected Prose,* 25

[4] Eliot, T. S. *Knowledge and Experience in the Philosophy of F. H. Bradley*. 26

[5] Lu, Fei-Pai. *T. S. Eliot: The Dialectical Structure of His Theory of Poetry*. 83

the past, and the impact of the present on the past. In other words, what happens when a new work of art is created is something that happens 'simultaneously' to all the works of art that preceded it.[1] This for him is how the present modifies the past as regards the tradition, and perhaps better to be described as a kind of literary 'check and balance.'

> *The past, should be altered by the present as much as the present is directed by the past.*[2]

This notion of the simultaneous order with its dialectical relationship between the old and the new allows the writer to borrow from the treasury of tradition without feeling uneasy and guilty. It makes an opportunity for the ephebe to be part of the canon. The mature poet however, knows the effective way to steal or take a word or a phrase from Virgil, Dante or Homer. The belated writer, providing he is truly well talented, not only benefits from the ancestors, but also makes contribution to their fame and legacy and their canonical status. In this context the writer retains a significant role in canon-formation, and this process is incidentally not one-sided. For instance, Eliot benefited from the Metaphysical poets so much that he opened new avenues for their texts. At the

same time the notes of 'The Waste Land' was enriched with a comprehensive database of the titles the student of literature was expected to know. Thus, allusion is not plagiarism, but rather, an art in itself, the art of borrowing.

In Adūnīs this notion is exhibited in his idea of modernity. He once said Abū Tammām (788-845) was more modern than Nazik al-Mala'ikah (1922-2007). This was due to the fact that Adūnīs's concept of modernity is not restricted to a time-span and bound by chronology rather, it is the poet's way of perceiving.[3] Adūnīs saw Arab modernity in the poetry of Abu Nuwas, and perceived the mystic air in the writing of Abu Tammam,[4] He believed that for a poem to be modern there was no need to be current, and that poetry did not acquire its modernity from being current.[5] Modern poetry for Adūnīs is a constant search, and that search, whether in the past or present, is what is that makes a poet modern. His understanding of artistic time is therefore, not chronological but rather, simultaneous.

It is perhaps too unrealistic to pass a final verdict on the art of the Modernists by the exploration of their poetics in a comparative context, as it has been the case

---

[1] Eliot, T. S. 'Tradition and the Individual Talent,' *Selected Prose,* 2

[2] Ibid., 24

[3] Adūnīs, Ali Ahmed Said. *Introduction to Arab Poetics.* 79

[4] Ibid.

[5] Ibid., 86

in this article. However, shedding light on the concept of modernity in the context of historical consciousness, as noticed by Eliot and Adūnīs, being the focal point of this study, eases down the burden of modernity and being modern on the poets of today and their interactions with yesterday.

Like Sisyphus the king of Corinth in Greek mythology, who was punished in Hades for his misdeeds by eternally having to roll a heavy stone up a hill, the modern poets are to carry ceaselessly the aesthetics of transitoriness and immanence, whose central values are change and novelty. (Calinescu, Matei, 1977) [1] This never-ending search 'to move off the beaten track' (Esber, Ninar, 2008)[2], deepens the modernist poet's sense of marginality and his need to connect. It is this stance of being liminal that would explain the subliminal. Adūnīs elaborated on this in an interview conducted by his daughter.

All my life, I've felt that the path I was engaged upon was a path of exile. Ever since my time in Syria, I've felt like an exile: an outsider in my village, in society, in literature and modes of thinking of the day. I was always on the periphery – never at the center, but out on the edge, and this is how I was able to make things

that were different. It has shaped the very movement of my life. [3]

Undoubtedly, a full recognition of the rich possibilities that poetry offers, requires eyes unclouded by prejudice.[4] Eliot's 'The Waste Land' is one testimony of how the pre and post-modernism accommodate themselves in modernist literature.[5] What makes the modernist texts remain the undisputed exhibit of multiplicity and possibility is in fact, the unchained voyage of time in the orbit of their modernism.

Conclusion

We are living in an era ceaselessly overwhelmed with new scientific theories and hypotheses, and verified discoveries and findings on and about an infinite time span surrounding us in totality, and a history preceding us conventionally. The archeological findings of Mesopotamian civilizations, 12000 BC., and the evidences of their advanced mindset and technology to invent practical and sophisticated gadgets and devices, as well as the discoveries of the space crafts and space shuttles and the resulted theories and hypothesis presented by the theoretical physicists about the depth, extend and the complex workings of the universe in which we are but a very small particle, does

---

[1] Calinescu, Matei. *Five Faces of Modernity.* 3
[2] Esber, Ninar. *Conversations with my Father, Adonis* 29-30

[3] Ibid.
[4] Eliot, T. S. *On Poetry and Poets,* 131
[5] Ibid., 7

not cease to stupefy any one person of average intelligence.

Eliot may not have known much about these findings and hypotheses, which indeed make any established and dominating belief or convention doubtful and debatable, but he surely knew well metaphysical poetry and had an insight into and deep understanding of the concept of time and history in the orbit of the mystics. In fact, it is upon this knowledge, and his sympathy with metaphysical poets as regard the infinite concept of time and place, that Eliot developed his own notion of historical consciousness and sense in the setting of an un-chained time with a barrier-free history at its hub.

He believed that the metaphysical poets by persistently amalgamating disparate experiences, presented their thoughts through the experience of feeling, rather than exhibiting them as alienated from one another. This furthermore, is the foundation of his notion of tradition that he describes as 'the historical sense' or the 'pastness of the past and its presence.' For Eliot, past works of art form an order or 'tradition' which is always in evolution and is changed by a new work. This is where his idea of modernity is rooted in.

Eliot's concept of time retains two streams being a temporal, and the timeless, noumenal world, which exist simultaneously.

Time, with its threefold existence in the past, present, and future, is a profound theme in his poetry, operating as a narrative thread connecting common human experiences, emotions, and thoughts.

Eliot and Adūnīs, stood somewhat on a common ground vis a vis, for instance, the trauma of war, in case of Adūnīs also colonisation, the aftermath socio-economic confusions and intellectual chaos, the challenges of the emerged literary movements and the clashes with the old ones, encountering the dominating literary ambiance while producing works of art innovative enough to be a milestone. They both rose above the prejudices imposed by the conventional time and history boundaries, transcended beyond the traditional 'tradition' by amalgamating disparate experiences to display their idea of an unchained past and present time, the modernity, as well as their correlation and interaction in the context of historical consciousness.

Eliot and Adūnīs' trans-national trans-cultural approaches are crucial indications that despite their reputed fundamental rift ideologically and technically, they are on the same page, especially as regards to their interpretation of and reflection on the concept and question of tradition and modernity and its implication and presentation in their writings where the union

of thought and feeling and messages transmitted are active components.

The two poets' literary competence is undeniable, and if some sense can be made of what they did in their poetry and the records

of it they left behind for those who follow them, then an all worthwhile contribution is made to the transformational change of human thoughts in the tunnel of time, and its wonders and amazements.

References

Adūnīs, Ali Ahmed Said. (1996). *Al-Aʿmāl al-Shiʿriyyah /The Poetic Works*. 3 vol. Beirut: Al-Mada.

---. (1993). *Al-Kitāb: Ams, al-makān al-ān: Makhtūtah tunsab lil-Mutanabbī /The Book Yesterday, the Place Now.* A Manuscript Attributed to al- Mutanabbī. 2 vol's. Beirut: Al-Sāqī.

---. (1990). *Introduction to Arab Poetics*. Trans. Catherine Cobham. Austin: University of Texas Press.

---. (1994). "The Wanderer." *The Pages of Day and Night*. Trans. Samuel Hazo. Illinois: The Marlboro Press.

---. (1982). *Zaman al-Shi`r/Time of Poetry.* Beirut: Dār Al- `awda.

Al-Musawi, Muhsin J. (1996). "Al-Shi`r al`Arabī al-Mu`asir: al-Itār al-Nadharī lī Mukawwināt al-Tafā`ul wal Ishkāliyyah" Damashq: `Alāmāt fī al-Naqd 6 (1996): 45-66.

---. (2006). *Arabic Poetry: Trajectories of Modernity and Tradition*. London: Routledge.

---. (2009). *Islam on the Street: Religion in Modern Arabic Literature*. U.S.A.: Rowman & Littlefield.

Barth, John. (1982). *The Literature of Exhaustion and the Literature of Replenishment*. California: Lord John.

Barthes, Roland. (1994). "The Death of the Author." *Falling into Theory: Conflicting Views on Reading Literature*. Ed. David H. Richter. Boston: Bedford of St. Martin's, 222-26.

Bedient, Calvin. (1986). *He Do the Police in Different Voices: The WasteLand and Its Protagonist.* Chicago: University of Chicago Press.

Calinescu, Matei. (1993). *Five Faces of Modernity*. Durham: Duke University Press.

---. (1993). *Rereading*. New Haven: Yale University Press.

Derrida, Jacques. (1972). "Structure, Sign, and Play in the Discourse of the Human Sciences." *The Structuralist Controversy-the Languages of Criticism and the Sciences of Man*. U.S.A.: The Johns Hopkins University Press. 247–265.

---. (1995). *The Gift of Death*. Trans. David Wills. Chicago: The University of Chicago Press.

Eliot, T. S. (1934). *After Strange Gods*: *A Primer of Modern Heresy.* New York: Harcourt.

- - -. (1971). *The Complete Poems and Plays: 1909-1950*. New York: Harcourt.

- - -. (1964). *Knowledge and Experience in the Philosophy of F. H. Bradley*. New York: Farrar.

- - -. (1948). *Notes Toward the Definition of Culture*. London: Faber.

- - -. (1957). *On Poetry and Poets*. New York: Noonday.

- - -. (1931). *Transit of Venus: Poems by Harry Crosby*, Preface By Harry Crosby. Paris: Black Sun Press. i-ix.

- - -. (1960). *Selected Essays*. New York: Harcourt.

- - -. (1953). *Selected Prose.* Ed. John Hayward. London: Penguin.

- - -. (1975). *Selected Prose of T. S. Eliot*. Ed. Frank Kermode. London: Faber.

- - -.(1953). "Tradition and the Individual Talent." *Selected Prose.* Ed. John Hayward. London: Penguin. 21-30.

- - -. (1971). *T. S. Eliot. The Waste Land: A Facsimile and Transcript of the Original Drafts Including the Annotations of Ezra Pound*. Ed. Valerie Eliot. London: Faber.

- - -. (1971). "The Waste Land". *The Complete Poems and Plays: 1909-1950*. New York: Harcourt,37-55.

Esber, Ninar. (2008). *Conversations with my Father, Adonis.* Trans. Lorna Scott Fox. London: Seagul Books.

Faddul, Atif. (1988). *A Comparative Study of the Poetics of T.S. Eliot and Adunis*. Diss. U.S.A.: University of Pennsylvania.

Genette, Gérard. (1966). "Structuralisme et Critique littéraire." *L'Arc* 26 (1965) 37-49.

Lu, Fei-Pai. *T. S. Eliot: The Dialectical Structure of His Theory of Poetry*. Chicago: University of Chicago Press.

Moody, A. D. (1979). *Thomas Stearns Eliot, Poet*. London: Cambridge University Press.

- - -. (1994) ed. *The Cambridge T. S. Eliot.* Cambridge: Cambridge University Press.

Southam, B. C. (1994). *A Student's Guide to the Selected Poems of T. S. Eliot.* 6th ed. London: Faber.

Linguistic Issues in the Arabic Translation of Patient Information Leaflets in the Saudi Context.

Ahmad Khuddro[1], **Sena M. Maherzi[2]**

[1] English & Translation Department,

[2] General Education Department,

College of Humanities, Effat University, Jeddah, Saudi Arabia

Abstract

The study aims to analyse the specific linguistic issues found in the Arabic translation of 44 patient information leaflets (PILs) conveniently selected. This study is unique in that it highlights the importance of re-checking the official printed Arabic translation of these leaflets and suggests an alternative more lay-friendly translation in order to ensure that patients understand and properly use their medication. The study assumes that the suggested Arabic translation is more effective by answering than the official printed translation, i.e. the one appearing in the patient information leaflets. The study used two methods to collect data: a questionnaire and a semi-structured interview. Data were collected from 57 respondents to a Google questionnaire consisting of 16 questions about patients' health awareness, the negative effects of errors in the Arabic translation, and respondents' reactions to these errors. 77.2% respondents were females and 22.8% of them were males aged between 20-40 years (57.9%; 19.3%). A qualitative semi-structured interview with 9 pharmacists was also conducted to gain in-depth insight into their experience and views regarding the two translations: the printed official one and the suggested one. This interview consisted of 31 questions, soliciting information from the pharmacists and their views about incorrect equivalents, missing phrases and sentences found in the leaflets. The findings from the pharmacists' interviews reveal that the suggested translations of the 44 PILs were more effective, whereas the findings from the questionnaire attest to both the effectiveness of these translations in terms of their impact on patients' health, and the need for a close examination of the leaflets before distributed to the reading public. Given the effectiveness of the suggested translations of the 44 PILs and their impact on patients' health, it is therefore imperative that a quality assurance center be established in Saudi Arabia composed of pharmacists and professional translators, and whose aim is to monitor the Arabic translation of these leaflets before they are distributed to the public.

Keywords: *Arabic translation; incorrect equivalents; pharmaceutical translation; linguistic issues; omission; missing translation; patient information leaflet*

Short Bios:

Ahmad Khuddro: an assistant professor of Translation and Interpreting Studies, an audio-visual translator, and a researcher in the field of Translation Studies. He was a visiting professor at Bologna University, Italy and London City University, UK; he is currently an assistant professor at Effat University, KSA. His works include three monographs Linguistic Issues and Quality Assessment in English-Arabic Audiovisual Translation in 2018, Translating Business English into Arabic in 2019 (2nd edition), and Arabic-English Syntax in Translation in 2013. He translated two books into Arabic: Virginia Woolf's (1925) The Common Reader in 2020 and Kim Grego's (2010) Specialized Translation in 2018. As a practitioner in the field, he has subtitled numerous films including Pirates of the Caribbean (2006), and Pride and Prejudice (2005), and simulated several TV series Grey's Anatomy and Suits, to name a few.

Sena Maherzi: an assistant professor of second language education and Translation. She was a research assistant at the University of Montreal. She is currently an assistant professor at Effat University, KSA. Her works include translation of biographies (Queen Effat Al-Thunaya, the Arabian Queen; 2022 – present), novels (Albert Camus, the Stranger (2018); developing and validating several questionnaires translated into Arabic using back translation (2000; 2011), as well as English ones (2024). She holds a MA in translation and a MA and Ph.D. in second language education from the University of Montreal, Canada. She has extensively published in both fields. She has over 20 years of teaching English as a second language, with an emphasis on academic writing. She is also a copyeditor and proofreader.

Linguistic Issues in the Arabic Translation of Patient Information Leaflets in the Saudi Context.

Ahmad Khuddro[1], **Sena M. Maherzi[2]**

[1] English & Translation Department,

[2] General Education Department,

College of Humanities, Effat University, Jeddah, Saudi Arabia

Introduction

The study aims to analyse the linguistic issues detected in the official printed Arabic translation of patients' information leaflets (PILs) which are conveniently selected. This translation is named target text one (TT1) and the researchers' suggested translation is target text two (TT2). This study is unique in that it highlights the importance of re-checking the TT1s of these PILs in order to raise awareness of the quality of these TTs, and subsequently improve the quality of Arabic-speaking people's health in the Saudi context by providing them with TT2s[1]. It is a development of previous research that called for future studies that would 1) provide information about the translation process of the PILs (but this part is not the focus of the current study) and 2) interview professional translators and pharmacists. In addition to highlighting the linguistic issues found in the TT1s, and providing the suggested translations in TT2, the current study provides the findings of a Google questionnaire and interviews held with pharmacists and professional translation in support of an assumption. The study assumes that the TT2s are more effective than the TT1s, and it attempts to prove/disprove by the end of the article. Both research tools, the interviews with professional pharmacists and a Google

---

[1] Background information about this paper: This research project was triggered by a course called Pharmaceutical Translation taught to 3rd year university Effat university students in 2020, by the main author of this paper. In this course, an assignment was given to students to collate patient information leaflets (PILs) which were packaged with their relevant medications. The criteria for the conveniently selected PILs were as followed: Students were given the task of checking the Arabic translations of these English PILs and detect any translation errors, both minor and major errors. The major errors were related to errors in meaning and the minor ones were related to typos, spelling and word order or structure. Each student was asked to collate only 5 PILs that had translation errors. The first phase of the project resulted in 48 PILs that had such major/minor errors. A paper was prepared to be published on a mixed set of errors whereby only the most serious errors were discussed; the paper focused on a translation assessment model by House (2015). Another research paper was also written to be published from the data collected and analysed. In the second phase of the project one translation officer was asked to search for more PILs, and eventually 98 PILs were found to have various types of Arabic translation errors. A third paper was written to be published based on the total number of PILs and only 44 of them were found to have major errors which were related to meaning and sense, and selected for this co-authored paper.

questionnaire, assist the qualitative approach of this research.

The study first reviews the latest literature on the topic, then explains the methodology used in this research regarding data collection and analysis, and provides key issues with examples from the PILs, such as incorrect equivalents, missing phrases, clauses/sentences and paragraphs. Finally, the study discusses its findings with the results and their implications, and includes some concluding remarks with suggestions for further study.

1. Literature Review

Several studies have previously addressed the effects of the translation of pharmaceutical pamphlets on the layman's understanding and use of the prescribed medicine in Denmark (Montalt & González-Davies, 2014; Askehave and Zethsen, 2002; Jensen, 2013; Jensen and Zethsen, 2021); Qatar (Munsour et al. 2017), Saudi Arabia (Alaqeel & Alobaidi, 2017) and The United Arab Emirates (Sharkas, 2019).and The United Arab Emirates (Sharkas, 2019).

Montalt & González-Davies (2014), reported in Jensen and Zethsen (2021), noticed that 'some medical professionals [tended] to consider literal translation as the ideal way of translating' (34-35). Askehave and Zethsen (2002) found that PILs translated into Danish were more complex than their STs. One

possible reason was that they were frequently translated by pharmacists whose linguistic skills were quite limited. They also noticed that these professionals tended to translate literally and uncritically. Alaqeel and Alobaidi (2017) analysed patients' understanding of the PILs of 20 most commonly sold medications. Experts were also asked to evaluate the leaflet layout, language, and content. They reported poor understanding, for many items, particularly items regarding "drug interactions" and "contraindications." Munsour et al. (2017: 48) reported a low 2.2% of level of readability in their corpus mostly composed of 45 PILs in Arabic and translated into English, or English into French. Sharkas (2019) studied the method used in the Arabic translation of 20 PILs (focusing on medical terms only), to check its effect on their function and readability and concluded that the SL-oriented method was used which is responsible for the low lay-friendliness of PILs and "thus hindering the achievement of the second purpose of translating PILs: to produce a target text that is easily understood by lay readers" (123). She recommends "adding more explanation when the medical term is deemed vital for the correct use of the medicine, even when such an explanation is not provided in the ST" (135). She also calls for future studies "to measure readers' comprehension when TL [target language]-

oriented procedures are used to investigate their effect on lay-friendliness" (135). Jensen (2013) and Jensen and Zethsen (2021) reported that the PILs translated into English were more complex than their STs, as they were often translated by pharmacists who might not possess the "linguistic tools and translational knowledge necessary for expert-to-layman translation or interlingual translation" (46). They concluded that these pharmacists tended to use more Latin/Greek (LG) terms and nominalizations in the texts they translated, as well as literal translation, which might have impeded the understanding of readability of the lay audience, resulting in "a high percentage of patients fail[ing] to take their medication correctly" (46). They added that their study had contributed to show how important "investigating potential differences in the translation product of PILs with regard to lay-friendliness" and their aim was to ensure "that patients are provided with optimally lay-friendly information that enables them to act upon the information easily and in an appropriate manner… [and] to shed some light on potential differences in the translation products of the two translator types" (46). Finally, they concluded that such a study was unique in medical translation research and called for future studies that would 1) provide information about the translation process and 2) interview professional translators and pharmacists. Our current study is a continuation of both Sharkas (2019), and Jensen and Zenhsen (2021) as it analyses in a Saudi context the official translation of 44 PILs by interviewing pharmacists. However, the part of providing information about the translation process is not the theme of our study, whose aim is two-fold: to verify the assumption that TT2s are more layer-friendly than TT1s found in the PILs and to discuss the linguistic issues encountered in the translations of TT1s.

2. Methods

This study is a further development of previous research (Jensen, 2013; Sharkas, 2019 Jensen & Zethsen; 2021) that called for future studies that provided information about the quality of the TT1s and interviewed professional translators and pharmacists. It study uses a mixed method: quantitative and qualitative. The first approach uses a questionnaire consisting of 16 questions. The first four on personal demographical questions, i.e. age, gender, social status and qualification. The remaining questions comprise of three different categories: patients' health awareness, negative effects of errors in the Arabic translation, and their reactions to these errors. The inclusion criteria for the qualitative section of the study were pharmacists currently practicing in the kingdom of Saudi Arabia. While for the

quantitative part, a google survey was sent to the general public in Saudi Arabia through online recruitment including social media and email. The questionnaire was built from recommendations from previous studies (Sharkas 2019; Jensen and Zenhsen, 2021) – (see literature review, p. 5), on the necessity to provide information about the translation process and interview pharmacists. The interview consists of 31 questions and addresses personal information on the pharmacists, as well as the incorrect equivalences, the missing phrases and the missing clauses sentences in the PILs, and finally the pharmacists' views on these PILs.

The assumption in this study is: TT2s are more effective than their counterparts, i.e. TT1s. At the same time, an attempt is made to answer the following research question: why are TT2s more effective? Both the assumption and the question seek to be answered via the Google questionnaire and the interviews that support the qualitative approach of this research.

3.1. Methods of Data Collection and Data Analysis

This study employs a mixed-method design to understand how different procedures are used in the translations of PILs, which can affect quality. Promoting qualitative and quantitative forms of analysis (Bernstein, 1983) is a highly suitable paradigm for our research in order to critically study various

opinions, views, and interpretations and to change the explored data into numbers. The techniques used for data collection are semi-structured interviews and a questionnaire on the TTs of PILs, as well as quantitative-qualitative text analysis. Using interviews as a method to explore the pharmacists' understanding and experience can support and validate the study (Adams, 2015). The inclusion criteria for the qualitative section of the study were pharmacists currently practicing in the kingdom of Saudi Arabia. While for the quantitative part, a google survey was sent to the general public in Saudi Arabia through online recruitment including social media and email.

Interpreting the data collected from the interviews has thematically provided deep insight into the pharmacists' views about the nature of errors found in the TT1s of PILs. Also, to give grounded findings, 44 PILs have been collected and quantitatively analysed and measured the frequency and percentage of the weight of errors found. As for the quantitative section, a purely descriptive analysis was utilized to understand patient opinions, knowledge, and reaction with regards to the translation. Once the proposed improvement of the translation of the leaflets is applied, we could reassess the opinion of experts and the target audience. This will

provide another support to our assumption (i.e. TT2 is more effective than TT1).

3.2 Data collection

The data are collected based on the linguistic approach (Tymoczko, 2002). it is linked to a comparative textual analysis of linguistic choices. In this research, data are drawn from qualitative semi-structured interviews and the comparative text analysis. These interviews have been utilized to provide data from 9 pharmacists about their own views about the Arabic TTs of the PILs. They help to gauge the perceptions and perspectives of the interviewees, which maintain the integrity of the research content. According to Saldanha and O'Brien (2013), the open-ended questions are more flexible in their order, so this tool shifts 'the balance of power away from the researcher and towards the research participant, allowing for the co-construction of knowledge' (173). The interviews have been conducted by the two researchers. They have prepared thirty-one questions prior to the interviews (see Appendix B) to probe for more detailed information by asking the participants to clarify their responses or elaborate their answers further. These questions have been first written in Arabic (the respondents' first language) to avoid the bias related to comprehension. Three native speakers and faculty members from Effat university have reviewed them. The questions

are composed of four sections. Section 1 addresses the participants' consent, mentions the purpose of the study information and emphasizes the importance of confidentiality. Section 2 (questions 1-3) is about demography focusing on personal information (experience, qualification and nationality). Section 3 (questions 4-19) comprises three sets: incorrect equivalents (questions 4-6), missing phrases (questions 7-12) and missing sentence/clauses/paragraphs (questions 13-19). The fourth and last section (20-32) addresses experts' views.

A questionnaire has also been distributed via google forms, and it consisted of 16 questions. It provides data to support the quantitative approach of this research (Appendix A). The first four questions seek to collect personal information from the respondents (e.g. age, gender, marital status, and education level), while questions 5, 6, 7, 8 and 9 address the patients' reactions in regards to the PILS, and questions 10, 11, 12, 13, 14, 15 and 16 seek the patients' views in regards to the PILS. The two researchers have analysed the information, with the help of an expert and faculty member in the department of psychology at Effat university.

The interviews highlight pharmacists' high status as professionals as they are well-qualified and experienced in pharmaceutical studies. Dam and Zethsen (2008) maintain

that translators' education, expertise, and visibility are important status parameters. Reaching a high level of expertise can influence the target readers positively because, according to Chesterman & Wagner (2002) the high status of the translators affects the reception of their translations. Thus, the qualitative semi-structured interviews carried messages about TT1s and TT2s of PILs.

The methodology adopted in this study seeks to answer the research question. The methods of data collection and data analysis of the selected sources have now been explained. First, primary data from qualitative semi-structured interviews with pharmacists and from the TTs have been collected to be thematically analysed. TT1s and TT2s have been presented in the semi-structured interviews in order to solicit the views of chemists. 44 PILs have been selected and their translations provided in order to be compared and to measure the frequency and percentages of the display of errors in these two sets of TTs, TT1s and TT2s. Thus, in order to enhance the research results, a combination of qualitative and quantitative approaches has been adopted for valid and reliable answers to the research questions.

3.3. Qualitative approach

Data are collected qualitatively via semi-structured interviews and apply an inductive approach to illicit the information based on the research question. After examining the scripts of the interviews, they have been thematically analysed, according to incorrect equivalents, missing phrases and missing clauses/sentences and paragraphs. Matthews and Ross (2010) describe thematic analysis as a 'process of working with raw data to identify and interpret key ideas or themes' (373).

The purpose of the semi-structured interviews is to find common themes across the data set (O'Leary, 2010). The main themes in this analysis are the views collected from interviewees about certain issues in TT1s in the PILs. These issues are incorrect equivalents and missing information in these TTs which have been restored in TT2s.

The first theme of incorrect equivalents suggests to establish correct ones, this suggestion will be seen in the findings section. The second theme reveals that the indicators of missing short text seen in the missing phrases will also be seen in the chemists' views later in the findings section. The third theme is no different from the second one but the missing text is long in TT1s, and includes the views of the chemists about this third issue. The quantitative method involves the collection and examination of the TTs of 44 PILs that are selected based on the analysis of the semi-structured interviews and the TTs themselves.

During the study, a number of aspects have been identified that reveal the differences between TT1s and TT2s. First, the researchers selected the PILs that highlighted specific issues that affect the meaning of specific parts in the translation of each PIL. The researchers have first compared TT1s and TT2s, and produced, when necessary, back-translations in order to guide non-Arabic speaking readers. The qualitative data have been transformed into numbers by measuring the frequency and percentage of the demonstration of these issues. All 44 PILs have been tabulated to indicate the frequency of errors in the TT1s and to describe the data in more detail. The errors in the TT1s of the PILs will be described and measured or calculated by percentages in the findings section.

3.4. Criteria for selecting the PILs

For objective selection of the examples, only the TT1s of PILs that have serious errors are chosen. The interviewees mentioned that the interpretation of the selected errors show divergent views about incorrect equivalents and missing information from TT1s compared and contrasted with TT2s. The purpose of using these TT1s is to gather evidence about the wide range of errors found in the PILs of a number of medications. Only the PILs that have incorrect equivalents and missing information in their TTs have been found by students and verified by the researchers.

3.5 Analysis of the issues in the examples

3.5.1. Incorrect equivalents

This TT1 below is certainly inaccurate, hence violating the concept of adequacy.

Example 1

ST: If you have taken food or fruit juice, wait for two hours before taking the ***tablets*** (PIL Bilaxten)

TT1:

إذا كنت قد اتخذت طعام أو عصير الفواكه، والانتظار لمدة ساعتين قبل اتخاذ اللوحي .

TT2:

إذا كنت قد تناولت طعاماً أو شربت عصير فواكه، فانتظر لمدة ساعتين قبل أن تتناول الأقراص.

Clearly it is the wrong word choice for an Arabic equivalent of the lexical item 'tablet' inadequately and inaccurately translated as an electronic computerised computer device. This means that the translator has chosen the Arabic equivalent out of context, i.e. from the dictionary. It is the linguistic context, the surrounding environment of the word 'tablets' which indicates that it is a term in the medical field which means 'pills,' and does not mean device.

Example 2

ST: Dyspnea (difficulty ***in breathing***) (PIL Bilaxten)

TT1: (صعوبة في التنفس) بحة في الصوت (meaning *a shrilled voice*)

TT2: (صعوبة في التنفس) ضيق في التنفس

In Folic Acid PIL (*Example 3* below), the lexical item "maintenance" is used and in English it is polysemous, but in Arabic it is not so, therefore using its primary meaning will render its translation inaccurate. According to the Cambridge dictionary, "maintenance" in a

different context means: "the work needed to keep a road, building, machine, etc. in good condition" (*online*), that is to keep the car running, and in a legal context that terms means payment to the divorced spouse. The Arabic word bold typed الصيانة *al-ṣiyānah*, *maintenance* in Example 6 is used in the target language in a different context, i.e. maintaining a building or car, thus it seems to be taken directly from a dictionary and used in the example out of context. The alternative is المداومة على الدواء *al-mudāwamah 'alā al-dawā', perpetual usage of the medication*. It is true that this alternative in TT2 is a one-to-many correspondence, but it still serves the purpose because it accurately conveys the message to the patient.

Example 3
ST: The ***maintenance*** dose is 5mg every 1-7 days
TT1: جرعة **الصيانة** هي 5ملجم كل 1-7 أيام .
BT: *The dose of maintenance is 5 mg per 1-7 days.*
TT2: المداومة على نفس الجرعة وهي 5 ملجم كل 1-7 أيام.
BT: *Continuing the same dose, and that is 5 mg per 1-7 days.*

In the above example, the Arabic words underlined in TT2 are missing from TT1.

3.5.2. Missing phrases

Example 4

ST: You notice blood in your stools, ***which may be black or tarry in appearance*** (PIL Pantozol)
TT1: وجود دم في البراز
BT: *Noticing blood in the stools.*
TT2: وجود دم في البراز، <u>من الممكن أن يظهر البراز باللون الأسود أو يكون مقطراً</u>

BT: *Noticing blood in the stools, it is possible that these stools appear to be black or tarry.*

This omission is unnecessary, and the cultural filter is wrongly applied; the information in italics is important to explain how blood is seen in excrement. Such cultural filter is used to euphemise the information, making less offensive; however, it is not shameful to mention to the linguistic and cultural community. This example is similar to the issue of planning to become pregnant mentioned below, which is considered an intervention with the divine if such planning goes ahead in the TL culture. That is why it is omitted from PIL Rofenac:

Example 5
ST: Pregnancy and Lactation: Are you pregnant ***or planning to become pregnant***?
TT1: الحمل والرضاعة: اذا كنت <u>حامل</u> لا تستخدمي روفيناك في آخر 3شهور في الحمل .
BT: *Pregnancy and breastfeeding: If you are pregnant do not use Rofenac in the last 3 months of pregnancy*
TT2: الحمل وإدرار الحليب: إذا كنت <u>حاملاً أو تفكرين في الإنجاب</u> لا تتناولي روفيناك في الثلاثة شهور الأخيرة من الحمل .
Part of the message in the ST is deleted in the TT, due to some cultural issue regarding "planning to become pregnant" تفكرين في الإنجاب *tufakireen fi al-injab, thinking about pregnancy*. This part is omitted possibly for religious considerations, because religiously speaking no pregnancy planning can be done by humans, this planning is a divine act.

Example 6
ST: *200 million CFU / daily dose*
2 × 10^8 CFU / daily dose (PIL Protexin Balance)
TT1: [*missing*]
TT2:

الجرعة اليومية/مليون وحدة الخلايا المصابة 200

2 x 10^8

وحدة الخلايا المصابة/الجرعة اليومية

However, it is worth-noting that such missing information from TT1, in this example only, can be ignored as it is too technical for the patient or his/her family to understand; only medical staff will need such information.

Example 7
ST: *Oral contraceptives decrease Vitamin C.*
(PIL C-Retard)
TT1: [*missing*]
TT2:

موانع الحمل التي يتم تناولها عن طريق الفم تخفض مستوى فيتامين ج في الجسم.

BT: *Contraceptives that are taken by mouth reduce the level of Vitamin c in the body.*

Lack of information in the above two examples (Example 6 & Example 7) shows that the concept of adequacy needs to be followed in translation, and here it has not been adhered to. The first example (Example 6) includes some technical information and the second one (Example 7) is related to cultural filtering, because contraception is unacceptable culturally by the TL community.

Example 8
ST: Acute diarrhoea of bacterial origin ***without symptoms or signs of spread (general malaise, fever, signs of infectious toxicity, …).*** (PIL Antinal)
TT1:

يعد هذا الدواء مطهر معوي يستخدم لعلاج الإسهال الحاد والناتج من كافة أنواع العدوى البكتيرية.

TT2:

يعد هذا الدواء مطهر معوي يستخدم لعلاج الإسهال الحاد الناتج من بكتيريا ولم يكن له أعراض أو علامات انتشار (تعب عام أو حمى أو علامات تسمم معدي ...)

Again, lack of information seen in the italicised words in ST (in Example 8) is detected in TT1 above inadequate and inaccurate due to omission. TT2 which is the suggested translation by the current researcher recovers all the missing information. The same can be said about the example below.

Example 9
ST: Not known (frequency cannot be estimated from the available data) Hallucination, confusion (especially in patients with a history of these symptoms); decreased sodium level in blood, decreased magnesium level in blood (see section 2**), *feeling of tingling, prickling, pins and needles, burning sensation or numbness, rash, possibly with pain in the joints***. (PIL antozol)
TT1:

غير معروف (لا يمكن التعرف على مدى شيوعه من البيانات المتاحة (الهلوسة، الارتباك) وخصوصاً للمرضى الذين لديهم تاريخ بهذه الأعراض) انخفاض نسبة الصوديوم في الدم.

TT2:

غير معروف (لا يمكن التعرف على مدى شيوعه من البيانات المتاحة: (الهلوسة أو الارتباك) وخصوصاً للمرضى الذين لديهم تاريخ بهذه الأعراض (أو انخفاض نسبة الصوديوم في الدم أو انخفاض مستوى الماغنيسيوم) أو الشعور بالوخز أو التنميل أو الحرقة أو الخدر أو الطفح الجلدي الذي من الممكن أن يصاحبه ألم في المفاصل.

It is evident that all the italicised words in ST were not translated into Arabic in TT1, this is a clear violation made by the translator. All missing words they have been recovered and underlined in TT2.

2.5.3. Missing phrases/sentences

Other omitted examples are in the following four PILs:

Example 10

ST: *If you notice any side effects not listed in this leaflet, tell your doctor or pharmacist.* (PIL Entapro)

TT1: [*missing*]

TT2:

إذا لاحظت أي تأثيرات جانبية غير مذكورة في هذه النشرة، فأخبر طبيبك أو الصيدلي بذلك .

Example 11

ST: *If you are uncertain whether your prescription drug contains MAOI, consult a health professional before taking this product*. (PIL Comtrex)

TT1: [*missing*]

TT2:

إذا كنت غير متأكد ما إذا كان هذا الدواء في وصفتك الطبية يحتوي على مادة إم إيه أو آي، قم باستشارة طبيب أو صيدلي قبل تناول الدواء.

Example 12

ST: *Apply 1 drop on contact lens before inserting it on the eye and as needed during contact lens wear*. (PIL BioSoft)

TT1: [*missing*]

TT2:

ضع نقطة واحدة على العدسة اللاصقة قبل وضع العدسة فوق العين وحسب الحاجة أثناء استعمال العدسات اللاصقة.

Example 13

ST: *Dietary salt restriction and potassium supplements may be necessary*. (PIL Predo)

TT1: [*missing*]

TT2:

يمكن أن يكون من الضروري تناول بدائل البوتاسيوم والحد من تناول الملح.

It is worth noting that the last TT2 above (Example 13) shows the word order slightly reversed in order to be precise and exact in the TL, i.e. take supplements but restrict the intake of salt which is clear in the ST but not so if the word order in the TT2 is kept as is in the ST: *It may be necessary to take potassium supplement and restrict the salt intake.*

All these examples have missing TTs, i.e. their sentences were not translated into Arabic. Clearly all their information was omitted, therefore the last four PILs above have missing units of information. Longer sentences were also found to be missing from the following two PILs,

Example 14

ST: *Other immunization procedures should not be undertaken in patients who are on corticosteroids, especially on high dose, because of possible hazards of neurological complications and a lack of antibody response*. (PIL Predo)

TT1: [*missing*]

287

TT2:

لا ينبغي إجراء عمليات المناعة الأخرى على المرضى الذين يتناولون أدوية فيها كورتيزون واستيرويد، خاصة بجرعات عالية، وذلك بسبب المخاطر المحتملة لحدوث مضاعفات وعدم الاستجابة لمضادات الجسم.

Example 15

ST: *Due to the presence of sucrose, this medicine must not be used in case of fructose intolerance, glucose and galactose malabsorption syndrome or sucrase-isomaltose deficiency (rare metabolic disorders).* (PIL Lipanthyl)

TT1: [*missing*]

TT2:

نظراً لوجود سكروز، ينبغي عدم تناول هذا الدواء في حال يتأثر الجسم بسكر الفواكه، أو متلازمة عدم امتصاص غلوكوز وغلاكتوز أو عدم قدرة الجسم على امتصاص سكريات مختلفة (حالات الاستقلاب النادرة).

These last two examples (Example 13 and Example 14) seem to have compromised the concept of salience, as more information is missing from the TT because these two sentences were not translated into Arabic. The following example has a mixture of missing phrases and one sentence, i.e. an entire paragraph, thus undermining the concept of adequacy and accuracy.

Example 16

ST: - *180 mg film-coated tablets*

 - Children Not applicable

 - Detailed information about this medicine is available on ANSM website (France).

TT1: [*missing*]

TT2:

- أقراص مغلفة 180ملغ

- هذا لا ينسحب على الأطفال
- تتوفر في موقع النت "أيه إن إس إم "معلومات مفصلة عن هذا الدواء (فرنسا).

In this example above, all three lines were not translated into Arabic, and they are pregnant with units of information which need to be conveyed to patients. Having given a number of examples of missing phrases and sentences, it is time to provide few examples of missing paragraphs.

Results

The assumption in this study is: The TT2s are more effective than the TT1s which are the official Arabic translation of the PILs. At the same time, an attempt is made to answer the following research question: What is the difference between the two sets of TTs, why are the TT2s more effective than TT1s? Both the assumption and the questions sought to be answered via the Google questionnaire and the interviews that support the qualitative approach of this research. The respondents were 80% Saudi and 20 % Egyptians. Their professional experience varied between 5-25 years.

The table below summarizes the information collected from section 3 of the interview that comprises three parts: incorrect equivalents, missing phrases and missing clauses/sentences, and it aims at identifying the pharmacists' preferences in regards to TT1 or TT2 (see Appendices for the transcripts of the answers.)

4.1 The interviews

N=9 -- Section 3[1]

Part 1: Incorrect equivalents (questions 4-6)

Questions	% of TT1/TT2	Reasons provided by the interviewees	Extra comments
Question 4 *Example 1* *ST: If you have taken food or fruit juice, wait for two hours before taking the tablets (PIL Bilaxten)*	TT1: 0% TT2: 100%	TT1 mentions the electronic concept 'tablet' لوحى i.e. the electronic tablet. However, what is meant is the oral tablets.	
Question 5 *Example 2* ST: Dyspnea (difficulty in breathing) (PIL Bilaxten)	TT1: 0% TT2: 100%	TT2 has the information that is in the original text, whereas TT1 mentions additional information that does not exist in the source text. TT1 is not accurate/ incorrect/ incorrect meaning. TT2 has a clearer meaning. Dyspnea in Arabic is ضيق فى التنفس and not بحة (sore throat)	
Question 6 *Example 3* ST: The maintenance dose is 5mg every 1-7 days	TT1: 0% TT2: 100%	TT1 is out of context. TT1 is not close to the original meaning.	

Part 2: Missing phrases (questions 7-12)

Questions	% of TT1/TT2	Reasons provided by the interviewees	Extra comments
Question 7 *Example 4* ST: You notice blood in your stools, which may be black or tarry in appearance (PIL Pantozol)	TT1: 0% TT2: 100%	• TT2 is better as TT1 is missing information. • TT2 has all the symptoms mentioned. • TT2 is more complete, whereas the information in TT1 is incomplete	One interviewee recommended removing the adjective 'tarry', as it might scare the patients who might not know its meaning.

---

[1] Section 1 mentioned the purpose of the interview and emphasized the confidentiality of the data collection and analysis, as well as a question on their acceptance to participate in the interview. Section 2 was composed of questions on the number of years of professional experience, education and nationality.

		and it might frighten the patients. • TT2 is clear. The patients need to know the side effects.	
Question 8 *Example 5* ST: Pregnancy and Lactation: Are you pregnant or planning to become pregnant? Do not take this drug during the last three months of pregnancy. (PIL Rofenac)	TT1: 0% TT2: 100%	• TT2 because its meaning is clearer. Rofenac speeds up the labor. That is why pregnant women must avoid it in the least three months. This important information is missing in TT1. • TT2 because in TT1 does not mention whether the woman is lactating or not, or whether she is planning to get pregnant or not. • TT2 because TT1 does not mention that the patient has to stop using Rofenac if she is planning to get pregnant. • TT2 because it mentions the plan to have a baby or not, which is absent in TT1.	It is better to change إدرار الحليب to رضاعة. When we talk to people in general we use the second term.
Question 9 *Example 6* ST: 200 million CFU / daily dose 2 × 108 CFU / daily dose (PIL Protexin Balance)	TT1: missing TT2: provided	• TT2 is helpful, as the patient might not know the solutions. However, the measurement needs to be mentioned. • The translation clarifies the meaning and it is important for the patient. • TT2 is clear.	

		• TT2 has an accurate translation.	
Question 10 *Example 7* ST: Oral contraceptives decrease Vitamin C. (PIL C-Retard)	TT1: missing TT2: provided	• The translation should be there as it contains valuable information for the patient. Why isn't there translation? Is it because of the culture • It is important to translate, as the patients may need to take vitamin C. • It is important to translate everything for the patient. In this case, he/she needs to know that oral contraceptives decrease vitamin C. It is the patient's right to know what is written.	
Question 11 *Example 8* ST: Acute diarrhea of bacterial origin without symptoms or signs of spread (general malaise, fever, signs of infectious toxicity, etc.) (PIL Antinal)	TT1: Frequency: 3 – percentage: 33% TT2: 73%	• TT2: More detailed information on the symptoms. TT1 does not say what they are. • TT2 is closer to the original text. It is talking about the disease itself and not the medicine. • TT1 provides a clearer information. The information in TT2 is a little complicated.	
Question 12 *Example 9* ST: Not known (frequency cannot be estimated from the available data) Hallucination, confusion	TT1: 0% TT2: 100%	• TT2 is more complete (i.e. it mentions the magnesium level and the side effects). Magnesium is not mentioned in TT1.	

(especially in patients with a history of these symptoms); decreased sodium level in blood, decreased magnesium level in blood (see section 2), feeling of tingling, prickling, pins and needles, burning sensation or numbness, rash, possibly with pain in the joints. (PIL antozol)		• TT1 provides different information and it is incomplete (e.g. it provides only 2 side effects, e.g. tingling, prickling, burning sensation, numbness, etc.), so TT2 is better. • TT2 provides information on all the symptoms of magnesium deficiency. • TT2 provides a clearer information.	

Part 3: Missing clauses/sentences (questions 13-19)

Questions	% of TT1/TT2	Reasons provided by the interviewees	Extra comments
Question 13 *Example 10* ST: If you notice any side effects not listed in this leaflet, tell your doctor or pharmacist. (PIL Entapro)	TT1: missing – Frequency: 2 – percentage: 22% TT2: provided – 78%	• TT2: the whole sentence should not be missing. It provides information on when the patient may seek help. • TT2: it is important to list all the symptoms. • TT1: It is not important to have the translation as the patients may ask the pharmacist if he/she does not find the information. • TT1: This information is for pharmacists and doctors.	
Question 14 *Example 11* ST: If you are uncertain whether your prescription	TT1: missing – Frequency: 4 – percentage: 44%[1] TT2: provided – 56%	• TT2: The patient needs to know that if he/she is taking any of that drug, it may interact with his/her system. The most appropriate	

---

[1] 4 pharmacists in example 11 claimed that providing the translation was not necessary as the patients do not know the word MAOI.

drug contains MAOI, consult a health professional before taking this product. (PIL Comtrex)		translation should be مثبطات. • TT2: The information has to be translated. • TT2: The information is important to avoid drug interactions. • TT2: important information that is missing in TT1. • TT1: it is better not to include this information. • TT1: This information is for specialists. • TT1: no need to translate this information. • TT1: most people do not know what MAOI means.	
Question 15 *Example 12* ST: Apply 1 drop on contact lens before inserting it on the eye and as needed during contact lens wear. (PIL BioSoft)	TT1: missing TT2: provided – 100%	• TT2: the information on the instructional use should be there. • TT2: translation is important for the patient. • TT2: Clear meaning • TT2: the instructions are important. • TT2: anything that needs to be discussed with the patient has to be translated as well. TT2: is clear, accurate and the translation is excellent. • TT2: explains well how to use the drop. • TT2: the patient needs to know that he/she may use it with contact lenses.	
Question 16 *Example 13*	TT1: missing	• TT2: important information that should	

ST: Dietary salt restriction and potassium supplements may be necessary. (PIL Predo)	TT2: provided – 100%	• be included for the pharmacist and the patient. • TT2: important information, e.g. patients have to take potassium supplements and restrict the consumption of salt. • TT2: patients have to know in case they have to take supplements and their side effects.	
Question 17 *Example 14* ST: Other immunization procedures should not be undertaken in patients who are on corticosteroids, especially on high dose, because of possible hazards of neurological complications and a lack of antibody response. (PIL Predo)	TT1: missing – Frequency: 2 – percentage: 22% TT2: provided – 78%	• TT2: the information should be there as it is important. • TT2: anyone suffering from an infection or pain in the bones should know this information. • TT2: important information, not to avoid. • TT2: if a patient is about to undergo surgery, he/she must inform his/her doctor that he/she is taking this medicine. • TT1: the patient would not benefit from this information. The doctor would tell him. • TT1: I do not think this information would prevent the patient from taking the medicine. I'd rather keep it missing.	
Question 18 *Example 15* ST: Due to the presence of sucrose, this medicine must	TT1: missing – Frequency: 1 – percentage: 11% TT2: provided – 89%	• TT2: rare cases and for safety reasons. All the information should not be missed. • TT2: the information has to be mentioned	

not be used in case of fructose intolerance, glucose and galactose malabsorption syndrome or sucrase-isomaltose deficiency (rare metabolic disorders). (PIL Lipanthyl)		• although it is missing in TT1. • TT2: the information is important, especially for people who have lack of antibody response. People sometimes come to the pharmacy to ask about this. • TT2: important information, as some people might take glucose that might create intolerance. • TT2: in case something happens to the patient, he/she already has prior knowledge of the side effects. • TT2: some people really pay attention to maintain their glucose and they need to know this information. • TT2: Lipanthyl is meant to be for triglycerides. So, the presence of sucrose is possible and we have to consider it. • TT1: TT2 is not clear. The patient may not understand it. It may be better to replace سكر الفواكه with another word, or maybe we say: " Due to the presence of sucrose, there could be lack of glucose and galactose malabsorption".	
Question 19 *Example 16* ST: - 180 mg film-coated tablets - Children Not	TT1: missing – Frequency: 3 – percentage: 33% TT2: provided - 67%	• TT2: information is important, but the last part is not significant. So, I would say I am between TT1 and TT2. • It has to be removed.	

applicable - Detailed information about this medicine is available on ANSM website (France).		• TT2: important information as the patient may have a problem with his tummy. • TT2: the information 'children not applicable' has to be translated. • TT2: it is good to translate it and mention that the dosage is for adults and not for children. • TT2: The person with stomach problems will know that the tablets are coated for the purpose of protecting the stomach. • TT2: It is important information to mention that it is not applicable for children and that the patients can find further details in the website. • TT2 because many parents think that children who are able to eat and swallow like adults are able to swallow adults. • TT2: It's important because you are dealing with children and you have to be careful with what you give them. Especially with coated tablets that include sugar and children may like the taste. That's why parents need to watch their children. • TT1: All people know that you have to keep medicines far from children. There is no need for people to check this.	

		• TT1: there is no need to translate it into Arabic since it is not available here.	

The table below reports on section 4 of the interview with the pharmacists to collect their views on the PILs (N=9)

Section 4 (questions 20 – 31)

Question 20 Has any patient ever reported to you any error(s) from the leaflet of a medicine he/she was using? Yes No	Yes: 0% No: 100%
Question 21 If your answer was yes, What action, if any, did they take?	-
Question 22 Have you yourself come across similar/different errors? Yes No	Yes: Frequency: 3 – percentage: 33% - One pharmacist found errors, but she did not report them. Another filed a complaint to the assigned department and then the company followed up. However, he suggested earlier to change a word by another or a whole sentence (see question 18 above). No: 67%
Question 23 If your answer was yes, what type of errors were they? Were they related to meaning or were they insignificant? -------------------------- (short answer text)	Frequency: 1 – percentage: 11% - One respondent reported that the errors were related to meaning mistranslation.
Question 24 Is there a regulatory authority in the KSA that controls the quality of the Arabic versions of the PILs? Yes No I don't know	Yes No I don't know: 100%
Question 25 If your answer was yes, do you think that there is a need for a center to monitor the quality of the PILS? Yes No	Yes: 100% No: 0%
Question 26 How is the quality of the Arabic translation of the PILs checked? ----------------------- (short answer text)	Frequency 2 – percentage 22%: The quality is poor most of the time. I do not think there is quality check for the Arabic translation.

	The same medicine companies/manufacturers are the ones who write the leaflets. I suggest to have a Committee of translators to check the quality of the leaflets. 78%: I do not know.
Question 27 What are the QA mechanisms/procedures for approving them? ----------------------- (short answer text)	Frequency: 1 – percentage: 11% - The Saudi food and drug authority (SFDA) is the authorized entity to approve the quality of the translations. 89%: I do not know
Question 28 What are the regulations for the dissemination of the PILs? ------------------------ (short answer text)	Frequency: 1 – percentage: 11%: I know the SFDA has the regulations. Frequency: 1 – percentage: 11%: There are no regulations Frequency: 7 – percentage: 78%: I do not know
Question 29 Who should be involved in the translation of the PILs, from English into Arabic? Medical staff Trained translators Both	Medical staff – Frequency: 1 – percentage: 11%: – One respondent answered that translators may use literal translation and this may lead to misunderstanding. Trained translators: Frequency: 2 – percentage: 22%: Both: Frequency 6 – percentage 66%
Question 30 What are the steps to produce the final version of the translation of the PILs? Do they exist in KSA? -------------------- (short answer text)	Frequency: 1 – percentage: 11%: I am not sure. Frequency: 4 – percentage: 44%: I do not know. One respondent expressed his wish to have these steps introduced in Saudi Arabia. Frequency: 4 – percentage: 44%: They do not exist.
Question 31 Do you have any additional comments on the PILs? ------------------------ (short answer text)	No: Frequency: 6 – percentage: 66% Yes: Frequency: 4 – percentage: 44% One of the most important things to consider during the translation process is to use simple terms for the patients to understand. I prefer English for reading leaflets because I studied English and I got used to it. I think it's a good idea to have AI in the translation process. Pharmacists need to be included in the process as well. I wish the translation to be clear, just like the original text. Especially here in Saudi Arabia, not many people know English. If the Arabic is

	not clear, the patients may not pay attention to the information on the leaflets. The information must be in English and in Arabic.

The findings from the Google questionnaire are provided in the table below.

4.1.   The Google questionnaire

N=57

4.2.1. Demographic information of patient sample (questions 1-4)

Questions		Frequency	Percent
Q1 **Age**	**19 and under**	6	10.5
	20-30	33	57.9
	31-40	11	19.3
	41-50	5	8.8
	51-60	1	1.8
	61 and over	1	1.8
	Total	**57**	**100.0**
Q2 **Gender**	**Female**	44	77.2
	Male	13	22.8
	Total	**57**	**100.0**
Q3 **Marital Status**	**Single**	31	54.4
	Married	18	31.6
	Divorced	2	3.5
	Total	**57**	**100.0**
Q4 **Educational level**	**Highschool**	10	17.5
	University Degree/Diploma	30	52.6
	Master's	4	7.0
	Doctorate	7	12.3
	Total	**57**	**100.0**

4.2.2. Patient "actions" in regards to PILs (questions 5-9)

	Questions	Agree	Neutral	Disagree
Q5	أقرأ عادة النشرة المرفقة مع الدواء دون الاعتماد على استشارة الطبيب أو الصيدلاني. I usually read the leaflets that come with the prescribed medicine without depending on the pharmacist's advice.	**37%**	**22%**	**41%**
Q6	أجد صعوبة في فهم النشرة الطبية المكتوبة باللغة العربية المرفقة مع الدواء I find it difficult to understand the Arabic medical leaflet that comes with the medicine.	**35.3%**	**13.7%**	**51%**
Q7	في حال كانت هناك نقاط غامضة في النشرة الطبية المرفقة مع الدواء، أقوم بالإبلاغ عنها للسلطات المعنية. If I find the Arabic version difficult to understand, I report it to the concerned authorities.	**17.6%**	**33.3%**	**48%**
Q8	أعتمد عادة على وصفة الطبيب و/أو استشارة الصيدلاني ولا أقرأ النشرة الطبية المرافقة للدواء.	**41.2%**		**58.80%**

	I usually depend on my doctor's /pharmacist's prescription without reading the leaflet.			
Q9	أقرأ بعض المعلومات الإضافية الموجودة في نشرة المعلومات الطبية المرافقة للدواء التى لم يذكرها الطبيب أو الصيدلاني I sometimes read some additional information provided in the leaflet that is not mentioned by my doctor/pharmacist.	70.6%	19.6%	9.8%

4.2.3. Patient "views" in regards to PILs (questions 10-16)

	Questions	Agree	Neutral	Disagree
Q10	أجد عادة غموضاً في بعض الكلمات العربية المستخدمة في نشرة المعلومات الطبية المرفقة مع الدواء I usually find ambiguity in some of the Arabic words used in the leaflet that comes with the medicine, ambiguous.	43.1%		56.9%
Q11	ربما تظهر مضاعفات نتيجة سوء استخدام الدواء الذي وصفه الطبيب بسبب اختلافات في الترجمة العربية للنشرة الطبية المرفقة مع الدواء Complications due to misusing a medicine prescribed by a doctor may happen due to differences in the translation of the information provided in the leaflets.	58%	21.6%	20%
Q12	أحياناً الجرعة في النشرة الطبية المرفقة مع الدواء تختلف اختلافاً بسيطاً عن الجرعة التى وصفها الطبيب. Sometimes the dosage in the leaflet is slightly different from the one given by the pharmacist.	58.9%	21.6%	19.6%
Q13	اعتقد أن الأخطاء الواردة في النشرة الطبية العربية ربما تضر بصحة المريض . I believe that errors in the Arabic medical leaflets may harm the patient's health.	68.6%	21.6%	9.8%
Q14	هل تعتقد/ين أن الأخطاء العربية الواردة في نشرة المعلومات الطبية المرفقة مع الدواء ربما تضرّ بصحة المريض/المريضة؟ Do you think that the errors in the Arabic version may harm a patient's health?	78.40%		21.6%
Q15	هل تعتقد/ين أنه ينبغي أن يتم إبلاغ عن هذه الأخطاء إلى السلطات المعنية؟ Do you think these errors should be reported to the concerned authorities?	88.2%		11.8%
Q16	هل قام طبيبك أو الصيدلاني باتخاذ أي إجراء بشأن بلاغك هذا؟ Has your doctor/pharmacist taken any action regarding these errors?	13.7%		86.3%

5. Results Discussion and Limitations
5.1. Results discussion

5.1.1. The interviews

The results from section 3 above show that, in general, the pharmacists opted for TT2s for several reasons: clarity (questions 4, 5, 7, 8, 11[1], and 15), the same or closer meaning to STs (questions 4, 6, 11 and 12), complete information (questions 7, 10, 11, 12, 13, 14,

---

[1] One pharmacist mentioned that TT2 in example 8 is a little complicated without providing the reason.

16, 17, 18[1] 19[2]), no extra or wrong information like in TT1s (questions 4, 5, 6), availability of the instructions (missing in TT1s) (questions 9, 10, 13[3], 14[4], 15, 16, 17, 18 and 19). The findings from section 4 (collecting the pharmacists' opinions), show that 100% of the pharmacists answered that none of their patients ever reported any error (question 20) and 100% of these professionals do not know whether a regulatory authority that controls the quality of the Arabic version of the PILs exists (question 24). In addition, 78% do not know how the quality of the Arabic version is checked and that 22% noticed that the quality was poor and called for a center to check on this (question 25). 89% do not know which quality mechanisms/procedures approve the quality of the translations and 11% mentioned the Saudi food and drug authority (SFDA) to be the one (questions 26, 27). Regarding the regulations for disseminating the PILS, 11% mentioned, the SFDA, 11% said there were no regulations and 78% did not know (question 28). In addition, 66% thought that both (the medical staff and the trained translator)

should be involved in the translation of the PILs (question 29). In Question 30 ('what are the steps to produce the final version of the translation of the PILs and do they exist in KSA?'), 11% were not sure, 44% did not know, and 44% reported that the steps did not exist. Finally, question 31 was on any additional comments and 44% reported on the need to use simple terms in translation to facilitate patients' understanding. In addition, the Arabic used should also be clear as several people in Saudi Arabia do not communicate in English.

5.1.2. The Google questionnaire

The findings from the Google questionnaire show that 57.9% of the respondents were aged between 21 and 30, 19.3% 31-40, 10.5% 19 and under, 8.8% 41-50 1.8% 51-60 and 1.8% 61 and above. In addition, 77.2 % were females compared to 12.3% males, and 54.4 % were single, 31.6 % married and 3.5 % divorced. Moreover, 52.6% earned a university degree, 7.0% had a Master's and 12.3 % a Doctorate. In addition, results from section 5.2.2. (patient "actions" in regards to PILs) show that 41% disagree with Q5 against

---

[1] One pharmacist chose TT1 in example 15 because he found TT2 not clear and he claimed that the patient may not understand it. He suggested replacing the words 'سكر الفواكه' (sugar from the fruits), or use the information he himself provided. (see end of question 18).

[2] Three pharmacists selected TT1 in example 16 because they thought that the translation was not needed as 1) all people know that medicine

should be kept away from their children, and 2) this medicine is not available in Saudi Arabia.

[3] Two pharmacists chose TT1. They claimed that the translation was not necessary as 1) the patient could get the information from his pharmacist and 2) it was an important information for doctors and pharmacists.

[4] One interviewee suggested another word 'مثبطات' (inhibitors)

37% who agree; so almost 50% of patients usually read the information on the PILs and 50% do not. More than 51% find the information in Arabic difficult to understand (Q7, Q10), 48% disagree to reporting to the concerning authorities if they find the Arabic version difficult to understand (Q7), almost 60% depend on their doctor/pharmacist for the information (Q8), and 70% sometimes read the additional information not mentioned by the doctor/pharmacist (Q9). It can be concluded that the information provided in Arabic should be checked for clarity and understanding before it is translated in English, as this may affect the patients' readability and understanding (Alaqeel and Alobaidi, 2017; Munsour et al., 2017), and ultimately their health (Jensen, 2013; Sharkas; 2019; Jensen and Zethsen, 2021), as mentioned in the literature review. In addition, findings from section 5.2.3. (patient "views" in regards to PILs) show that 58% agree that negative consequences i.e. complications due to misusing a medicine prescribed by a doctor may happen because of differences in the translation of the information provided in the PILs (Q11), 58.9% agree that sometimes the dosage in the leaflet is slightly different from the one given by the pharmacist (Q12), 68.6% (Q13) and 78.40% (Q14) agree that the Arabic errors in the medical PILs may harm the patient's health.

However, although 88.2% agree that the errors should be reported the concerned authorities (Q15), 86.3% disagree on whether their doctor or pharmacist has taken any action in regards to these errors (Q16).

5.2. Limitations

The assumption in this study was: TT2s are more effective than TT1s and the research question was: why are TT2s more effective their counterparts (TT1s)? Both the assumption and the questions sought to be answered via the Google questionnaire and the interviews support the qualitative approach of this research. Therefore, the assumption of this study has been verified as the results from the interview prove that TT2 is more effective based on clarity, having the same or closer meaning to STs, more complete information, no extra or wrong information, and availability of the instructions (missing in TT1s). In addition, results from the Google questionnaire have shown that the information in Arabic was evaluated as difficult to understand and a call was made to check the Arabic version in the PILs (by both, pharmacists and professional translators), before it is translated in English and, both respondents (from the interview and the questionnaire) have reported on the need of a quality assurance center in Saudi Arabia that would liaise with both the doctors/pharmacists and trained translators

so the information that is provided in the Arabic and translation versions is clearly presented and hence optimize the patients' understanding and health.

Based on these results, on the effect of the readability and understanding of the PILs on the patients' health, and consistent with (Jensen, 2013), Sharkas (2019) and Jensen and Zethsen, (2021), as well as the need to report the errors and the absence of action on the part doctors and pharmacists to act consequently, it is imperative for the health of the patients that doctors and pharmacists act by reporting any error that they have detected or been reported to them by their patients. In addition, the interviews emphasized the necessity for a quality center in the Kingdom of Saudi Arabia[1] that would collaborate with the existing Saudi food and drug authority (whose members work directly with doctors/pharmacists to collect any issue related to the PILs). This collaboration would aim at providing a clear, complete and understandable Arabic translation of the information in the PILs to secure the patients' understanding and ultimately effective use of the medicine and an unharmed health. Since this job of translating can be arduous and lengthy, a model could be created for that purpose.

Investigating the potential impact of such findings on the patient's health is one of the limitations of the current study. Also, the study has left for further research the investigation of the translators' background, whether they are pharmacists or linguists, their experience and professional status, since the status, experience, and background of the translators are crucial in the assessment of the TT1s of PILs, but this is beyond the current study's scope. This assessment is left for further research. In addition, the process of production of TT1s is not examined, to see if these TTs were done in-house by the pharmaceutical companies or by a local health authority, like the Saudi Ministry of Health, though the Council of Arab Health Ministers appeared on some of the chosen PILs. However, the chemists interviewed did state their experience and professional status which proved to be useful in that the answers of the most experienced reflected a deep insight. We, therefore, recommend that these limitations be attended to, covering issues related to the backgrounds of translators, the potential impact of having missing information in the PILs on the health of Arabic-speaking patients.

The interpretation of the semi-structures interviews highlights mostly the chemists'

---

[1] The two authors of this article would warmly welcome the opportunity to be members of this Saudi quality center.

agreement on TT2s. When presented with the first theme of incorrect equivalents the chemists have favoured TT2s. As for the second theme with its indicators of missing short text, i.e. the missing phrases, the chemists' views are mostly to bring back all these missing parts in TT1s. The third theme is no different from the second one but the missing text is long in TT1s, and the responses of the chemists are also similar. The fourth theme regarding the potential impact on the patient's health; however, is left for further research.

Other data have been collected with the help of a team of undergraduates and postgraduate translation students who identified and collected the errors, and the data were used to support the study. Collecting such data is important in order to answer the research questions. This team have saved time by providing larger and higher-quality databases that would be unfeasible to collect by the researchers themselves. The qualitative method has served to collect useful information to help with the analysis. However, further questionnaires in the future can adequately give information about the status of the translators and provide reviews on the translations to see whether the translations were provided by pharmacists or linguistics. Their high level of education, expertise and

knowledge in pharmaceutical translation may affect the quality of the end product. However, the relatively small sample and convenience sampling methods may restrict the generalizability of the study results. This is explained by the fact that this study is the first of its kind in the Kingdom of Saudi Arabia, and by the few constraints encountered while sampling for the interviews. The first pharmacists from our neighborhood that we approached were a little reluctant. After several visits to the headquarters of one of the most well-known pharmacies in the region, a pharmacist working there finally arranged for only nine Zoom interviews, including herself. This explains the rather small size of our sample. Nevertheless, we hope that our study will pave the way for a future fruitful and promising collaboration between pharmacists, professional translators, policy makers, and a sample of patients (from a different Arabic culture and with a different dialect), so the cooperation of all would yield positive outcomes. For example, once all parties propose an Arabic translation of the information from the leaflets, this version should be checked by a new sample of patients for clarity and understanding, and adjustments should be made accordingly (i.e. pre- and post-translation assessment scores using a Likert-type scale). Hence, regardless of their culture or dialect, all patients are able to

304

fully understand the information from the leaflets, use the medication effectively, and live a healthier life.

In addition, there is a strong need for a model that facilitates the description and comparison of the two sets of TTs to reveal any serious errors in the TTs of the PILs and to measure their seriousness based on the missing meaning and message of the STs. This model can, for example, analyze the Arabic translation and upon detecting serious errors, can suggest/replace them.

Conclusion

This study has shown that the TT2s are more effective than the TT1s which are the official Arabic translation of the PILs. At the same time, an attempt is made to answer the following research question: why are the TT2s more effective than TT1s? Both the assumption and the question have been answered via the Google questionnaire and the interviews that support the qualitative approach of this research.

The findings attest to the validation of the assumption and the research question in regards to the effectiveness of TT2s is reflected in the findings that showed the preferences of the pharmacists because of clarity, same or closer meaning to STs, complete information, no extra or wrong information like in TT1s, and availability of the instructions. As the Kingdom is the house of a

multitude of Arab-speaking patients, understanding and accepting the information provided in medication leaflets could be challenging for those who have poor understanding of the formal Arabic language. When interviewed, the pharmacists had proposed other words to make the translation clearer and hence easier to understand by the layman/patient. However, as mentioned above, the use of pre- and post-translation assessment scores using a Likert-type scale would allow a common Arabic version of the translation of the information of the leaflets that is the outcome of the common efforts of pharmacists, professional translators, and patients. This new version would be understandable by any patient, regardless of his/her culture or dialect. This, we strongly believe, would positively impact his/her understanding of this information, his/her use of the medication, and ultimately his/her health. It is, therefore, the responsibility of policy makers to 1) create a quality center (whose members would be pharmacists, professional translators, and patients; as mentioned in our article, p. 29), and make sure any medicine that enters the Kingdom is checked by the center before it is distributed to pharmacies, and 2) to approach computer science experts and call for a model that facilitates the description and comparison of the two sets of TTs to reveal any serious errors

in the TTs of the PILs and to measure their seriousness based on the missing meaning and message of the STs. This model can, for example, analyze the Arabic translation and upon detecting serious errors, can suggest/replace them. These two suggestions, we strongly believe, would positively affect the understanding of the information on the leaflets by any patient, and hence allow an effective use of the medication and a better health.

However, analyzing and investigating the potential impact of the study's findings on the patient's health is subject for future research, as well as the investigation of the translators' background, whether they are pharmacists or linguists, their experience and professional status, since the status, experience, and

background of the translators are crucial in the assessment of the TT1s of PILs, but this is beyond the current study's scope. In addition, the relatively small sample and convenience sampling methods may restrict the generalizability of the study results. The study utilized a descriptive data analysis of current transition. Future research should incorporate a more enhanced assessment of patients' opinions and views after improving it, namely after incorporating the improved translation in the patients' leaflets. Another future orientation of this study could also pilot a translation model that would test the actual translations provided in the PILs and suggest clearer, more complete and understandable ones to better the serve the patients.

References

Adams, W.C. (2015). Conducting Semi-Structured Interviews. In: Wholey, J.S., Harty, H.P. and Newcomer, K.E., Eds., Handbook of Practical Program Evaluation, San Francisco: Jossey-Bass, 492-505. https://doi.org/10.1002/9781119171386.ch19

Alaqeel S., & Alobaidi, N. (2017). Patient Evaluation of Medication Package Leaflets in Al Kharj City, Saudi Arabia. Therapeutic Innovation & Regulatory Science. 51(1):45-50. doi:10.1177/2168479016659320

Askehave, I., & Zethsen, K. K. (2002). Translating for laymen. Perspectives: Studies in Translatology, 10(1), 15-29.

Bernstein, R. J. (1983). Beyond objectivism and relativism: Science, hermeneutics, and praxis. Chicago: University of Pennsylvania Press.

Chesterman, A., & Wagner, E. (2002). Can Theory Help Translators? A Dialogue Between the Ivory Tower and the Wordface. London: Routledge.

Dam, H. V., & Zethsen, K. K. (2008). Translator status – a study of Danish company translators. The Translator, 14(1), 71–96.

Jensen, M. (2013). Translators of Patient Information Leaflets: Translation experts or expert translators? A mixed methods study of lay-friendliness. Unpublished Doctoral dissertation. Department of Linguistics, Faculty of Human Sciences, Macquarie University, Australia & Department of Business Communication,

School of Business and Social Sciences, Aarhus University, Denmark.

Jensen, M., & Zethsen, K.K. (2021). Translation of patient information leaflets: Trained translators and pharmacists-cum-translators – a comparison. Linguistica Antverpiensia, New Series – Themes in Translation Studies, 11: 31-49. https://lans-tts.uantwerpen.be/index.php/LANS-TTS/article/view/295

Matthews, B., & Ross, L. (2010). Research Methods: A Practical Guide for the Social Sciences. Harlow: Longman.

Montalt, V., & González-Davies, M. (2014). Translation and Medicine Step by Step: Learning by Drafting. London: Routledge. https://doi.org/10.4324/9781315760377

Munsour, E.E., Awaisu, A., Hassali, M.A.A., Darwish, S., & Abdoun, E. (2017). Readability and Comprehensibility of Patient Information Leaflets for Antidiabetic Medications. Qatar Journal of Pharmaceutical Technology. 33(4):128-136. doi: 10.1177/8755122517706978.

O'Leary, Z. (2010). The Essential Guide to Doing Your Research Project. London: Sage. https://lans-tts.uantwerpen.be/index.php/LANS-TTS/article/view/295

Saldanha, G., & O'Brien, S. (2013). Research Methodologies in Translation Studies. Manchester: St. Jerome Publishing.

Sharkas, H. (2019). Translation methods used in Arabic translations of medical patient information leaflets. In J. Meng, M. Taibi, & H.M. Crezee, (Eds.) Multicultural Health Translation, Interpreting and Communication. London: Routledge.

Tymoczko, M., & Gentzler, E. (eds.) (2002). Translation and Power. Massachusetts: University of Massachusetts Press.

DECLARATIONS

Ethics Approval and Consent to Participate
Ethical approval was granted by the Deanship of Graduate Studies and Research at Effat

Research approval and notification of r

University):
A written informed consent was obtained from the Google questionnaire respondents and an oral equivalent one was also received from the interviewees. All methods were performed in accordance with the relevant guidelines and regulations.

Consent for publication: Not applicable.

Availability of data and materials: The datasets generated and/or analysed during the current study are not publicly available but are available from the corresponding author on reasonable request.

---

[1] Dr. Nesma Merdad, a faculty member at the Psychology Department of Effat university carried out the data analysis for the Google survey.

Appendix
Transcripts of the interview answers (N=9)[1]
Interview # 1

Question NO. 4:

Okay, so question four, the word لوحي itself is wrong, because basically it's talking about the tablets, the electronic ones but we mean here the oral tablets. So, this is the mistake.

Question NO. 5:

So, I picked the second one because the English sentence, the "Dyspnea" difficulty in breathing. This is what it says, it didn't talk about anything additional as in TT1. TT1 is mentioning something that is not even in the actual text so it has an additional information. It's talking about the voice but the actual sentence is only talking breathing. So, this is why I picked TT2.

Question NO. 6:

TT1 is basically like a literal, ترجمة حرفية for the actual word, and it's out of context here. Maintenance here is like when you so we have like initiation like initial dose and then we have maintenance. The maintenance is what you know like the dose schedule let's say. So, doses schedules are like a better.

Like, would I give you another suggestion? I don't actually have an exact Arabic word in my mind right now, I really have to think about it. I'll leave that for Dr. Ahmed.

Question NO. 7:

Because it's missing an information which is like details of the previous sentence. So, TT2 was a better option here.

Question NO. 8:

Because in TT1 they're not even mentioning the fact if she's lactating or not. Oh, no. Oh, the fact that she's planning to get pregnant.

Question NO. 9:

Oh, this one, this is before I understand what the TT1 means, because I didn't understand what missing means, but now I do understand that this is what it was on the actual leaflet right? To be completely honest, I don't know yeah so in my case I don't know the exact translation for the units that we use for measurement, because basically when we like take these classes in university, we just memorize the unit as it is without translation. So, I'm not gonna suggest the other one, because I don't even know the actual translation. Maybe we can just translate the daily dose as جرعة يومية, but the other you know abbreviation we can put it as itself.

For this exact product, the Protoxin Balance, it's a two capsule, but I'm not sure how much these two capsules contain. I believe this is a probiotic. So usually, it's different because probiotics do not have like a set or like a fixed dose. It depends on the brand or the product, but what they mostly do is that they write what is the recommended dose. So, if that was followed previously, like they mentioned how much you should take then probably this is what they mean by the daily dose. I don't know how much it contains, but I know that how many capsules they're supposed to take. Usually, they label that on the package.

I mean this is the dose but this exact sentence. I need to know which section this is a part of, because then the context will change. If we're like, let's say we want an equation to like calculate something, then we don't need like a lot of translation to it. But let's say if we are suggesting like instructions on how to use the medication, then I believe the translation should be there, but it's just I don't know which section this sentence should go. So that's why I'm not sure.

---

[1] One interviewee did not answer questions 27-32, as he had already participated in the survey and answered the same questions.

Question NO. 10:

Because I feel like this sentence should be translated. It contains valuable information for the patient to know. Why do you think it is not translated? Is it because of the culture? I am not sure like in the section where it says that there are like interactions between medicines, but it should be there like for safety reasons.

Question NO. 11:

Because the second one contains information, detailed information about what these symptoms are. The first one does not say. It includes details about what it treats exactly, what type of infection it treats and the second one. It's saying like what are the symptoms that indicates that there are infections or not. We need to know what are these.

No, it's not additional, it's a translation, translating what's in the original text.

Question NO. 12:

Because there is a translation for the second part that is talking about the tingling, prickling, like the second part of the paragraph. The TT1 is not talking about anything about that. Definitely we need the TT2, because it's containing like information about the magnesium level that is not even mentioned in TT1. It says what type of you know side effects they need to be aware of. So, it should be there the. Reading TT1 wouldn't be enough.

Question NO. 13:

If I understood, you mean like this exact sentence was not translated at all? Not at all. It was totally deleted. It's not there, basically. Okay. Definitely TT2, because it's informing something about like seeking help like when the patient should seek the doctor help.

Question NO. 14:

Because this information is very important, because this is a drug interaction problem. So, the patient needs to know if he's taking anything from that drug class, then it's gonna interact with that specific medicine, the Comtrex. But what I would just suggest, basically MAOI is like an abbreviation for a very long word. It means mono-amino oxidase inhibitors. The most appropriate translation is to say مثبطات MAO, but other than that, like the whole sentence is, at least the information is there, you know. In the TT2, it should be included. Like this information, this piece of information is very important.

Question NO. 15:

Because this information, like instructions of use, should be there.

Question NO. 16:

This one, I believe when I looked into this questionnaire, I think I reached that point and then I didn't continue. So, I still didn't choose, let me read. I think this is like just automatically. Again, another information that should be included. When we are talking about including the information, we are including information for both pharmacists and the patients. Right? Or what do you think? For both of us. For the patient and for the pharmacist.

Question NO. 17:

Again, it's another information that should be there, because the practice of people who are taking. I mean this is like a common problem and we need to like highlight the importance of it.

To be honest I don't know how it works inside these organizations, but what would come to my mind is thinking that they might use an automated way or technology thing. Then, they review the translation later but maybe the initial translation is done like automatically first. That's my assumption.

So, it is definitely more important for the patient to have the full translation, but of course as pharmacists, we do use these pamphlets sometimes when we want to update our knowledge about something, because there are a lot of medications out there and sometimes, we want to read, we want to search for a specific data. So, as you mentioned in the beginning, not everyone has

309

conducted their studies during college in English. So, they might sometime need to read the Arabic part.

Everything we came across from my opinion was important information.

Question NO. 18:

Again, I think this is when I was reviewing the questions for the first time and then I picked random answers, but no, I'm picking TT2. Although this is like a rare case as it's mentioned, but you know for safety reasons all type of information is valid and valuable. So, we shouldn't dismiss any sentence.

Question NO. 19:

I wouldn't choose TT1, but again I feel like I'm in between. I don't think it's very... Okay, definitely we need to translate everything, but I don't think this exact information would affect that much in this case. I'm between 1 and 2 to be honest yes, so it's nice to know, but it's not not gonna affect anything.

Question NO. 22:

I might report that to Saudi FDA. The Saudi Food and Drug Authorization. They have a whole service of like reporting anything.

Question NO. 23:

No, the only ones I've seen are the ones that I've seen in this questionnaire. Like this is the first time.

Question NO. 26:

Now when I've seen that there are actually mistakes. Yes, I do think there's a need.

Question NO. 27:

I don't know to be honest. Can I write that I don't know?

When she has been asked about who translates PILs she said: I think from the pharmaceutical company itself.

Question NO. 28:

From what I know is that they only check the product itself, but the PILs I'm not sure. Like I'm not sure if there's an assigned person for checking them, I'm not sure. They check through the manufacturing process; they undergo some quality test for example the stability test and the sterility test. So, there is like different dimensions and measurements for them to measure the quality of the product itself.

Question NO. 30:

I think translator.

Question NO. 31:

I'm not sure.

Question NO. 32:

No

Interview # 2

Question NO. 4:

TT2, because tablets mean أقراص in the field of pharmacy. What in TT1 is completely different. It means computers or something like that. So, the term is incorrect.

Question NO. 5:

TT2, because TT1 is not accurate. As a side effect, it supposed to be translated as in TT2.

Question NO. 6:

TT2 is the correct translation, because the translation in TT1 is not even close to the meaning.

Question NO. 7:

TT2, because the translation in TT1 is not as complete as TT2, where all symptoms where mentioned. It's important for the patient to have the complete translation.

Question NO. 8:

TT2, because TT1 didn't mention that the patient has to stop using Rofenac if there is a plan to get pregnant. In TT1, they only mentioned if the patient is already pregnant. Therefore, the accurate translation is TT2.

Question NO. 9:

TT2. We may mention the abbreviations. To be honest, this is the first time I came across CFU as an abbreviation for a dosage. It depends on the medicine itself if it's OTC or not. I think it's better to translate it.

Question NO. 10:

TT2. It's important to mention this information, because they may need to consider taking Vitamin C as a supplement. They don't mention it in TT1 as if it's not worthy to mention, while in fact it is important.

Question NO. 11:

TT2. There is a condition that has been mentioned in TT2 and not in TT1. In TT2, it mentions that the bacteria supposed not to have symptoms or signs of spread, while in TT1 it says all bacteria, which is incorrect.

Question NO. 12:

TT2, because it mentions all the symptoms a patient may have. In TT1, it mentions only some of the symptoms.

Question NO. 13:

TT1. I feel this is not really important to mention, because if the patient reads the leaflet and doesn't find what he/she is looking for, he/she will ask the pharmacist or the doctor. That's why I think it doesn't necessary to translate it.

Question NO. 14:

TT2. It is important to translate the information. The patient must know the MAOI and whether he/she takes a medicine that includes MAOI to avoid drug interaction.

Question NO. 15:

TT2, because anything that needs to be discussed with the patient has to be translated as well. TT2 is clear, accurate and the translation is excellent.

Question NO. 16:

TT2, because there are important instructions for the medicine that the patient has to be aware of. It's important to know that they have to take potassium supplements and restrict the use of salt.

Question NO. 17:

TT2. It's important to translate it.

Question NO. 18:

TT2. It's important to be mentioned for people with allergy or have lack of antibody response. People sometimes come to pharmacy to ask about this.

Question NO. 19:

TT2. I think it's good to translate it to mention that the dosage is for adults and not children.

Question NO. 20:

No

Question NO. 23:

No

Question NO. 25:

No

Since there is no certified centre to approve the quality of Arabic PILs, do you suggest to have one?
Yes

Question NO. 27:

I think they need the help of translators who work along with pharmacists/specialists to get their approval.

Question NO. 28:

The same medicine companies/ manufacturers are the ones who write the PILs. I suggest to have a committee of translators to check the quality of the PILs.

Question NO. 29:

I know that the Saudi Food and Drug Authority has the regulations.

Question NO. 30:

Both, but if I have to choose one, then I will choose translators.

Do you think there are rules for writing the PILs in Arabic in Saudi Arabia?

I think the most important thing is the type of information. It's really important to seek the help of pharmacists and doctors at the same time. Sometimes we wonder why this information in specific has been mentioned in the PILs. It could be important to mention it from the point of view of the pharmacists. The company may take some information from the original leaflet, but I think it's important to ask doctors not only pharmacists. I think translators are the one who do the job not medical staff.

Some of the missing information are really important for the patients to know about. They even sometimes don't mention the dosage in Arabic. I mean they mention it in form of mg not as dosages. One of the things we face in pharmacies is when the patient asks us to give them the appropriate dosage. Once we ask them if they look at the PILs, they say it doesn't mention any dosage. I think mentioning the dosages will make the patient save time and effort. That's why it's important to mention it in Arabic. By the way, this is even important for us as specialists to know. For example, the unit mentioned above in one of the questions is completely new for me. That's why accurate translation is important for the patients as well as the pharmacists.

Interview # 3

Question NO. 4:

TT2 (He chose TT2, but he didn't understand the question)

Question NO. 5:

TT2, the meaning is clearer.

Question NO. 6:

TT2, the meaning is clearer.

Question NO. 7:

TT2, the patient needs to know the side effect.

Question NO. 8:

TT1, the meaning is clearer. Rofenac speeds up the labor, that's why pregnant women must avoid Rofenac in the last three months of pregnancy.

Question NO. 9:

TT2, the translation clarifies the meaning.

Question NO. 10:

TT2, it has to be translated.

Question NO. 11:

TT1, there has to be a prescription for this kind of drugs. The patient may not use it well if he/she depends on reading the leaflet only. Sometimes the side effects are written, but it doesn't mean that the patient may suffer from.

Question NO. 12:

TT2, the rest of the information has to be mentioned. "Feeling of tingling, prickling, pins and needles, burning sensation or numbness, rash, possibly with pain in the joints" are all symptoms of magnesium deficiency.

Question NO. 13:

TT1, this kind of information is only important for the pharmacists and doctors to know.

Question NO. 14:

TT1, I don't prefer this text to be translated.

Question NO. 15:

TT2

Question NO. 16:

TT2, the patient must know that he/she may needs to take supplements in case side effects happen.

Question NO. 17:

 TT2, anyone suffers from infections or pain in the bones should know this information.

Question NO. 18:

TT2, in case something happens to the patient, he/she already has prior knowledge of the side effect.

Question NO. 19:

TT2, the person with stomach problems will know that the tablets are coated for the purpose of protecting the stomach.

Question NO. 20:

Yes.

Question NO. 21:

Yes.

Question NO. 22:

I filed a complaint to the assigned department and then the company follows up.

Question NO. 23:

Yes.

Question NO. 24:

Yes. Sometimes, such as cough medicines that contain thyme, they do not mention that they are not suitable for pregnant women. This information is supposed to be mentioned in all medicines of this type because thyme is not suitable for pregnant women.

Question NO. 25:

I don't know.

Question NO. 29:

There are no regulations.

Question NO. 30:

Both.

Question NO. 31:

No.

Question NO. 32:

No.

Interview # 4

Question NO. 4:

TT2.

Question NO. 5:

TT2, TT1 is incorrect.

Question NO. 6:
TT2, TT1 is incorrect.
Question NO. 7:
TT2, it's more explained and gives details.
Question NO. 8:
TT2, it shows that even planning to have a baby is included.
Question NO. 9:
TT2, the translation is clear.
Question NO. 10:
TT2, it's really important to translate everything for the patient. In this case, the patient needs to know that oral contraceptives decrease Vitamin C. It's the patient's basic right to know what is written.
Question NO. 11:
TT2, it explains all the symptoms.
Question NO. 12:
TT2, it shows all the details that were mentioned in English.
Question NO. 13:
TT2, it's important to list all the symptoms.
Question NO. 14:
 TT2, I don't if the patient knows what does MAOI mean, but it's important to mention to avoid drug interaction.
Question NO. 15:
TT2, it explains how to use the eye drop.
Question NO. 16:
TT2, it's important to mention it, but either way the doctor will explain this information to the patient.
Question NO. 17:
TT2, it's a serious complication that can't be hidden.
Question NO. 18:
TT2, some people really pay attention to maintain their glucose and they need to know this.
Question NO. 19:
TT2, it's important to mention that children are not applicable. It's also important for the patient to know that if there is a need for further details, they can find them on the website.
Question NO. 20:
Yes.
Question NO. 21:
No.
Question NO. 22:
I didn't take an action.
Question NO. 23:
Yes.
Question NO. 24:
Meaning mistranslation.
Question NO. 25:
Yes.
Question NO. 26:
Yes. The Saudi Food and Drug Authority.

Question NO. 27:

The quality of translation is poor for most of the time.

Question NO. 28:

The SFDA is the authorized entity to approve the quality of translation.

Question NO. 29:

I don't know

Question NO. 30:

Both

Question NO. 31:

I don't know

Question NO. 32:

One of the most important things to consider during the translation process is to use simple terms for the patients to understand.

<div align="center">

Interview # 5

</div>

Question No. 4:

TT2, it's incorrect to say لوحي for tablets in the medicine field.

Question No. 5:

TT2. The meaning in TT1 is different.

Question No. 6:

TT2, it's clearer.

Question No. 7:

TT2, it has more details. The patient needs to know all the details to have better understanding of what he/she may have.

Question No. 8:

TT2, the patient must know that even if she is planning to become pregnant, she needs to avoid Rofenac.

Question No. 9:

TT2, more details are required.

Question No. 10:

TT2

Question No. 11:

TT2, it has more details and patients would always prefer to know more. Especially when it comes to medicines.

Question No. 12:

TT2, the same reasons as NO. 11

Question No. 13:

TT2, it's important to mention it.

Question No. 14:

TT1, most of the people don't know what MAOI means. They don't really know that much of details.

Question No. 15:

TT2

Question No. 16:

TT2, you must mention that the patient needs potassium supplements and salt restriction. Many people don't know this information.

Question No. 17:

TT2

Question No. 18:
TT2
Question No. 19:
TT2, because many parents think that children who are able to eat and swallow like adults are able to swallow tablets.
Question No. 20:
No
Question No. 21:
No
Question No. 23:
No
Question No. 25:
I don't know
Question No. 26:
Yes
Question No. 27:
I don't really know, but I think it's auto translation.
Question No. 28:
I think pharmacists and translators.
Question No. 29:
I don't know
Question No. 30:
Both

Question No. 31:
I don't know
Question No. 32:
I prefer English for reading PILs, because I studied in English and I get used to it.

Interview # 6

Question NO. 4:
TT2, because this is the word we use in the field.
Question NO. 5:
TT2, it's the accurate meaning.
Question NO. 6:
TT2, it's inappropriate to say صيانة this makes the patient feels that he/she is a machine.
Question NO. 7:
TT2, it shows the problem in details.
Question NO. 8:
TT1, it's clear enough for the patient. More details may end-up with confusion.
Question NO. 9:
TT1, I think it's better to write it as doses and not the way it's written here.
Question NO. 10:
TT2, it's important for the patient to know that oral contraceptives decrease Vitamin C.
Question NO. 11:
TT2, the patient needs to know that he/she may have bacteria, but the symptoms aren't obvious.
Question NO. 12:
TT2, it's clear and includes all details.

316

Question NO. 13:

TT2, it's important to mention the sentence. Maybe there will be other side effects that aren't listed. If some patients notice that, the company may realize it.

Question NO. 14:

TT1, it's better not to mention what does MAOI means, because most probably the patient will ask about it. The patient may not take it, because he/she doesn't know the meaning.

Question NO. 15:

TT2, it's considered a way of using BioSoft. The patient needs to know that he/she may use it with eye lenses.

Question NO. 16:

TT2, it's important to mention it.

Question NO. 17:

TT2, if the patient is about to have a surgery, he/she must inform the doctor that he/she uses the medicine.

Question NO. 18:

TT2, it's important information.

Question NO. 19:

TT2, it has information that the patient needs to know, but we may remove the part where it mentioned the website.

Question NO. 20:

No

Question NO. 23:

No

Question NO. 25:

I don't know

Question NO. 27:

I don't think there is quality chick for the Arabic translation.

Question NO. 28:

I don't know, but I think there is a need for specialized team to check the Arabic translation.

Question NO. 29:

No

Question NO. 30:

Medical staff

Question NO. 31:

It doesn't exist

Question NO. 32:

I think it's a good idea to have AI in the translation process. Pharmacists need to be included in the process as well.

Interview # 7

Question No. 4:

TT2, because TT1 in not clear enough for the patient to understand. The patient needs to know that if he/she has taken food or fruit juice, he/she has to wait for two hours before taking the tablets.

Question No. 5:

TT2, it's the accurate meaning for the term.

Question No. 6:

TT2, it's clear and this is how the patient supposed to know it.

Question No. 7:

TT2, because if I tell the patient to report the doctor if notice blood in stools, then he/she may not now that noticing black or tarry in stools are also signs that need to update the doctor with.

Question No. 8:

TT2, because TT1 lacks some information. It doesn't mention that even planning to become pregnant is included.

Question No. 9:

I think the patient will not understand this information. As a profession, telling the patient the information directly is better than writing it in a leaflet. For this, I will go for TT1.

Question No. 10:

TT2, the information is clear and it's the patient's right to know this information.

Question No. 11:

TT1, it's easier for the patient to understand it, because TT2 is complicated and the patient may not understand it. We must deliver the message in an easy way.

Question No. 12:

TT2, it's clear and the patient needs to know this side effect. Feeling of tingling, prickling, pins and needles, burning sensation or numbness, rash, possibly with pain in the joints are all well-known side effects of Antozol. That's why we can't hide such information.

Question No. 13:

TT2, because no matter how hard we try to find all the side effects of a medicines through medical research, there are always other side effects people report after using the medicines.

Question No. 14:

TT1, the patient must probably don't know what is the meaning of MAOI. My job as a pharmacist is to inform the patient with such information.

Question No. 15:

TT2, it's important for the patient to know that he/she can use it with the contact lenses.

Question No. 16:

TT2, the patient has to restrict the use of salt while taking potassium.

Question No. 17:

TT1, I don't think this information will prevent the patient from taking the medicine. I'd rather keep it missing.

Question No. 18:

TT2, it's important for the patient to know this information.

Question No. 19:

TT1, all people know that you have to keep medicines far from children. There is no need for people to check this.

Question No. 20:

No

Question No. 23:

No

Question No. 25:

Yes. The Saudi Food and Drug Authority

Question No. 26:

Yes

Question No. 27:

It's weak. Not up to the required level.

Question No. 28:

I don't know

Question No. 29:

What I know is that it has to be checked by the quality department of the same company who produce the medicines. Then, it has to be checked by the quality department in the Saudi Food and Drug Authority.

Question No. 30:

Medical staff, because translators may translate it literary and this may lead to misunderstanding.

Question No. 31:

I don't know about every single step, but I hope it's founding in KSA. I have trained in a company and it was very complicated to approve any leaflet. There are a lot of process and steps to get the final approval. So, I think it's existed.

Question No. 32:

I wish that the translation is to be clear just like the original text. Especially here in Saudi Arabia not a lot of people know English. Hence, the Arabic is not clear enough for them to understand it. This may lead them not to care about the information in the PILs. There is some information that patients must be aware of. It's not enough to have all the information written in English. It has to be in Arabic too.

<div align="center">

Interview # 8

</div>

Question No. 4:

TT2, tablets mean أقراص not a tablet or a tech device.

Question No. 5:

TT2, because Dyspnea means in Arabic ضيق في التنفس and not بحة

Question No. 6:

TT2, maintenance in this context means استمرارية and not صيانة because this is literal.

Question No. 7:

TT2, it's correct, but it's better to remove part of it. It's enough to say black color without mentioning tarry in appearance to make it easy for the patient to understand.

Question No. 8:

TT2, but we need to change إدرار الحليب to رضاعة, although lactation is إدرار الحليب but when we talk to people in general, we don't use this term.

Question No. 9:

TT2, definitely it has to be translated, because it's deleted in TT1 completely and TT2 is accurate translation.

Question No. 10:

TT2, because oral contraceptives decrease Vitamin C. It's really important for people to know this information.

Question No. 11:

TT2 is the closest one to the original text. It's talking about the disease itself and not the medicine.

Question No. 12:

TT2, because TT1 was really shortcut. It didn't mention feeling of tingling, prickling, pins and needles, burning sensation or numbness, rash, possibly with pain in the joints.

Question No. 13:

TT2, because it's important to inform the pharmacist/doctor in case of unknown side effect. They may didn't translate it as it's always written in medicines. People used to it, but it's important to mention it every single time.

Question No. 14:

TT1, people are not really aware of MAOI, so even if I write it, no one will understand it. If someone not in the medical field won't understand it.

Dr. Ahmad asked the participant if a pharmacist studied in Arabic and he/she came across this information. Would it be really important to know it or not?

Pharmacists must know all the information in any leaflet. So, if a pharmacist would read this leaflet, he/she must know this information. The translation in TT2 is accurate.

Question No. 15:

TT2

Question No. 16:

TT2, it's important to mention that the patient has to restrict the use of salt and potassium supplements may be necessary. I think they deleted it because a medicine like Predo has some specific indications. Predo in its own has different usages. So, if I have hypertension and I take Predo along with cortisone and salt, this may lead to a dangerous medical situation.

Question No. 17:

TT2, since Predo includes cortisone, I have to keep in mind when using other cortisone medicines, because combining Predo with other cortisone may end up with overdose.

Question No. 18:

TT2, Lipanthyl is meant to be for triglycerides. So, the presence of sucrose is possible and we have to consider it.

Question No. 19:

TT2, it's important for sure, because you're dealing with children and you have to be careful with what you give them. Especially with coated-tablets that include sugar and children may like the taste. That's why parents need to watch their children.

Question No. 20:

No

Question No. 23:

No

Question No. 25:

I don't know

Question No. 27:

(He answered in the questionnaire and didn't say it in the recording)

Question No. 28:

(He answered in the questionnaire and didn't say it in the recording)

Question No. 29:

Question No. 30:

Question No. 31:

Question No. 32:

Interview # 9

Question No. 4:

TT2, I chose it because the word لوحي is not familiar. أقراص is more familiar.

Question No. 5:

TT2, بحة في الصوت is not accurate.

Question No. 6:

TT1, جرعة الصيانة is close to the meaning, because المداومة is more like a routine.

Question No. 7:

TT2, because mention blood in stools may sound scary to the patient. Also, when we say "maybe" we make the patient feels that's okay to use the medicine.

Question No. 8:

TT2, it's clear.

Question No. 9:

TT2, it's important to mention, because this information is useful not only for the patient, but healthcare providers as well.

Question No. 10:

TT2, it's important to mention it, especially for those who use Vitamin C. I think they deleted to make the patient feels comfortable to use it. I think they deleted it because they don't want to scare patients that they may have some symptoms. Some people read the side effects and think that all of them will happen to them. While in fact they may not have even one of them.

Question No. 11:

TT1, it's simple and clear, while in TT2 is complicated.

Question No. 12:

TT2, it mentioned all the symptoms in a very simple easy-to-read way.

Question No. 13:

TT2, people must take symptoms seriously and must report the doctor/pharmacist.

Question No. 14:

TT2, some people are allergic to a specific thing and they must tell the pharmacist/doctor of their allergy.

Question No. 15:

TT2, a lot of people come to pharmacies and tell us their doctors told them to use eyedrops and they have no idea if they can use it while having contact lenses on. I don't think there is no reason to delete it.

Question No. 16:

TT2, because the patient must know this side effect while using Predo.

Question No. 17:

TT1, physicians supposed to inform patients with this information before the surgery. It's not necessary for the patient to know it.

Dr. Ahmad asked if a pharmacist doesn't know English, will it be important to know this information?

Pharmacists are not supposed to tell patients such information, because it's the doctor's job to tell the patient before any surgery.

Question No. 18:

TT1, because TT2 is not clear and I don't think the patient will understand it. It has to be simple and clear. We may replace سكر الفواكه with another word or maybe we say "Dut to the presence of sucrose, there could be lack of glucose and galactose malabsorption".

Question No. 19:

TT1, it may mention that information could be found on this website, because there is no need to translate it in Arabic, since it's not available here.

Question No. 20:

No

Question No. 23:

No

Question No. 25:

No

Question No. 27:

Honestly, it's weak and English is always much better.

Question No. 28:

Usually, the process of quality checking is done by the Saudi Food and Drug Authority.

Question No. 29:
(She answered in the questionnaire and didn't say it in the recording)
Question No. 30:
(She answered in the questionnaire and didn't say it in the recording)
Question No. 31:
I'm not really sure about it.
Question No. 32:
All the points were clear enough either from the patient point of view or the healthcare providers point of view.

Translating Humor in Subtitling and Dubbing into Language Varieties:
The Arabic version of Toy Story (1995)

Mohammad Ahmad Thawabteh
Professor of Translation at Al-Quds University, Occupied Palestine.
Omayma Sawalmeh
Najah National University, Nablus, Occupied Palestine.
Abdel Karim Daragmeh
Professor of English, Najah National University, Nablus, Occupied Palestine.

Abstract

The present paper aims to unveil various types of humor utilized in Toy Story (1995), define the linguistic and cultural limitations in translating humor, and finally to assess the quality of two translated versions in Arabic, in Modern Standard Arabic (MSA) and Egyptian dialect translation. The data was plausibly sorted into two main relevant categories, language-based humor, and culture-based humor. House's (1997) model of translation quality assessment is applied to a wide range of the extracted data, documenting an outline of all humorous instances between the individual case study in the source text (ST) and both target text (TT) versions. The MSA translation shows to predominantly favor opting for an overt translation whereby maintaining the form of the text is instinctively prioritized over conveying the function, i.e., the humorous effect. The colloquial version is in awe of covert translation, in which transmitting the humorous function of the text is clearly prioritized over the form. The dialect-based translation does not restrict itself to the form (i.e., form-restricted translation), and ensuing free version comes to the fore; it facilitates familiarizing the text to the linguistic and cultural standards of the target audience, makes the TT translation easier to associate with, and gives rise to better results in the conveyance of the communicative function as well as the humorous function.

Keywords: Translating humor, Dialect, MSA, Popular Culture, Covert and Overt Translations.

Short Bios:

Mohammad Ahmad Thawabteh has a PhD in Translation and Intercultural Studies from Universidad de Granada, Spain. He is Professor of Translation at Al-Quds University, Occupied Palestine. He taught translation at undergraduate and graduate levels at Sultan Qaboos University (2017-2019). He has taught language, translation at Al-Quds University since 2000. His research interests include Audiovisual Translation, Translation Technology, Translator Training, Translation Studies, Pragmatics, Cultural Studies and Discourse analysis.

Omayma Sawalmeh has an MA in Applied Linguistics and Translation from An-Najah National University, Palestine. She holds a full-time position in education, Nablus, Palestine, while also working as a freelance translator, interpreter, and proofreader.

Abdel Karim Daragmeh has a PhD in modern and comparative literature and literary theory from Southern Illinois University and works currently as a faculty member at the Department of English Language and Literature. Daragmeh's research interests are in African, Arab and American contemporary literatures, translation studies, new teaching and learning initiatives, and academic professional development programs. He has published articles on post-colonial and minority literature, comparative translation between Arabic and English, the establishment of centers for teaching and learning, and blended language learning environments.

**Translating Humor in Subtitling and Dubbing into Language Varieties:
The Arabic version of Toy Story (1995)**

Mohammad Ahmad Thawabteh
Professor of Translation at Al-Quds University, Occupied Palestine.
Omayma Sawalmeh
Najah National University, Nablus, Occupied Palestine.
Abdel Karim Daragmeh
Professor of English, Najah National University, Nablus, Occupied Palestine.

1. Introduction

Humor is a universal and complex phenomenon that is most commonly associated with interlocutors who speak the same language and discursively share a common culture experience. With the abstract notion of humor being markedly disparate from one culture to another, we can safely assume that the concept of what is realized as 'humorous' can culturally be exclusive, that is to say, can be preserved under certain conditions whereby the essence of the joke is confined by the presence/absence of culturally-shared notions, or linguistic boundaries in cases like puns and wordplay. As pointed out by Vandaele vis-à-vis the translation of humor from one language into another, "[t]he relative or absolute untranslatability is generally related to cultural and linguistic aspects" (2010: 149). Indubitably, this is where the intricacy of translating humor comes in.

Humor genre has often been cited as a prevalent major obstacle that veers on a difficulty scale from challenging to being as complex and difficult to transfer between languages as becoming a case of sheer "untranslatability." When it comes to translating humor, Diot (1989: 84) argues, "the operation proves to be as desperate as that of translating poetry". The level of untranslatability of humor habitually depends on various factors that include both discursive sociological and linguistic facets. Since humor is abided by a performative act, the acts of communication breaks down once that effect fails to set up particular expectations in the mind of the receiver. For instance, puns are correctly perceived as such only when the wordplay reference is undoubtedly understood by the targeted audience. However, when the TL potential capabilities do not convey the same wordplay as can be observed in the ST at work, there will be an

instance of failure in establishing translation that characterizes the humor in context; that is to say, there will be an inevitable translation loss. Del Corral punctiliously explains:

Communication breaks down when the levels of prior knowledge held by the speaker/writer and by the listener/reader are not similar. While this is true of any communication, the breakdown is particularly obvious in the case of translated humor, whose perception depends directly on the concurrence of facts and impressions available to both speaker/writer and listener/reader. (1988: 25)

Since the subject of humor in translation is ubiquitous, broad and extensive (see for example, Alkadi (2010); Abu Ya'qoub (2013); Ageli (2014); Yahiaoui, Hijazi & Fattah (2020), the paper restricts itself to examining one particular case study in regard to translating an animated film humor, i.e., Toy Story (1995). More generally, translation practitioners would classify the data of humorous cases under two main groups: linguistic and cultural/reference-based humor, a general spectrum under which falls several subcategories varying from one research to another. Ageli (2014: 417), believes that in linguistic humor, opting for "formal equivalence" is quite achievable when dealing with humor between two languages that have an overlap of pragmatic and semantic meanings, as long as the utterance does not infringe the norms of the source language (SL), and the TL does not indicates significant quantitative discrepancies. In the case of cultural humor, nevertheless, Ageli suggests it to be more efficient to replace the entire ST utterance with TL humor, since the ST would only be translatable if the cultural features of the utterance held a universal "currency." However, what if the examined utterance has both linguistic and cultural attributes? These instances discard the idea of a dichotomous analysis method and perhaps call for a more lenient method. In this regard, Alkadi points out that dialects are a thorny subject in translation: the "difficulty to reading dialect on screen and even finding an appropriate target dialect" (2010: 30). Alkadi also believes that finding such dialect implies a "recreation" of the source characters, after which ensues another issue of finding the balance between the target character creation and maintaining the appropriate amount of colloquiality of the source character.

It is no surprise that there is a new and upcoming trend of using colloquial Arabic varieties in the translation of animated films and cartoons in the Arab world, especially the Egyptian dialect, as it is one of the most

widely-understood language varieties throughout the Arab world. Di Giovanni (2017: 3) explains: "with its abundance of jokes and puns", Egyptian dialect has the ability of conveying humorous texts and transferring contemporary foreign culture in animated films into one which correlates with the popular culture in the Arab world.

Abu Ya'qoub (2013) states that translating humor might leave translators in a peculiar predicament, with much focus on various types of audience groups in humor TV shows, such as age group, literacy, culture, and cognitive level, and how these factors can affect the type of translation implemented in humorous TV shows. For instance, "[v]erbal irony is humorous for adults but not for young children who lack the cognitive ability to understand the intended humor of the spoken or written irony." (2013: 7)

Yahiaoui, Hijazi, and Fattah conduct a thorough comparison between Egyptian vernacular and MSA, and attempt to uncover the outcome of "language variety and translation modality on rendering satire." Owing to their research, a number of challenges in humor translation are revealed. Due to the palpable variance between the two languages involved in the translation, the translator has to get to grips with linguistic

and cultural challenges. They posit that challenges in humor translation stem from the "difficulty of spotting the humorous element as it requires a deep understanding of the text, show, characters, relationships and the plot." (2020: 293)

The Toy Story (1995) franchise is a family comedy that was created by Pixar Animation Studios in 1995 and was later on released by Walt Disney Pictures. The film received disciplined appreciation by both children and adults alike, and, in addition to the countless film awards Toy Story (1995) grossed in the industry, it even earned a place in the United States Library of Congress for being aesthetically, culturally, and historically significant.

The film opts for a high and low variety of Arabic: MSA and a colloquial one. The former tenor is the official MSA subtitled version on Netflix, and the latter tenor is also done by an official dubbing team in Egyptian dialect. Both parties have done a series of works for children animated films and cartoons on Arabic TV for Disney, Pixar, among other film making corporations.

In translation, when a loss is bound to occur, translators may palliate the loss with different strategies (of which communicative translation is an example). Utilizing such a

strategy, the translator seeks to "produce the same effect on the TL readers as was produced by the original on the SL readers" (Newmark, 1981: 22). In a sense, the effect that translators seek to transmit or replicate between texts is the humorous effect per se. In the same vein, Vinay and Darbelnet (1995) have offered two general types of translation strategies: "direct" and "oblique."

2. Historical and Cultural Context of Arabic Language

Perhaps it is worthy of mentioning a synoptic historical and cultural context of Arabic language use in several domains of everyday life. In an inhospitable region of the Arabian Peninsula, Thawabteh (2006: 6) succinctly put it, "a language flourished and was at once considered as a representation of Arabic 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." The Qur'an had been revealed in Arabic, the fact that has given Arabic a new lease of life. Arabic has thus been the be-all and end-all of people life, and is thus accorded sacrosanct status in the Islamic and Arab worlds to date, and most probably for generations to come. True, "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 & Peters 1996: x).

Regarding cultural and linguistic delicate nuances of the Arabic language, Salloum and Peters (1990: ix-x) clearly explain that:

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.

3. Methodology

3.1 Problem Statement

The major obstacle to translating texts of recognizable light-hearted genres such as comedy from English into Arabic is the diglossic nature of Arabic, and the differences in the contexts where each vernacular for less and more formal speech is usually employed.

328

Most importantly, diglossia, as defined by Ferguson, refers to instances when:

Two or more varieties of the same language are used by some speakers under different conditions. Perhaps the most familiar example is the standard language and regional dialect as used, say, in Italian or Persian, where many speakers speak their local dialect at home or among family or friends of the same dialect area but use the standard language in communicating with speakers of other dialects or on public occasions. (1959: 325)

We shall imagine the same goes for Arabic diglossia. Additionally, we shall point that MSA is largely affluent with sacred associations. Being the language of the Holy Quran, it is used in sacred settings. The distinction between non-standard dialect and formal variations is by no means self-evident when Muslim learned and godly preachers deliver religious sermons switch from MSA into colloquial when they intend to joke with the crowd. Given the formality of the situation in which MSA is used, it neutralizes any humorous content, hence giving it a disadvantage in certain genres as is the case with comedy. This is where the translation problems mostly lie in the first case.

In addition to that, translating a text from an oral into a written form adds to its formality even more. According to Parmiggiani, when a spoken text is transferred into a written one, it is stripped of many sociolinguistic and pragmatic markers which it originally had, making it more formal and neater (2002: 180, as cited in Nemani, 2013). There are several real instances which underline and illustrate how various humorous effects end up being lost in translation when the decision made by the translator was to employ more formally-based translation strategies. The following pages shall flesh out the bare details.

On the other hand, a colloquial vernacular, being the language variety used in daily life, should be enough to allow for more freedom in terms of word choice, and easy-going expressions, therefore giving the translation task of humor more advantage in achieving an effect on the TT audience similar to that which the ST left on its audience. However, this effect is often achieved at the cost of the ST form.

3.2. Data Collection

The data was extracted from the first animated film (1995) of the American franchise *Toy Story.* The data extraction was done after analyzing the original version of the film with the SL (English) text dialogs,

which were confirmed on the website Dailyscript.com. The MSA translated subtitles were confirmed on Netflix, and the (Egyptian/colloquial) translation and dub was sourced from a Hard Copy DVD of the film.

3.3 Analysis Methods

In what follows, we shall investigate different types of humor, collected from the animated film in question, and then sorted into two major contextual categories in conformity with their nature. The first category deals with language-based humor such as wordplays and appellation, and the second one accounts for culture-based humor as is the case with cultural references and swearwords. The application of House's model involved the production of a textual outline of all humorous instances within the case study in the ST as well as both TT versions, ascribed to either a covert or an overt category. The final step was implementing the achieved results in the quality assessment of the translated humorous texts on each episodic instance as well as the overall text for each TT version.

3.4   Objectives

As will tangibly be demonstrated in relation to the thorny task of tackling humor using dialects, the overall objective is to systematically highlight the cumulative values

and gains that are achieved through dialect translation in transferring the different types of humor found in animated films across languages, with a particular reference to Toy Story (1995). The paper vigorously pursues an aim to identify appropriate points of the linguistic and cultural constraints whilst translating the humor, and to finally compare and assess the quality of both MSA and colloquial translations at the micro as well as the macro levels based on the analysis of the available options provided by both versions.

3.5   Significance of the Study

The studies pertaining to the translation of humor in animated films into Arabic tend to approach the subject from a different angle, raising inquiries regarding the audiovisual perspective of the matter rather than the linguistic one. This paper will hopefully be beneficial to average readers and linguists alike as it provides its readers the grounds for an understanding of both cultures under scrutiny— the American and Egyptian popular cultures. A truism, yet, but a true truism is the fact that humor functions as a reflection of its participant culture as Fine (1983: 160) aptly remarks: "a tool that can be used in numerous ways and has implications for understanding many corners of our social environment." The paper, then, carefully examines and compares the MSA translation of humorous instances

with those of Egyptian vernacular translation in terms of the text function; then it comprehends why certain instances succeed in achieving the SL text function more than others, and discerns whether the fault lies in the language variety or in the translation choice.

4. Analysis and Discussion

4.1   Language-based Humor

Language-based humor is overwhelmingly dependent on the overall linguistic code properties of the language, exploiting the potentialities of the textual entity to convey the side-splitting joke. The array of attitudinal meanings invoked by language-based humor in the film brands the overall text as a characterizing feature and contributes to stipulating the closely examined film as one that belongs to the comedy genre. Brutally tough and savagely humorous instances included in this category are those which straightforwardly deal with language specific characteristics, with two main subcategories carefully considered, namely wordplay and the use of appellations.

4.1.1 Wordplay

In the elaborate analysis of wordplay, Delabastita has presented a rather inclusive definition, stating that wordplay is considered as a rhetorical device in the service of a language whereby the expressions bound to

possess similar scale of formal or textual structures can and often present different original or authentic meanings: "[m]ore or less similar forms conveying more or less different meanings" (1996: 128). When considering the translation and translatability of puns, Delabastita advises that the translator has to approach in a methodical manner "an operational definition of the pun, including accepted criteria for describing and comparing puns in terms of, say, their formal structure, semantic structure, underlying linguistic mechanism, textual function, and/or any other aspect deemed relevant to comparison (Delabastita, 1994: 232). Amongst several other substantial factors introduced by Koller (1979, as cited in Hatim & Munday, 2019; see also Hatim 2014), which may apply to the translation of wordplay, are the SL and TL code features, possibilities, and limitations.

We shall now illustrate with examples from the text to make our argument more corroborated and diversified argument. Examples will be given first in the SL, and then in the TL transcribed according to the IPA system, followed by back translation.

Example 1.1

ST	Hey Etch! Draw!
TT	ʔitʃ, ʔidˤrab!
Back Translation	Etch, strike!

In the translation that is intended to take place between Egyptian idiolect, sociolect and dialect in Example 1.1, it is obvious that the translation loss of the pun word "draw" was appreciably palliated through just replacing it with another pun, i.e., ʔidˤrab (lit. 'strike'). In both English and Egyptian dialect, the word 'strike' can denote to the stroke of the classic feather pen or to the stroke of a brush, as well as the striking of someone with one's hand or with a weapon. Therefore, the archeology of humorous and communicative artifacts was both maintained in that translation.

EXAMPLE 2.1:

ST	You've been working on that draw.
TT	bititmarran min wara:ja
Back Translation	You've been practicing behind my back.

However, in Example 2.1, the dialect translation entirely omits the pun, thus sacrificed in favor of some kind of naturalness of the TT whilst still delivering the same communicative function, that of practicing or working on something. The translation also seems to pragmatically adapts to the popular culture of the TT audience by means of opting for a colloquial expression which in itself encompasses a playful light-hearted tone, frequently used jokingly and mockingly

between friends. Therefore, despite the pun being omitted in the TT, the humorous function was properly conveyed after various degree of transfer. It is noteworthy that the dialect translation in Example 2.1 upholds House's remark: "[t]he function of a covert translation is to reproduce in the TT the function the original has in its frame and discourse world" (House, 2014: 14).

According to House's, the above translations are thought to fall within the ambit of covert translation; although the TT does not necessarily match the ST in terms of form and meaning, they both converge in terms of text function.

Scholars who believe humor to be translatable (Delabastita; 1994; Chiaro; 2004, and Vandaele; 2010,) are all in agreement with each other that humor is achievable if, and only if, the ST function is observed in the TT. For more illustrative examples, consider Example 1.2 and Example 2.2.

EXAMPLE 1.2:

ST	Hey Etch! Draw!
TT	ʔintabih ja ʔitʃ! ʔursum!
Literal	Lookout Etch! Sketch!

EXAMPLE 2.2:

ST	You've been working on that draw.
TT	ʔitʃ, kunta taʕmalu ʕala: tilkar rasma.
Literal	Etch, you've been working on that sketch.

In the MSA version, it is evident that the translator leans more towards literal translation as opposed to free on the overall strategy spectrum, which would readily be classified in this paper under the category of overt translation. An overt translation is indeed a translation; however, the ST function cannot be said to be generally observed in such a type of translation (Vallès, 2014: 58). That is, the Arabic translation of the pun word in Examples 1.2 and 2.2 may have to be discarded with the double-meaning, leaving the word ʔursum (lit. 'draw') to denote only painting or sketching alone. Subsequently, the MSA resultant text loses the humorous function in both instances, and the communicative function is retained only in a most short-lived manner in Example 2.2, so to speak. In Example 1.2, the communicative function is not entirely transmitted, in light of the fact that it would make no sense to ask someone to be alert and sketch all of a sudden. Thawabteh aptly remarks that there are several channels that need to be observed

in the context of audiovisual translation in order to appropriately give an edge to the communicative function. These channels comprise of:

[n]amely (1) the verbal auditory channel, e.g. dialogue, background voices, and sometimes lyrics; (2) the non-verbal auditory channel, e.g. music, natural sound and sound effects; (3) the verbal visual channel, e.g. superimposed titles and written signs on the screen; and (4) the non-verbal visual channel, e.g. picture composition and flow. (2012: 5)

Similarly, it should be noted, that "a culture-specific instance of humor encoded through both the visual and verbal channels in the source text is creatively compensated for elsewhere in the English text through the verbal channel" (Baker 2018: 297). Accompanied by non-verbal visual channel revolving around the Wild West's deadly cowboy game "quick draw" between the characters Etch and Woody in the film, the translation loss in 1.2 and 2.2 is self-evident. The pun-free expression "sketch" used in both TT instances bears little to no meaning in the visual context of a gunfight.

It is worth considering that although House (2014: 112) states that an overt translation presents the target audience with a chance "to appreciate the original textual function,

albeit at a distance", it can hardly be applicable to wordplays. In this spirit, judging the two standards adopted to assess the translation quality— conveying the communicative and the humorous functions of the original text, the dialect translations are likely to perform better in most cases. In the case of wordplays and puns, utilizing an overt rendering fails to convey the multifunction or connotative meaning of a single expression.

4.1.2 Appellation

Appellation, titles, or forms of address can be deployed in a motivated manner that contributes to the overall meaning and humorous effect in a text (Dynel, 2010: 214). Using appellation as an apparatus for humor seems to be a recurring phenomenon in films that target children. In the film at hand, appellations can range from the characters' given names to labels and epithets uttered by the characters in the film in moments of mockery, animosities, sacrilege, or disrespect.

Most of the Toy Story (1995) fictional characters on screen were given names which are characterized of descriptive nature or related in some way to the characters themselves. For instance, the astronaut toy Buzz Lightyear was named after one of the two American astronauts to ever land on the moon: Apollo 11's Neil Armstrong and Buzz

Aldrin, and the surname "Lightyear" is a space term. There are also more straightforward character names such as the protagonist Woody whom is called so because he is a Toy made of wooden material. The piggy bank toy "Hamm" is a pig. Slinky Dog is a toy dog with a plastic front and hindquarters and has a metal slinky as his middle. Rex is a Tyrannosaurus Rex and Mr. and Mrs. Potato Head are potatoes with just a head as their body. Example 3 below is an illustration of the most successful case of translating one of the primary characters' names from the film in question, in terms of humorous function.

EXAMPLE 3: DIALECT AND MSA

ST	Buzz Lightyear
TT	baːz jatˤiːr
Literal	Buzz Flies

The names were mostly transliterated into Arabic except for a few. In Example 3, the name Buzz Lightyear was translated into '*baːz jatˤiːr*'; (Buzz Flies). The surname is not only selected to fit the lip flaps for the ST name, but, it gives an ironic remark which incorporates more humor into the name since the astronaut toy has useless wings attached to him and cannot fly. This translation is unanimous in both Egyptian dialect as well as the MSA version. The tables below show a difference in the humorous effect as a consequence of translating honorifics in colloquial and MSA.

Example 4.1: Dialect

ST	Mr. / Mrs. Potato Head
TT	batˤaːtˤis / madaːm batˤaːtˤis
Literal	Potato / Madam Potato

Example 4.2: MSA

ST	Mr. / Mrs. Potato Head
TT	ʔassajjid / ʔssajjida raʔs albatˤaːtˤaː
Literal	Mr. / Mrs. Potato Head

The translation of names however parts ways with Mr. and Mrs. Potato Head. In the dialect translation in 4.1, the TT honorifics in the names are well matched with the popular Arab culture, particularly Egyptian culture, where the married man is called by his first name among his friends, and his wife as the "Madam." This exact interrelation situation is depicted by the characters in the film. The favoring of the name "batˤaːtˤis" (a colloquial way of saying Potato) over the compound version "Potato Head" in Example 4.1 makes the TT less elaborate or forced, and more natural sounding to the target audience. If we were to consider the prime functions of the characters' names as being descriptive of the characters themselves, and being familiar to the target audience, therefore, the dialect translation in 4.1 can be categorized under covert, where the function of the text is maintained at the expense of the form and structure of the ST.

In Example 4.2, the honorifics were translated precisely as Mr. and Mrs. Such expressions can only be seen in formal documents in Arabic or in extremely formal settings. The compound name was also translated word for word as "raʔs albatˤaːtˤaː." This overt translation of the names shifts the text from an everyday playful setting into a more formal and a rather detached one. This formal rendering hampers with the comedic texts that are uttered between these rigidly named characters, and ultimately dispensing with the humorous function that is native to the film.

In the same scope, not only the names but also the form of address between the characters is a core linguistic feature that is utilized to convey simple and unsophisticated humor in media texts which target children.

The following tables demonstrate how one translation choice of rendering terms of address can encapsulate the interrelation between the characters better than the other.

EXAMPLE 5.1: DIALECT

ST	Hey, Sarge.
TT	ja ʃawiʃ.
Literal	Hey, Sarge.

5.2: MSA

ST	**Hey, Sarge.**
TT	Marħaban ʔajuhal ʕariːf.
Literal	Hello, Sergeant.

In the colloquial translation version, the type of translation is classified under covert, where the form and register used in appellation are manipulated in favor of the function of the script, hence, making the resultant text closer to the target audience in terms of relevance and familiarity. In 5.1, the word "Sarge" which is the informal way of addressing a Sergeant in the English language, was translated into "ʃawiʃ"; an equally informal way of addressing a person of a sergeant or corporal rank in Egyptian Arabic. Example 5.1 maintains both

The previous section carefully examines several language-based humor cases under the subcategories of wordplay and appellation, and arrives at the realization that MSA translation, which is regarded as overt based on House's 1997 model of translation quality assessment, often fails to articulate themselves in the humorous function due to the limited options the nature of the language variety presents in this particular genre. The analysis of several examples also alludes to the fact that MSA translation was ineffective in completely transmitting the communicative function of the text.

the communicative function of the ST as well as the humorous function complemented by the sense of familiarity that the abbreviation brings about. Moreover, it can be argued that the translation choice in 5.1 is the more equivalent one in terms of reflecting the actual interrelation between the characters, considering that the speaker here is Sheriff Woody, and a Sheriff ranking officer is more likely to speak in a familiar demeanor towards subordinates or lower ranking officers. On the other hand, the MSA translation in Example 5.2 fails to reflect that social connection between the characters, loses the deadpan humorous function due to the use of the more formal and full expression "Sergeant" and delivers only the communicative function.

On the other hand, the dialect version, and the "covert translation" according to House's model, proved to be more resilient to perform well in the language-based humor. Owing to the multifarious translation choices it provides in the genre of humor, dialect language frequently succeeds in transmitting the humorous function in all cases, and relatively, the concomitant communicative function.

4.2   Culture-based Humor

The culture of an audience accounts for a massive part of the humor incorporated

within a medium presented for any said culture. As pointed out by Martin and Ford, "[t]here are obviously important cultural influences on the way humor is used and the situations that are considered appropriate for laughter" (2018: 30). Due to the palpable contrast of both languages dealt with in the present research variance in cultural expectations is well foreseen. In this section, the validity of overt and covert translation will be tested in the context of culture-specific humor. This study divides culture-specific humor into two subcategories; cultural references and swearwords.

4.2.1   Cultural References

Instances with cultural references, as the name suggests, require knowledge of the culture in question for the interpretation and the understanding of said culture. The fact that the examined text is aimed primarily at children, who are not expected to have sufficient knowledge of foreign cultures, makes the translation task even more perplexing. Asghari and Salmani point out that in cases of culture-specific language, the translator has to either choose to make their text informative, or to opt for an easy-readability, however, if the translation is TT-oriented, then the TT audience (children) will be "deprived of a foreign culture and world

knowledge. On the other hand, if it is ST-oriented, then understanding unfamiliar atmosphere of the ST culture will be difficult or even impossible for them." (2016: 965) However, given that the function of the excerpts under study is to deliver a humorous ambience and a light-hearted atmosphere, and that the medium used leaves no room for the explanation of foreign concepts and references, it is anticipated that the priority will be given to easy-readability.

The following tables are examples of two different approaches to translating culture- and context-specific expressions, and how each translation choice contributes to the ST intended function and appear to the target audience.

EXAMPLE 6.1: DIALECT

ST	**Fastest Knobs in the west.**
TT	baʔet sariːʕ wi mutamakken!
Literal	You're fast and skilled!

EXAMPLE 6.2: MSA

ST	**Fastest Knobs in the west.**
TT	ʔanta ʔasraʕu lawħati rasmin fil ɣarb.
Literal	You're the fastest drawing board in the west.

337

In 6.1, humor hinges on the polysemous "the west" in the ST. In the Egyptian version, "the west" was omitted and sufficed with conveying the humorous function of the text. The item "the west" is both culturally loaded and context-specific; to Arabs, "the west" denotes foreign western communities, whereas "The West" in the ST refers to "the wild west", which makes the expression extremely ambiguous in the TT. On the other hand, the MSA version retains the ST expression "the west" in Example 6.2, and in doing so, fails to convey the exact connotative meaning intended in the original text due to the ambiguity carried by this expression for Arab speaking audience, which prompts the loss of the communicative function.

4.2.2   Swearwords

Swearwords, profanities, or taboo are all linguistic expressions which fall under the category of offensive language, and "[a]re often considered pernicious, insulting and derogatory. Likewise, taboos are related to the terms that are deemed inappropriate and doubtlessly unacceptable in formal contexts, cultures" (Thawabteh, Al-Adwan, and Shqair 2022: 7). In this section, swearwords include uttered insults in moments of frustration, and slurs directed at certain characters. Feinberg (1978: 10) argues that the frequency of insults, playful aggression or offensive

language in media that targets children is so common due to the straightforward fact that "simple abuse is funny to children." He also states, "The "primitive" person enjoys his aggression directly, the "civilized" individual enjoys his aggression indirectly; both derive pleasure from playful aggression." (1978: 10 – 11) If we were to consider Feinberg's "primitive" and "civilized" as an analogy for "children" and "adults" respectively, it would explain why most of adult directed humor is either "implied, euphemized, or elicited indirectly, as opposed to children humor. Needless to say, the film in study is an animated family comedy whose main target audience are children, hence, the level of all profanity found in this study is PG-rated; family friendly.

Jay and Janschewitz point out that the reason why people swear is to express a particular emotion, be it anger, frustration or simply a banter; friendly exchange of teasing remarks (2008: 267 – 282). They also add that "[t]he emotional impact of swearing depends on one's experience with a culture and its language conventions." Henceforth, the justification behind the categorization of swearwords under culture-specific humor is due to the fact that what is considered a swearword in one culture, might not necessarily be perceived as such in another,

and what carries an acceptable level of offense for a swearword in a children or family comedy film in one language, might be considered highly offensive in another, making the matter highly culturally dependent.

Example 7.1: Dialect

ST	What in the world--?
TT	ʔih dah? ʔixsˤ!
Literal	What's this? Shame!

Example 7.2: MSA

ST	What in the world--?
TT	maː haːðaː biħaqqi ssamaːʔʔ
Literal	What is this, for sky's sake?

The tables below show how choosing a covert translation which preserves, where possible, the humorous function of the ST by means of transcultural substitution and compares it with a more overt translation choice.

In the Egyptian dialect version, the translation conforms to the popular culture in several instances. In the Example 7.1, the translator opted for a covert translation (i.e., naturalness) where the humorous function was prioritized over the semantic or syntactic nature of the ST. The communicative function was also retained on account of successfully transferring the values and attitudes of the ST. The term "*ʔixsˤ*" is popular in some Arabic

dialects such as Egyptian and Levantine colloquial varieties, usually used to denigrate someone and to confront a person for misbehaving or doing something dishonorable, and the closest dynamic equivalent to it is the word "shame" or "shame on you" in English. This expression is derived from the classical Arabic word "*xasaʔa*" which refers to something or someone despised, dishonorable, or looked down upon.

The translator in the MSA version remains faithful to the ST, resulting in an overt translation that neither caters to the humorous function of the lexemes used as swearwords, nor to the impact it leaves on the audience due to cultural differences. In Example 7.2, the resultant text sounds rigid and dried of any humor to a younger audience. The literal translation of the TT expression, "*biħaqqi ssamaːʔ*" is "for sky's sake", a more dynamic translated version of which is "for Heaven's sake." In reality, this utterance in Arabic sounds as if it was taken from a Shakespearean play – if it were written in Arabic – and the language used in such manner is only seen in film subtitles or other forms of the entertainment media, and nowhere else in real life. This covert method of translation entailed the loss of the humorous function by being too formal and

detached, yet maintained the communicative function of the mother's shock and disappointment in the scene.

The two examples below are to showcase the effects achieved by a covert translation that utilizes cultural substitution to its favor compared to an overt translation in the context of insults.

Example 8.1: Dialect

ST	**Princess drool**
TT	umm rijaːlah dih
Literal	This, drool girl.

Example 8.2: MSA

ST	**Princess drool**
TT	ʔal ʔamiːrah atˤtˤʕiflah.
Literal	Princess toddler.

In Example 8.1, the translation has a rather intriguing rationale. The words "Abu" and "Umm" are name prefixes in Arabic. They are "a *kunya*, an honorific name or surname, as the father or mother of someone" (Shaalan and Raza, 2007: 19; italics in original). As in most Arab societies, married individuals are simply called by their kunya — "Abu" or "Umm" followed by the name of their first-born child. Be that as it may, the words "Abu" and "Umm" are also commonly used to ascribe someone to a trait or to something

they are famous for, hence the humor in the TT translation in 8.1. In English, however, "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).

The expression "*umm rijaːlah*" is used as an insult to refer to the toddler girl that drools a lot. This expression is used fairly commonly in the Arab popular culture in everyday life among family or friends, where calling someone Umm or Abu followed by a comical trait is a way of teasing or friendly banter. Example 8.1 delivers the communicative function by referring to the obvious flaw of the toddler girl who drools a lot, and it also conveys the humorous function of the ST without being shackled to the original utterance, and more specifically the term "princess", as such an expression would not travel as offensive or rude in Arabic.

On the other hand, the MSA translation in 8.2 fails on multiple levels in this example. The expression was translated as "*ʔal ʔamiːrah atˤtˤʕiflah*" (Literal: princess toddler), which in

hindsight is an inconsistent translation choice; the term "princess" was kept in the TT while the core of the insult (the drooling trait) had been omitted. This poor translation option resulted in the loss of not only the humorous function but also the communicative function, since it neither conveys the character's annoyance nor rudeness.

In closing, the segment above explores various culture-based humor cases under the subdivisions of cultural references and swearwords, and arrives at the conclusion that MSA translation, the translation assessed to be overt according to House's 1997 model of translation quality assessment, has often failed to transmit the humorous function in consequence of the rigidness and formality of its nature. The analysis has also shown that by prioritizing the form over function, MSA was not able to reflect the social connection between the interlocutors in a number of instances, thus, interfering with the conveyance of the communicative function.

On the contrary, the Egyptian dialect translation, which classifies as covert translation in compliance with House's model, exhibited more preferable translation results in the culture-based humor chapter. Dialect translation, by virtue of its familiarity to the pop culture of the target audience, has shown

to able to convey the humorous function in numerous cases of culture-specific contexts. Due to the countless options dialects provide in the humor genre, shifting, cultural substitution and several other translation strategies have made it possible for the communicative function to be transmitted in all reviewed cases.

5. Conclusion

The translation assessment conducted in this study is essentially meant for analyzing the types of humor of the animated film, Toy Story (1995), and the two translated versions in Egyptian dialect and MSA. This study has shown that translating the humorous utterances curtails the scope of the text into linguistic and cultural. Taking cue from House's 1997 model of quality of translation, we have analyzed the translations of the film. They essentially be ascribed to either a covert or an overt type of translation. Various humorous utterances extracted from the film in question were carefully investigated, where the MSA was compared to much less formal option, i.e., the Egyptian dialect translation, regarding the humorous function as well as the communicative one in order to make informed conclusions about the effectiveness of each translation at the macro level.

The study yields a useful set of insights into the translation, that opting for MSA translation demonstrates a consistent decision-making in most of the examples, by employing an overt translation whereby the translator prioritized equivalents at the linguistic, textual, and genre level. However, these overt translations more often than not fail to relay either the communicative function of the text or the humorous function, or in certain cases, both functions. As House points out, "an original and its overt translation can be equivalent at the level of Language/Text and Register as well as Genre," but it does not transmit the function from the SL and culture into the target locale (House, 2014:13).

The study also corroborates that dialect language can be deemed as a persuasive tactic that is far more effective, and provides further reasonably translation options in translating texts of the humor genre than MSA does. In the Egyptian dialect version, the translation overall behavior is classified under covert, where transmitting the humorous function of the text is prioritized over the form. Several types of text linguistic manipulation were observed in the colloquial translation, incorporating strategies such as omission, structure and class shifts, supplementing and substitution, all of which attributed to conveying the humorous

function and, in some cases, the communicative function too. In doing so, the resultant translation succeeded in drawing the TT closer to the target linguistic and cultural norms, making it more familiar for the target audience and easier to associate with. Following Attardo, the fundamental factor in the success of translating a text of the humor genre is transmitting the humorous effect, because "the essence of a humorous text, its raison d'etre is that of being perceived as funny, and that is reflected in the text itself" (Attardo 2001: 33).

Although one might normally argue that MSA should be used in the translation of all media presented to Arabic speaking audience. It is considered to be the more inclusive variety and the lingua franca in the Arab world, being widely used in formal written and oral interactions, such as lectures, sermons, news broadcasting, and so on and forth. Nevertheless, it might be thought as unsuitable for the characters of an animated film revolving around daily life scenarios and the pop culture. Therefore, translating animated films for children in a dialect variety instead of MSA has been the new and rising trend in recent years, and more so in genres which contain humor.

The paper concludes that the MSA translation leans more towards using methods of the "direct" strategies, mainly the employment of literal translation procedure whereas the Egyptian dialect translation demonstrates consistent decisions in most of the examples, by opting for "oblique" strategy, with

procedures such as "equivalence" and "adaptation".

To further substantiate the findings of the study and explore a wider applicability of the translation strategies employed in different contexts, further streamlined research is needed on a diverse range of films and genre.

References

Abu Ya'qoub, S. (2013). *Audience types in translating humor in TV shows from English into Arabic*. Unpublished MA thesis. Najah National University.

Ageli, N. (2014). For better or for worse-the challenges of translating English humour into Arabic. *Journal of Human Sciences*, 23: 412-426.

Alkadi, T. (2010). *Issues in the subtitling and dubbing of English-language films into Arabic: Problems and solutions* (Doctoral dissertation, Durham University).

Asghari, M., & Salmani, B. (2016). Cultural-context adaptation in translation of children's short stories from English to Persian. *Theory and Practice in Language Studies*, *6*(5), 965.

Attardo, S. (2001). *Humorous texts: A semantic and pragmatic analysis* (Vol. 6). Walter de Gruyter.

Baker, M. 2018. *In other words: A course book on translation (third edition)*. London and New York: Routledge.

Carter, R. and McCarthy, M. (2006). *Cambridge grammar of English*, Cambridge University Press.

Chiaro, D. (2004). Investigating the perception of translated Verbally Expressed Humour on Italian TV. *ESP Across Cultures*, *1*(1), 35-52.

Del Corral, I. (1988). Humor: When do we lose it?. *Translation Review, 27*(1), 25-27.

Delabastita, D. (1994). Focus on the pun: Wordplay as a special problem in translation studies. *Target*, *6*(2), 223-243.

Delabastita, D. (Ed.). (1996). *Wordplay and translation.* St. Jerome.

Di Giovanni, E. (2017). New imperialism in (re) translation: Disney in the Arab world. *Perspectives*, *25*(1), 3-17.

Diot, R. (1989). Humor for Intellectuals: Can it Be Exported and Translated? The Case of Gary Trudeau's in Search of Reagan's Brain. *Meta*, *34*(1), 84-87.

Norrick, N. R., & Chiaro, D. (Eds.). (2009). *Humor in interaction*. Amsterdam: John Benjamins Publishing Company, 182(1), 213-220.

Feinberg, L. (1978). *The secret of humor*. Rodopi.

Ferguson, C. A. (1959). Diglossia. *word*, *15*(2), 325-340.

Fine, G. A. (1983). Sociological approaches to the study of humor. *Handbook of Humor Research: Volume 1: Basic Issues*, 159-181.

Hatim, B. A. (2014). *Teaching and researching translation*. Routledge.

Hatim, B., & Munday, J. (2019). *Translation: An advanced resource book for students*. Routledge.

House, J. (1997). *Translation quality assessment: A model revisited*. Gunter Narr Verlag.

House, J. (2014). *Translation quality assessment: Past and present* . Palgrave Macmillan UK.

Jay, T., & Janschewitz, K. (2008). The pragmatics of swearing. *Journal of Politeness Research-language Behaviour Culture,* 4, 267-288.

Martin, R. A., & Ford, T. (2018). *The psychology of humor: An integrative approach*. Academic press.

Nemani, F., & Rasekh, A. E. (2013). An Investigation of the Constraints in Subtitling the Conversations: On the Role of Cultural Effects on Variation. *Journal of Educational and Social Research*, *3*(2), 97.

Newmark, P. (1981). *Approaches to translation (Language Teaching methodology senes)* (p. 213). Oxford: Pergamon Press.

Salloum, H. & Peters, J. (1996). *Arabic contributions to the English vocabulary: English words of Arabic origin.* Librairie du Liban Publishers.

Shaalan, K., & Raza, H. (2007, June). Person name entity recognition for Arabic. In *Proceedings of the 2007 Workshop on Computational Approaches to Semitic Languages: Common Issues and Resources* (pp. 17-24).

Thawabteh, M. A. (2006). *Translating Arabic cultural signs into English: a discourse perspective*. (Doctoral dissertation, University of Granada).

Thawabteh, M. A. (2012). The translatability of euphemism and dysphemism in Arabic-English subtitling. *Lexis. Journal in English Lexicology*, 7, 145-156.

Thawabteh, M. A., Al-Adwan, A., & Shqair, A. (2022). Subtitling Arabic profanities into English and that aggro: the case of West Beirut. *Heliyon*, *8*(12), e11953.

Vallès, D. (2014). Applying Juliane House's Translation Quality Assessment Model (1997) on a Humorous Text: A Case Study of 'The Simpsons'. *New Readings*, *14*, 42-63.

Vandaele, J. (2010). Humor in translation. *Handbook of translation studies*, *1*, 147-152.

Vinay, J. P. (1995). Comparative Stylistics of French and English: A Methodology for Translation, trans. of Vinay and Darbelnet (1958) by Juan C. *Sager and Marie-Josée Hamel. Amsterdam and Philadelphia: John Benjamins*.

Yahiaoui, R., Hijazi, D., & Fattah, A. (2020). Rendering satire in dubbing vs. subtitling: a case study of the Arabic translation of the American sitcom The Simpsons. *Sendebar*, *31*, 287-311.

Summative Assessment in Translation: Teachers' Expectations, Assessment Techniques and Students' Attitudes: Undergraduate Translation Courses at Cadi Ayyad University-Marrakech as a Case Study[1]

Hassane Darir
Cadi Ayyad University, Marrakech

Abstract

Not only is assessment an important step in the translation process to ensure that Target Texts (TTs) effectively communicate the intended message to the target audience, but it also guarantees that the translations are of a high quality and that they meet the needs of the intended audience and the desired standards. More importantly in our pedagogical context, effective assessment methods can ensure that translators meet the standards and competencies required for the specific context or domain they are working in. As such, assessment is a crucial aspect of translation education, professional certification, and quality assurance in the translation industry. The aim of this article is to bring together and discuss a wide range of assessment techniques that could be used in translation courses. Throughout this article, various assessment techniques are evaluated, focusing on *what* they assess, how they assess it, and on students' attitudes and reactions. This paper argues that fusing the different approaches and methods to assessment is possible and desirable. Thus, after discussing sample translation tests, two testing techniques are particularly highlighted: an integrative, unifiable test and an iterative, automatizable, self-grading test.

Keywords: *Translation assessment, Methods of Evaluation, Translation Teaching, Training Translators, CAT Tools, Quality Assurance*

Short Bio

Hassane Darir is professor of Translation and Terminology at Cadi Ayyad University, Faculty of Letters and Human Sciences, Marrakech, Morocco. He is also a co-founder of the Kit Lab (the Knowledge Integration and Translation Laboratory), a Cadi Ayyad-based Translation and Terminology Research Group, which organizes important international conferences on Translation and Sacred Texts as well as Arabic Terminology and related fields. Additionally, He is a co-editor of the Knowledge and Translation Textbook Series published by Modern Books' World (Irbid: Jordan) and an assistant editor of Bayt Al-Hikma for Translation Studies Journal. His key publication is *Towards a Model for the Standardization of Arabic Scientific and Technical Terms: Linguistics Terms as a Case Study* (2017), and his latest is the co-edited *Translation, Foreign Language Teaching and Multilingualism* (2023). His research spans Terminology, Translation, Lexicography, Linguistics, and Media and Communication Studies, focusing on Arabic and the Arab world.

Summative Assessment in Translation: Teachers' Expectations, Assessment Techniques and Students' Attitudes: Undergraduate Translation Courses at Cadi Ayyad University-Marrakech as a Case Study

Hassane Darir

Cadi Ayyad University, Marrakech

1. Disambiguation and Terminological Notes: What is Assessment?

At the beginning of this article, a few definitions and notes are to the point. First, the term summative assessment, which is present in the title of this paper is usually contrasted with formative assessment. The two terms differ in fundamental ways (Brown, 2004). Firstly, Summative assessment aims to measure or summarize a student's achievement at the end of a course or unit of instruction (Brown, 2004). A formative assessment, on the other hand, measures how well a student is learning during a course of study. Secondly, formative assessment can be considered as checkups to examine and evaluate students' progress during the course of their learning in view of providing further feedback or adjusting the syllabus. The outcome of summative assessments could be graduation, moving to a higher level, etc. Therefore, summative assessments are high-stake exams that have an impact on students' academic records and their prospects. They are meant to be as reliable and objective as possible, with well-defined criteria and scoring rules to assure consistent and equitable grading.

Second, assessment or evaluation in translation studies refers to the following:

a. The process of judging the quality, faithfulness (accuracy), consistency, acceptability, correctness, and overall effectiveness of a translated text.

The emphasis in this regard in on translation as a product. This is a frequent practice in literary or religious translation where translated literary and religious texts are compared to the original works. The Knowledge Integration and Translation laboratory (KIT Lab), which I lead, boasts having organized 6 international conferences on the translation of the Meanings of the Holy Qur'an and 2 international conferences on literary translation. Their proceedings are published in the series Knowledge and Translation and are published by Modern Books' World (Irbid – Jordan). Also noteworthy in this respect are Juliane House's publications (1976, 1997, and 2015)

and Katharina Reiss's (1983, and 2000) publications.

b. *The process of judging the quality, proficiency, and skills of a translator/interpreter.*

The emphasis in this regard in on translation as a process. There are a number of studies about translation/interpreting teaching programs where testing is a major component (cf. Jeremy Munday, 2012, and Claudia V. Angelelli and Holly E. Jacobson (eds.), 2009). There are, however, fewer studies about the assessment of professionals at work (Melis and Albir, 2001).

c. *Research revolving round such process and implementation of its findings in the context of CAT Tools.*

The latter is generally known as *Translation Quality Assessment (TQA)*. Users' guides by CAT Tools usually provide ample information about their implementation of TQA. This proves that translation assessment can be completed using automated tools, Translation Memory Systems (TMSs) being an example to the point. Furthermore, professional translation services use established models for assessment (see section 10 below).

d. *Translation Software Evaluation, which is part of software evaluation.*

Translation software fall into two large categories: TMSs, referred to above, and

Machine Translation (MT). These two categories were originally considered as competing and alternative solutions. Nowadays, the differences are disappearing since TMSs have incorporated MT whereas the latter relies on human postediting (Kishore Papineni et al. 2002, Yasmin Hikmet Abdul-hamid Hannouna, 2004).

Third, it is also worthy of being mentioned that the use of information technology and digital tools to assess students' knowledge, abilities, and skills is known as digital assessment, computer-based assessment, electronic assessment, and, when it is through the internet, as online assessment, or simply, "e-assessment". Automatic grading, fast feedback, decreased administrative burden, and faster results are key features of such tests. In blended learning, internet-based tutoring and online assessment, on the one hand, and traditional educational environments and paper-based tests, on the other hand, co-exist side by side. In this paper, we will use the terms assessment and evaluation, when used at all, interchangeably to refer to translation testing in a pedagogical context.

2. The Problem

In pedagogical contexts where translation is taught (e.g. Faculty and translation school departments), most tests simply consist of

short passages to be translated. Sounds easy! doesn't it? At least a lot of students think so. As put by Nida (1964: 155), *"The translator's task is essentially a difficult and often a thankless one. He is severely* criticized if he makes a mistake, but only faintly praised when he succeeds, for often it is assumed that anyone who knows two languages ought to be able to do as well as the translator who has labored to produce a text." Many students never worry about translation theory nor translation practice till the day of the exam. Simply translating short texts as an assessment method can be far from being a satisfactory test tool for the following reasons:

➤ Does the text represent typical translation problems and challenges for the genre at hand?

➤ Is the text preceded by clear instructions as to the type of translation that is expected?

➤ Does the test as a whole show evidence of the translation student's acquaintance with translation theory, its principles and strategies?

➤ Does the examiner have a clear idea as what to test and how to test it in the form of a correction checklist, for example?

These are some of the questions that will be addressed in this paper.

3. Rationale: Why Assessment is Important

Probably more than in any other field, quality is a shared objective in translation. Quality is a value, not only in translated texts, but also in translation software, and in students' training programs, etc. In a globalized and somewhat saturated translation market, the real and enduring variable that puts one at (dis)advantage is not the price of translation but its quality. Now the problem is that it is difficult to improve something if you cannot measure it, hence the need to verify the quality of a translation. This paper focuses on translation assessment in a pedagogical context. It aspires to provide a model for the measurement of translation ability in order to achieve three interrelated goals: to guarantee that the teaching program has been a success, to warrant that students have mastered the skills stipulated in the course description and that the translated texts meet the requirements of examining boards. The aims of this paper as well as some of the benefits of evaluation in translation are the following:

• to improve the quality of translation teaching programs by addressing testing translations as a major component of such programs,

• to improve translations by identifying areas where these need to be improved,

- to ensure that translations meet the needs of the intended audience, or the examining boards,

- to provide a consistent framework where feedback is given to translators,

- to prevent that a translator's subjective stance manifests itself linguistically in a text.

4. Translation Assessment in Different Contexts

Translation evaluation can take place at various stages, from the initial translation to the final delivered product. Evaluation can be done by a variety of people, including translators, clients, and teachers. Before focusing on translation assessment in the classroom, in this section we intend to give a brief overview of translation assessment in different contexts.

4.1 Translation Quality Assessment (TQA) and the Translation Industry

To assist translators and to overcome the subjectivity of human revisers, there are TQA tools that come as standalone tools, cloud-based or as a built-in, integrated component of CAT Tools' intelligence in addition to translation memories (TMX) and terminology bases or dictionaries. QA tools, of which the

best known standalone is Xbench[1], can detect spelling errors, punctuation and number inconsistencies, omissions and all sorts of mismatches in an extremely short period. As different texts (e.g. a legal translation, an advertisement or a user instruction manual) serve different purposes and have different requirements in terms of accuracy and adherence to locale-specific norms, there is no single ideal and universal TQA tool (Petrova, 2019: 89). Hence the best TQA tools are the ones that are largely customizable and responsive to the expectations of the human reviser and the requirements of the client.

4.2 Translation Quality Assessment from the Academic Perspective: The Approach

In the academic and scientific domains, there are a number of models, methods and approaches for the evaluation of translated texts. House's models (1977, 1997, 2001, 2015) of TQA, especially that of 1997, stand out among these as being particularly comprehensive and influential.

4.2.1 House's (1997) Model of Translation Quality Assessment

To avoid subjectivity in evaluation, House's model (1997) of TQA, which is based on Hallidayan systemic–functional linguistics,

---

[1] https://www.xbench.net/

resorts to a systematic comparison between the original text and its translation focusing on three different levels: (1) genre, (2) register and (3) language/text to assess the quality of a translation. Noteworthy in this respect is the idea that "genres are completable structured texts, while registers represent more generalizable stylistic choices" (Couture 1986, quoted in House, 1997: 106). Register is further categorized into three parts: *Field* (subject matter or topic), *Tenor*, i.e. the participants' relationship and, in particular, the social distance between addresser and addressee and, and *Mode*, which refers to the channel and the degree of participation between writer and reader. Referring to individual translation units, the comparison between the Source Text (ST) and Target Text (TT) could follow the model below:
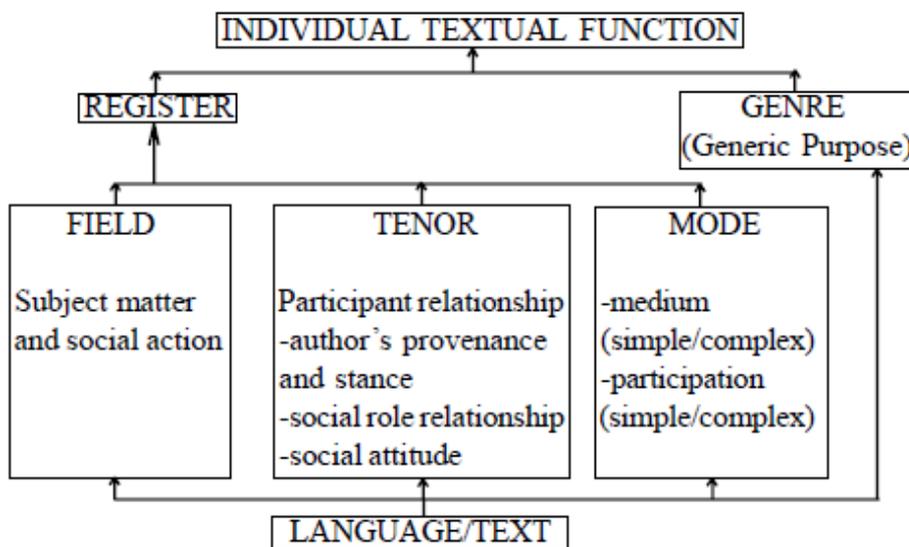
Fig. 1: Scheme for Analyzing and Comparing Original and Translation Texts (reproduced from House, 1997: 108)

More interesting in our case is the fact that House based her assessment model on the analysis, comparison, and description of errors. Using lexical, syntactic and textual elements, House (1997: 45) distinguishes between overtly erroneous errors and covertly erroneous errors. By overtly erroneous errors she refers to cases involving a "mismatch of the denotative meanings of source and translation text elements or [...] a breach of the target language system." (House, 1997: 45). Covertly erroneous errors are typically caused by the functional/pragmatic mismatches, i.e. lack of equivalence, between ST and TT, and result from the failure to take the parameters of field, mode and tenor into consideration when translating. In other words, a covert

error is an error that looks superficially well-formed but differs in meaning from the speaker/writer's intended meaning. A good example of a covertly erroneous error is the "Shall I compare thee to a summer's day?" (Shakespeare' Sonnet 18) when translated literally into Arabic.

The same two terms (overt and covert) are used by House (1997: 29) to describe translations, which fall into two types: overt and covert translations. The function of an overt translation is to give "its readers access to the function of the original in its original lingua-cultural setting through another language". This involves adding information, explanations, or adaptations to make the text more comprehensible or culturally relevant to the target audience. These changes are readily apparent to the reader and are meant to bridge the cultural and linguistic gap between the source and target languages. In contrast, the function of a covert translation is "to imitate the original's function in a different discourse frame, a different discourse world." (House, 1997: 29). In other words, a covert translation is "a translation which enjoys the status of an original source text in the target culture" (House, 2015: 56). **C**overt **translations** aim to maintain the original text as much as possible, often using

footnotes or explanations to convey cultural nuances without directly altering the main text. Thus, overt translations are "more 'straightforward' since the originals being taken over 'unfiltered and simply' transposed from the source to the target culture in the medium of a new language" (House, 2015: 67). The two terms (overt/covert translation) remind us of Newmark's semantic vs. communicative translation, Lawrence Venuti's foreignization vs. domestication, or Nord's instrumental vs. documentary translation.

Focusing on errors, which form a key element in the present article, it is interesting to observe that House's overt errors (i.e. those "Cases where the denotative meaning of elements of ST were changed by the translator" are further classified by House (1997: 33) into the following categories: (1) omission (i.e. untranslated units); (2) additions; and (3) "substitutions consisting of either wrong selections or wrong combinations of elements". These categories/errors could result in a "Slight Change in Meaning"; "Significant Change in Meaning"; or "Distortion of Meaning"[1]. The fourth type of overt errors is represented by cases of breaches of the Target Language (TL) system, which were subdivided into two

---

[1] These terms, which are widely used in the literature, are not House's own.

cases: (1) cases of ungrammaticality, i.e., clear breaches of the language system, and (2) cases of dubious acceptability, i.e., breaches of the norm of usage. More difficult to detect are the last two types of errors: "Cultural Filtering" and "Creative Translations", which are not necessarily due to incorrect lexical or grammatical choices. The first term, i.e. the cultural filter, is defined by House (2015: 68) as "a means of capturing socio-cultural differences in expectation norms and stylistic conventions between the source and target linguistic-cultural communities". This essentially means adapting cultural references, additions, (adding explanations or information), or omitting certain elements in the translation to conform to the TT's socio-cultural realm. By recognizing and addressing these filters, translators can produce more accurate and culturally appropriate translations. Creative translation, which involves adding creative elements to make the text more engaging or understandable and which is also called Creative Transplantation or Transcreation, is a translation technique that is frequently used for translating marketing texts, advertizing material, and highly creative content that lose their meaning through standard translation. House argues that translators should strive for fidelity to the original text while also making it accessible to the target audience. Creative translation, when taken too far, can result in the loss of important nuances or cultural elements present in the original. Therefore, House suggests that translators should be cautious with creative approaches and prioritize preserving the essence of the source text. The following figure represents the various types errors as suggested by House.
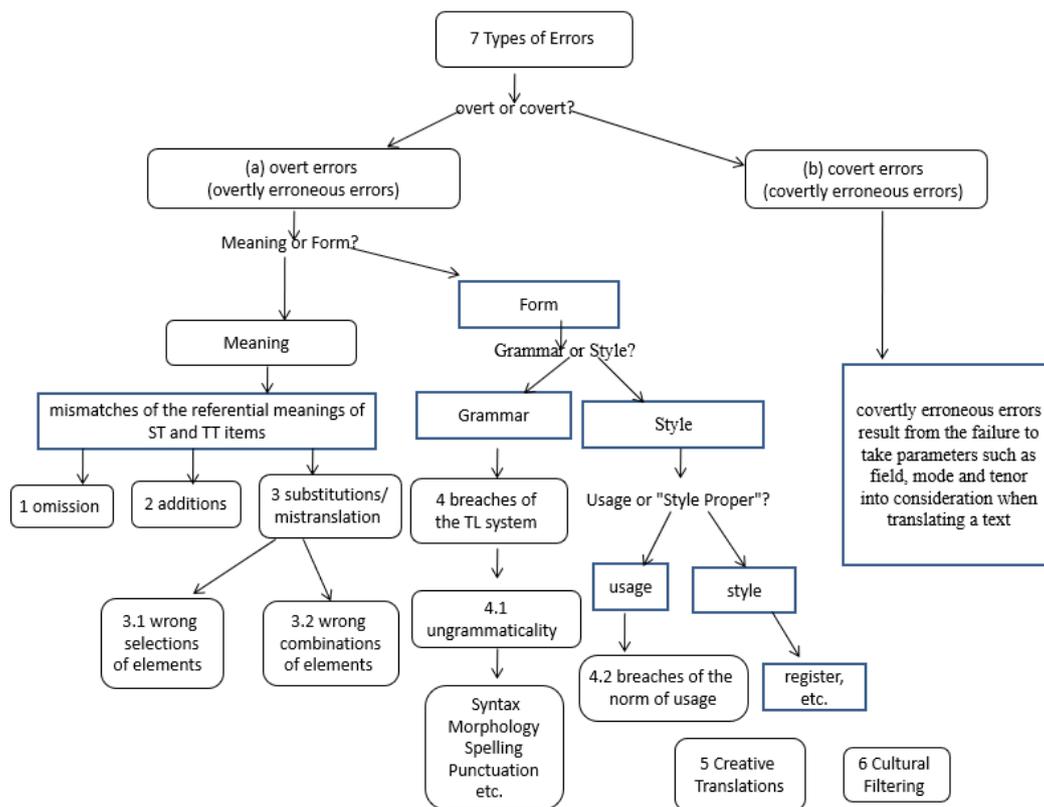

Fig 2: Type of Errors (based on House)

House's classification system is valuable for translators and researchers because it provides a systematic way to identify, categorize, and analyze errors in translations. Even though House's model of TQA has been applied to the evaluation of different fiction and non-fiction works (cf. Adham Mousa Obeidat and Ghada Rajeh Ayyad, 2022; Sara Naidji and Masoud Seyed Motahari, 2019; Sonia Ghafouripour and Razieh Eslamieh, 2018; Salar Manafi Anari and Hamid Varmazyari, 2016; Esmail Faghih and Morvarid Jaza'ei, 2015), it is striking that House's types of errors have not been used at all, or have been used very rarely, in the evaluation of students' translations[1].

4.2.2 Darir's (2013) Towards a Model of Translation Quality Assessment Specifically Adapted to the Qur'anic Text –Hamidullah's Translation as a Case Study"

With a view to systematize, rationalize and improve the ability to assess works of translation (especially religious and literary texts), to enable the assessment to be reproducible by different evaluators, refine the procedures by which weaknesses in existing translations are pointed out and pave the way for better translations, Darir refers to specific criteria of TQA such as naturalness,

consistency, accuracy, clarity, etc. and uses a methodology that relies on pre-translation text-analysis and literary criticism. By reference to the salient stylistic and rhetorical features of the typical text type, the method enables the researcher to compare the TT to the ST. The major work of translation that forms the case study of this methodology is Hamidullah's translation of the meanings of the Holy Qur'an into French.

Darir's approach is meant to evaluates the success of the translation, which is deemed successful if the resulting text achieves the same effect in the TL while at the same time being transparent. As repeatedly stressed in the literature, most translation problems can be prevented by getting as much information as possible prior to a translation project. We, at the Kit Lab, have always believed that Sacred Text Translation is almost impossible without some thorough "exegetical coverage".

4.3 Translation Assessment in a Pedagogical Context

Despite the existence of a large body of literature about the assessment of translated works, in general, and literary texts, in particular, little has been said about the assessment of translation tests in a pedagogical context, i.e. the evaluation of

---

[1] Nor have Vinay and Darbelnet's translation strategies been used in the same context.

translation tasks by students of translation. Furthermore, despite the relative availability of references about translation teaching, a comparative study between, let us say, linguistics, which enjoys a fairly "standardized" teaching approach where most teaching textbooks look much the same (with almost the same chapters and sub-sections), translation studies, as a formal academic discipline, is still in search of a sound and, more or less standardized, pedagogical approach in spite of the fact that it has now been in existence for decades.

There are, indeed, useful textbooks about how to teach most aspects of language learning and teaching, as in the series "how to Teach", which is edited by Jeremy Harmer, such as *How to Teach Vocabulary* (Scott Thornbury), *How to Teach English* (Jeremy Harmer), *How to Teach Speaking* (Scott Thornbury), *How to Teach Writing* (Jeremy Harmer), *How to Teach Pronunciation* (Gerald Kelly), *How to Teach Grammar* (Scott Thornbury), etc. Nonetheless, there is no single, systematic, comprehensive and authoritative book about "How to Teach Translation". This does not mean, of course, that there are no references. There are researchers who attempted to fill this gap (e.g. Beeby, 1996, Piotrowska, 2002, Swennen and van der Klink, 2009, Zehnalová, et al. 2012, Hatim, 2014, Carrio-Pastor 2016,

among others). In this respect Katharina Reiss (1976: 329) observes that "Although translation has been practised for thousands of years and there have always been schools for translators and interpreters which, with greater or lesser success, have trained their students for the work of translation, there is still no systematic method of teaching translation." The same observation was made by J, P. Barra (1975) and Judith Woodsworth (quoted by Jean Delisle, 1992).

Therefore, the real problem with translation studies from a pedagogical perspective is one of the approach, i.e. how to present the diversity of the knowledge required by translation studies in a coherent and economic way. Already in 1992, in a relatively short article, Jean Delisle recognized and discussed 7 approaches in translation teaching based on a study of 49 translation books. With the rapid advances in the field of translation, one has to recognize other approaches as well as to account for the increasing number of publications in hitherto undiscovered field (e.g. Technology-mediated Translation Teaching, the concept of e-Learning in Translation Studies, Distance/Online Translator Training, etc.).

If there are few textbooks about teaching translation that are worthy of their name, there are very few or almost no textbook about teaching testing in translation studies

as a major process in teaching translation and training translators with the exception of Tamara Mikolič Južnič (2013), Jeremy Munday (2012), Claudia V. Angelelli and Holly E. Jacobson (2009), De Sutter et al, 2017 and Ramadan Ahmed Megrab (1999) among others[1]. We will address this issue of testing in translation in the following section.

5 Methods of Translation Evaluation

First, it is good to emphasize the fact that assessment in translation depends on the context where it is practiced (e.g., in translation agencies, classrooms, translation software, etc.), on the purpose of translation, and on the evaluator himself. In fact, any act of translation assessment presupposes a theory of translation, be it implicit or explicit. House (1997: 1) affirms that "different views of translation lead to different concepts of translation quality, and hence different ways of assessing it."

Generally speaking, assessment in translation can be done by a variety of methods/approaches. Before focusing on translation evaluation in the classroom, i.e. testing translation students, we will examine methods of translations evaluation in general.

5.1 Comparative Translation Assessment

Already in the course of translation, the translator compares and evaluates two texts: an attested text (the Source Language Text, or SLT, for short) and a potential one (the Target Language Text, or TLT) (J.P. Vinay, J. Darbelnet, 1995: 30). Once the translation is achieved, the comparison seeks to establish complete equivalence. More specifically, this method of assessment usually involves comparing a TT or multiple translations (TTs) with an original text (ST) or with another translation of the same text to evaluate the quality of the translated text in terms of *faithfulness* to the source text, linguistic accuracy, fluency, coherence, and appropriateness for the target audience. In cross-cultural translations, evaluation includes assessing whether the translation aligns with the cultural norms, values, and expectations of the target audience. This is called *Cultural Appropriateness* and shows evidence of awareness of how other ethnic, racial, and/or linguistic groups differ from one's own in terms of manners of speech, style, vocabulary or terminology choices, norms, religious beliefs and practices, family structures and dynamics, community decision-making patterns, class

---

[1] *The Translator,* a refereed international journal, devoted Volume 6, Number 2 (2000) to "Evaluation and Translation"

consciousness and socioeconomic realities and mores.

In short, comparative translation assessment seeks to identify how closely the ST and TTs are similar or different in terms of the features referred to above and to determine how well the translation captures the original meaning and style. This common method of assessment helps in understanding the different approaches (the overall translation strategies) that translators can take and it encourages critical thinking.

The comparative assessment is ideally achieved through the use of a translation checklist, which is a list of criteria or factors in the form of Chart/Table that can be referred to when evaluating a translation (see 6.2 below). As stated before, evaluation in this method follows the items on the translation checklist (such as accuracy or grammar, fluency, style, terminological consistency, transparency or readability, and cultural appropriateness).

This method of assessment is also called *Rubric-based Assessment*. Normally, the criteria on the checklist depend on the purpose of the translation, but they typically include the evaluative criteria referred to above. Teachers frequently use this or similar methods in evaluating their students' translations.

5.2 Functional Evaluation

This type of evaluation focuses on whether the translation achieves the desired functional equivalence with the source text and how well it serves its intended purpose, which is normally specified by the client, sponsor or examination board. Functional Evaluation focuses on the relationship between translation purposes and functional adequacy using linguistic functional approaches (Magda Madkour, 2016).

5.3 Error Analysis

Error analysis involves focusing on identifying and categorizing errors or mistranslations made by translators during the translation process. The errors can be related to linguistic, cultural, and/or technical aspects of the translation. This assessment method helps evaluators in identifying areas of weakness in translation and provides assistance in targeted training to improve translators' skills. Error analysis is at the cornerstone of post-editing (see 5.8).

5.4 Translation Quality Assessment (TQA)

This term has usually been used in the context of Computer-assisted Translation programs or CAT Tools, for short, but it has gained significant importance in recent years in the field of translation studies, as a whole. Even though it is possible, or essential to use such translation software, of which there are a number of examples, such as Trados and

Memoq, to partially assess translations, the term nowadays is no longer restricted to the use of translation software. Indeed, the term TQA has been extensively used in the context of evaluating literary translation products (using House's model, for instance) as well as in pedagogical contexts of translation teaching and training. Translation software equipped with TQA components typically uses a variety of criteria such as completion, spelling, punctuation, and grammar checkers, etc. to evaluate translations. Such programs prove to be extremely useful in the case of large translation projects. Furthermore, they provide useful reports on the results of the assessment.

5.5 Quality Assurance Metrics and Localization Industry Standards

In the context of translation agencies and projects, quality assurance metrics and localization industry standards (quality standards, in short) may be used to assess the performance of translators in terms of meeting deadlines, adhering to guidelines, and maintaining consistency with the aim of enhancing the quality of translations, and improving translators' skills and abilities. Specific evaluation metrics in terms of software tools to measure translation quality objectively may be used. These metrics could include the *Bilingual Evaluation Understudy BLEU Score*, or BLEU for short (Papineni et al.,

2002), which is a metric for evaluating the quality of a text which has been machine-translated from one language to another using reference texts, and the *Translation Error Rate*, or TER, for short (Snover et al, 2005), which is *an error metric for machine translation* that measures the number of edits required to change a system output into one of the reference texts, or other automated evaluation methods.

5.6 Self-assessment and Reflection

Translators are encouraged to engage in self-assessment and reflection by evaluating their own translations and identifying areas for improvement. Self-assessment can lead to increased awareness of strengths and weaknesses of one's skills and ultimately the development of better and more effective translation strategies. This method of assessment is sometimes also called *Retrospective Assessment*. Translators**/**Students *retrospectively assess* their translated texts by comparing the ST text to the TT and verifying that nothing is omitted, added or modified. The aim is to ensure the equivalence of information content between SL and TL.

In the past, double spacing between lines was used for suggested translation alternatives and wide margins were used for extra ideas or comments. Nowadays, the review panel of Microsoft Office with its

357

tracking changes feature is perfectly suitable for this type of task. This retrospective assessment usually addresses questions such as**:**

- Have all of the intended meanings (whether stated and implied) been successfully communicated to the target audience?
- Will the target audience understand the translated text correctly?

These questions and the like, which are basically comprehension questions that try to ensure the correct understanding of the target audience, make the Retrospective Assessment method a comprehension as well as an assessment test.

5.7 Peer Review

Peer Review implies having the translation reviewed/ evaluated by fellow experienced translators and language professionals. There are three types of review. In *bilingual review*, a reviewer with proficiency in both the source and target languages compares the ST and the translated text side by side. This review helps identify any potential discrepancies between the ST and the TT. In *monolingual review*, the translated text is assessed by a native speaker of the TL who does not have access to the source text. This review checks for fluency, clarity, correctness and naturalness in the TL. A native speaker of the TL can provide valuable constructive

feedback on the translation, especially in terms of accuracy and fluency. For specialized translations, *subject-matter experts* may review the translation (*Subject-Matter Expert Review*) to ensure technical accuracy and appropriateness of terminology. Peer Review fosters a sense of community among translators, leading to continuous improvement.

5.8 Post-editing Evaluation

In machine translation as well as in computer-assisted translation projects incorporating machine translation, post-editing evaluation is conducted to assess the quality of the machine-generated translation product and the post-editor's modifications. In the translation industry, two levels of post-editing are recognized. In *light post-editing*, the aim is simply to make the output of the MT understandable. *Full post-editing*, on the other hand, aims at making it also stylistically appropriate. This is a matter that is negotiated in advance between the client and the post-editor. Post-editors must perform an in-depth analysis of the text and be fully aware of the limitations of machine translation, which makes mistakes that are not always obvious. Post-editors are trained to be able to systematically and quickly detect mistakes and correct them. A good post-editor has a good strategy for predicting risks and solving problems.

5.9 Customer/ Client Feedback

Constructive feedback and criticism from clients and end-users of the translated materials can be used as a form of assessment for evaluating customer satisfaction and making improvements in future translations in light of client's requirements.

5.10 Translation Tests and Examinations

In pedagogical settings and for professional certifications, translation tests and examinations are common. These assessments may include translating specific texts within a limited time frame to measure the translation student's skills under controlled conditions sometimes in addition to general questions related to pre-translation text analysis, post-translation reflection, and/or general translation theory. Before we consider in greater details translation tests in pedagogical contexts, we will first briefly address strategies of translation verification.

6. Strategies of Verification

A couple of basic strategies could be used as quality verification tools : *back-translation* and *face-to-face testing questions*. In *back-translation* the idea is to translate a text from the TL back into the SL and check whether what is being communicated is the same as in the ST. This, of course, assumes that the evaluator/ reviser masters both SL and TL.

The singly major question for back-translation is "Retell it in the SL". *Face-to-face testing questions* could also be used to verify the correctness of a translation with a SL reader. The questions could be in the form of Yes/No questions (for main ideas) or Q&A for details or any other form (e.g.: Choose the best paraphrase out of what follows).

7. Translation Assessment/Testing in the Classroom

Although self-assessment and reflection, peer review, and customer/client feedback are all considered methods of evaluating translation in general, they do not fall under evaluation in an instructional context where an appointed instructor is responsible for assessment. After excluding these methods that are not related to tests in an academic context or those that do not concern the translation instructor, and after distinguishing between assessment tests and verification strategies, we are left with five evaluation methods:

1. Comparative Translation Evaluation and Correction Checklists
2. Functional Evaluation
3. Error Analysis
4. Translation Quality Assessment
5. Classic Translation Tests and Exams

8. What to Test

Assessment in translations is an important part of the translation process. It helps to

ensure that the translation is of a high quality and that it meets the needs of the client or the examiner. A translator is required to have knowledge of the following. First, and foremost, translators must show mastery of at least two languages and their respective cultures. Second, they need to demonstrate adequate knowledge of translation theory, which provides the principles and the *metalanguage* of translation. Finally, they must demonstrate adequate knowledge of the specific branch of knowledge to which the text belongs to grasp its respective terminology and phraseologism. Assessment normally should take into consideration all these branches.

If knowledge of the two languages and their respective cultures could be tested through reproducing the TT, translation theory could be tested by a series of direct questions, or still better, in an integrative test, through TT *annotation* and *commentary* of the translation process by referring to the translation strategies and the translation decisions. In this way, it is possible to bridge the gap between theory and practice or, metaphorically speaking, to hit two birds with one stone. Translation *editing/revision* could also be considered in this respect. Section 11 below provides sample annotated tests.

9. How to Test? Or How to Evaluate: A Translation Correction Checklist:

First, the evaluator of translation could be the translator himself, a teacher, or an editor and reviewer trained in translation principles and skilled in ways of improving the clarity, naturalness, flow of the discourse, preserving the emotive impact on the readers and making suggestions to such effects.

The questions of what to test and how to test are pertinent because it is essential for the evaluator to have a certain reference point for suggesting non-linguistic improvements that are important for the text type, especially that there is no unanimous agreement neither about the definition nor the implications of quality standards in translation. Furthermore, even the notion of objectivity is blurred in translation studies. Indeed, the real problem with translation assessment is that there is no clear, working, reliable and universal approach to measuring language quality. This is something that is not completely objective. Therefore, it has to be broken into components that can be reasonably assessed to identify the types of errors, issues or problems in translation, to determine their relative importance, which may be different for different languages (e.g., spelling or punctuation errors in English, French, and Arabic)

360

What criteria should evaluators take into consideration in evaluating a translated text as well as in establishing equivalence between the ST and TT? and how should they be assessed? Checklists are appropriate to verify whether a certain action has been performed or not (e.g., spell check done or not). Checklists with suggested criteria for quality assessment abound both for professional practice and translation training, among these is the LISA methodology of quality assurance[1], which contains categories such as mistranslation, accuracy, terminology, language, and consistency. The LISA Quality Assurance Form is reproduced below (from Riccardo Schiaffino and Franco Zearo, n.d.)

Quality Assurance Form

Language:	Reviewer:	Date:	Result: *Pass*		Comments:
Client Name					
Project Name					
Project Number					
Project Manager					
		Critical	max. error points + 1		
Number of words	0	Major	5 points		
Max error points allowed	0	Minor	1 point		

Error Category	Minor	Major	Critical	total	max. allowed
Mistranslation	0	0	0	0	0
Accuracy	0	0	0	0	0
Terminology	0	0	0	0	0
Language	0	0	0	0	0
Style	0	0	0	0	0
Country	0	0	0	0	0
Consistency	0	0	0	0	0
			Total	0	0

More elaborate descriptions of the error criteria can be found in the LISA QA Model version 1.0. Reference Manual

Another clear example from the professional field is the JD Edwards' QA Form (discussed in Riccardo Schiaffino and Franco Zearo, n.d.)[2]. This form, which is a development of the LISA QA Form, contains major and sub-categories of errors, each with its own weight. Serving as a Translation Quality Measurement Tool, the J.D. Edwards' QA Form recognizes the type of error, determines its relative importance and the tolerance limits for various levels of quality. The J.D. Edwards' QA Form, which comes with further data necessary to calculate statistic on translation quality, is reproduced below.

---

[1] a quality assurance form developed by the Localization Industry Standards Organization.

[2] JD Edwards is a US-based multinational translation company specialized in localization that first was taken over by another localization company, PeopleSoft, which then merged with Oracle.

	2 - Within the **Accuracy** category, give appropriate weight to the four following items (total must add up to 100%)		
Accuracy	Incorrect meaning	40%	
	Non-standard terminolgy	20%	
	Inconsistent terminolgy	20%	
	Untranslated SL	20%	
	Total	100%	

	3 - Within the **Style** category, give appropriate weight to the three following items (total must add up to 100%)		
Style	Wrong register	40%	
	Inappropriate anglicisms	30%	
	Inappropriate use of passive/active voice	30%	
	Total	100%	

	4 - Within the **Grammar** category, give appropriate weight to the five following items (total must add up to 100%)		
Grammar	Spelling errors	20%	
	Typos	15%	
	Grammar errors	35%	
	Syntax errors	25%	
	Punctuation errors	5%	
	Total	100%	

	5 - Within the **Formatting** category, give appropriate weight to the five following items (total must add up to 100%)		
Formatting	Layout errors	50%	
	Font errors	40%	
	Double spaces	10%	
	Total	100%	

10. Another Correction Checklist!

Since there are no "universal" checklists, as these have to be flexible and tailored to specific languages, and the specific purpose (e.g. checklists for evaluating translation companies, checklists for evaluating translators, checklists for evaluating translations), we developed our own correction checklist for the master program in Translation Technology and Specialized Translation. In our suggested checklist, the translated passage is assessed according to linguistic, textual, cultural and terminological criteria, which are discussed below. In the table below some attempt is made to reflect the importance of the elements in the evaluation through their ordering.

10.1 Linguistic (and Semantic) knowledge:

10.1.1 Accuracy (A) or faithfulness:

The translation should be accurate (error-free) in terms of reflecting the meaning of the original text, avoiding unjustified omissions or additions, and refraining from significant distortions in perspective. This usually falls within *Text Comprehension*, and affects the content -as opposed to the form- of a text. Accuracy subsumes a good understanding of the ideas in the SL text and their accurate translation. It is advisable, before starting the translation, to read the entire text to better understand the context. The two typical questions that address accuracy are the following: Did the translator comprehend the source text? Does the TT faithfully reflect the ST?

10.1.2 Fluency (F), Naturalness or Readability:

The translation should be fluent and easy to read/understand. The typical question here is: Does the translation flow naturally in the TL or would a different choice of words be better? Reviewing the translation before

submission is important in this respect as it ensures the fluency of the translated text.

10.1.3 Correctness (Cor) and acceptability (Acc):

The translation should be free from grammatical and spelling mistakes (e.g.: agreement of subject and verb, correct case marking in Arabic, etc.). Typical questions here are: How correct is the translated text in terms of the correct use of grammar and spelling? Are there any typographical, spelling or grammar mistakes? Was proper punctuation used for the TL? Was the same spelling followed throughout the TT?

10.1.4 Coherence (Coh):

Coherence is a crucial concept in translation, as it refers to the logical connections and smooth flow of ideas within a text, which is achieved in some languages through the use of transition markers. When translating, maintaining coherence ensures that the translated text reads naturally and makes sense to the reader, much like the original text does in its SL.

10.2. Cultural Knowledge: Cultural appropriateness (CA):

Cultural appropriateness, which means respecting the TL cultural norms and tastes, is a critical aspect of translation, especially when it comes to conveying ideas, concepts, and nuances that are specific to a particular culture. When translating idioms, metaphors,

similes and the like, it is essential to ensure that the translation is not only linguistically accurate but also culturally appropriate for the target audience. Therefore, this is also part of naturalness referred to above.

10.3. Field Specific Knowledge:

When dealing with a scientific or technical text involving a lot of terms, three conditions have to be satisfied:

10.3.1 Terminological/Lexical Accuracy (TA):

This refers to the correct choice of terms and words depending on the technical context (e.g. banking, healthcare, law, construction, tourism, etc.). This is especially important in technical translation.

10.3.2 Terminological Consistency (T Con):

Terminological consistency refers to the fact that even though terms for the same concept may vary from one discipline to another, they are not expected to vary within the same discipline. In a translated text, terminological consistency implies matching terms in TL to terms in the SL and using them consistently. Compare the two terms فائدة (commercial context) and ربا (charia). These two terms are roughly the same, but the connotations are very different. The typical question here is: "Were the terms used accurately and consistently throughout the TT?"

10.3.3 Economy (E): An exact expression containing fewer words is to be preferred to one containing more words.

10.4. Style (S)

By style we refer to the overall effectiveness of a translated text, which is the result of the use of appropriate language for the given situation or context. Thus by style, we refer to appropriateness of language to the following:

Field of Discourse (legal, scientific,....),

Mode of Discourse (spoken or written language),

Tenor of Discourse (level of formality), and

Tone of Discourse (serious, joking, ...).

The translation should as far as possible reflect the style of the SL text. Furthermore, proper localization is part of effective style. The typical questions in this regard are: Is the translation suitable for the intended audience? Did the translator use the relevant dialect and localized language? Were the numbers and/or measurements translated correctly? Are the conversions accurate? Are names, trademarks and other non-translatable words preserved from the source text?

10.5. Layout (l)/Formatting:

Furthermore, the format of the translation should also match the format of the original text. Thus, as far as possible, keep the same paragraphing as in the SL text. Also preserve the illustrations, size of type, bold, italic, margins and space between lines in the ST.

To sum up, the previous criteria need to be taken into consideration when assessing the quality of a translation. Students of translation should bear in mind that it is the combination of all these elements that determines the quality of a translation. Finally, assign a certain weight to each error (critical, major, minor) to focus on critical-to-quality categories. From a correction point of view, it is also useful to set a tolerance limit (e.g. maximal number of errors per a certain number of words).

It is also easier to work each time with a limited number of categories of errors and to assign a different percentage weight to the major error categories: e.g. accuracy (30%), grammar (30%), style (15 %), formatting (5%). The total must add up to 100%.

11. An Integrative, Constructive and Iterative Approach to Translation Assessment

Evidently, the selection of a translation assessment method depends on the specific needs of the translation project. For example, if the translation is being done for a legal purpose, then it may be necessary to use a more rigorous method of assessment that involves not only comparing the translation to the original text (as in 5.1) but also having it reviewed by a native speaker (5.8) who is also knowledgeable about the subject-matter. In practice, this means that different

assessment methods can be used in combination to provide a comprehensive evaluation system. Indeed, TQA requires a multidimensional approach.

Furthermore, it is essential to remember that translation evaluation is not only about finding errors or weaknesses in a translated text (as in 5.3) but also about recognizing the translator's strengths and providing constructive feedback for improvement, which is normally the primary purpose of Peer Review (as in 5.7) as well as that of Self-assessment and Reflection (as in 5.6).

The evaluation process should normally be iterative, with continuous feedback and revisions, which leads to higher-quality translations. After all, this is the major reason for which translation is considered a craft, rather than a science or art. Ultimately, the goal of translation evaluation is to ensure that the translated text meets the requirements and expectations of the client, the target audience or the standards set by an examining board. Thus, the purpose of evaluation in translation can vary depending on the context. For example, a client may want to evaluate a translation to ensure that it is accurate and meets their needs. A teacher may want to evaluate a translation to assess a student's translation skills.

12. Towards a Methodology of Translation Testing

To achieve the desired aims of this paper and test the hypotheses, various translation tests/exams

have been selected in the following practical section for analysis and comments. These tests/exams were drawn from the writer's personal archive of exams, which were administered at the Department of English of the Faculty of Letters (Cadi Ayyad University-Marrakech) during the period extending from 1987 to 2023. It is true that the educational reform of 1997 left teachers free to experiment with course content. These tests were designed in such a way as to counter different problems such as class crowdedness, students' lack of motivation in translation, and were meant to experiment with new teaching/testing methods, respond to students' expectations, etc. These tests were meant for students of S(emester)3, S4 and S5. Most texts in the tests can be described as general (not specialized), except for some literary texts. In this paper, we have deliberately focused our attention on the translation of general texts knowing that the translation of specific disciplines (e.g. specialized legal or scientific texts) may raise specific translation challenges and may require different assessment techniques.

Since only those tests/exams preceded with some form of instructions were considered valid, only two textbooks turned out to be useful in this respect[1]. In the writer's opinion, a test that simply says, "translate the following text" into, let us say English, as much traditional assessment tests do,

---

[1]These two books are:

<div dir="rtl">

- نجيب، عز الدين محمد. أسس الترجمة من الإنجليزية إلى العربية وبالعكس. مكتبة ابن سينا، القاهرة، 2001، (ص. 81-89)
- جماعة من الأساتذة ، الدليل الحديث في الترجمة. مطبعة صائغ، دمشق، ط2: 1978 (ص. 134-137)

</div>

is very similar to a test in composition that simply says: "Write an essay" without specifying the topic.

These tests will be discussed for what they test, how they test, their adequacy in light of translation theory, the exposed testing methods and students' response. In our analysis of these tests, we will refer, when relevant, to co-text issues (How clear are the instructions of the test about timing, the purpose of translation, type of translation, etc.), as well as pre-translation issues (text type, typical translation challenges of the genre, recommended strategies to be adopted) in addition, of course, to the core questions: what does the test evaluate? How does it do so? What are the reactions of students about the test?

13. Sample (Summative) Translation Tests/Exams

Test 1 (1h)

Translate either Text One or Text Two

Text One:

Interest in translation is practically as old as human civilization, and there is a vast body of literature on the subject (…). However, as an academic discipline, translation studies is relatively young, no more than a few decades old. Although translation has been used and studied (….) under the rubric of comparative literature or contrastive linguistics, it was not until the second half of the twentieth century

that scholars began to discuss the need to conduct systematic research on translation and to develop coherent theories of translation.

Text Two:

وفي مجرى تجربة النهضة العربية، مثلت الترجمة، بجانب إحياء التراث، أداة هامة وفاعلة من أدوات هذه التجربة، عبر مواجهتين أساسيتين: الأولى، حين خرج العرب من الجزيرة يحملون العقيدة والفكر واللغة، وامتدت فتوحاتهم، وفرضت ظروفهم الحضارية الجديدة التوجه نحو تنظيم الحياة بكل مقوماتها، والاتصال بثقافات أخرى كالفارسية والرومانية، فقامت أكبر حركة ترجمة، انطلقت في العهد الأموي، واكتملت ببناء (بيت الحكمة) في عهد المأمون، بهدف الاغتناء والاستفادة من الثقافات والتجارب الحضارية الأخرى، وهو ما حدا بها أن تشمل مختلف المعارف، من رياضيات وفلك ومنطق وطب وكيمياء وفلسفة وهندسة وسياسة مدنية.

Commentary on Test 1:

This test could be described as typical. Just translation, no commentary, no annotation is required. No knowledge of translation theory is required, at least not explicitly. Students prefer it this way, especially if they are allowed to use dictionaries. They know that translating a text is the minimum requirement in a translation test. One of the problems with this form of exam that is deprived of clear instructions is that some students ask, quite legitimately, on the day of the exam what type of translation they are required to use! Even though the answer could be: the same type of translation that we

have been exercising during classes, I think a translation test should be self explanatory with instructions. The advantage of both texts is that they fall within translation studies. It is particularly rewarding from an instructional point of view when students translate texts belonging narrowly or closely to translation studies. In a two hours test students could be required to translate both tests.

Test 2

Instructions

1. Translate either Text One or Text Two. Make sure that while your translation accurately reflects the meaning of the ST, it communicates it in the most natural forms of the TL.

2. Write a brief commentary on the translation problems you faced and your translation decisions in one paragraph (in the language of the ST). Use concrete examples from your own translation to make up the point.

3. You are not allowed to use dictionaries or machine translation during the test.

TEXT 1

وعندما أيقن بأن لا أثر للمفتاح وقف يلتقط أنفاسه : "من المؤكد أني نسيت المفتاح في الشقة، فربما لم آخذه معي". وأخذ يتذكر بهدوء. حاول أن يفعل ذلك ويسترجع خطواته قبل أن ينزل سلم العمارة من الطابق الرابع. استدرج نفسه مع هذا التفكير، وأحس بشيء ثقيل، شيء من الكآبة يغوص في صدره. هل يعود ثانية لصعود الطوابق الأربعة من أجل لحظة نسيان غبية؟ وهل سيظل هكذا ينسى المفتاح مرة ، والملف مرة، والهاتف النقال مرة أخرى!! في كل مرة لا يسلم من تلك

اللحظات التي ينسى فيها أمراً ينبغي أن يتذكره باهتمام وعناية. استند بظهره على سيارته، وتقلَّصت ملامحه، وأخذ يتمتم بكلمات تلعن الحياة، والدور الرابع، والسيارة، والذاكرة الموشومة بالنسيان. لماذا يحدُث له كل ذلك بشكل يومي؟

TEXT 2

The Lion's Share

The Lion went once a-hunting along with the Fox, the Jackal, and the Wolf. They hunted and they hunted till at last they surprised a Stag, and soon took its life. Then came the question how the spoil should be divided. "Quarter me this Stag," roared the Lion; so the other animals skinned it and cut it into four parts. Then the Lion took his stand in front of the carcass and pronounced judgment: The first quarter is for me in my capacity as King of Beasts; the second is mine as arbiter; another share comes to me for my part in the chase; and as for the fourth quarter, well, as for that, I should like to see which of you will dare to lay a paw upon it".

Commentary on Test 2:

The major difference between this test and the previous one lies in the commentary, which is explicitly required. The commentary gives students a chance to explain the translation problems embodied in the text, their translation strategies and their decisions. Therefore, this is an excellent technique of involving students in self-reflection about their own translation (cf.

5.6). Furthermore, the commentary develops student's post-editing skills. I usually encourage my students to write a good commentary explaining that a good translator, like a good cook, is someone who, in addition to "getting the thing done", is able to explain it in easy and straightforward terms, directing you as to how to do it again and warning you of what not to do. Most students would rather do without the commentary, and when it is done it is either overemphasized, or neglected. A good commentary frequently makes reference to relevant translation theories in the course of the discussion without consuming more than one third of the allotted time. From another perspective, the two texts in this test, could be described as belonging to the literary domain.

Test 3 (2013)

Translate either Text One or Text Two bellow and answer either Question 1 or Question 2:

Text One

This book discusses the special place women have in the religion of Islam and seeks to address some of the many misconceptions and false propaganda published by those who are ignorant of this religion or harbor a malicious intent to purposely misrepresent this religion. Islam states that men and women are totally equal in their humanity,

and basic human responsibilities and rights; a concept that was radically new to the world compared to other civilizations at the time of the inception of the Islamic Message through the Prophet Muhammad (pbuh), and remains so for many people of the globe until today. (*Women in Islam & Refutation of some Common Misconceptions* by Abdul-Rahman Al-Sheha, p. 4).

Text Two

قلما حظيت مسألة الأجناس الأدبية باهتمام الدارسين والنقاد العرب. وقد يعود ذلك إلى عدم أهمية هذا الموضوع في الأدب العربي القديم حيث كان الاهتمام منصباً على الشعر وحده. أما الآن وبعد أن دخلت أجناس جديدة إلى الأدب العربي بفعل الاحتكاك بالغرب (القصة . والرواية . والمسرح) فإنه من الواجب إعطاء هذه المسألة الأهمية التي تستحقها. لكن أي دراسة في هذا المجال ستعتمد على الدراسات الغربية، وذلك لندرة الدراسات في اللغة العربية. ومن هنا تأتي أهمية هذا الكتاب للباحث جان ماري شيفير الذي يعمل في مركز البحوث العلمية في فرنسا، وينصب اهتمامه على مجال علم الجمال العام، والنظرية الأدبية. (*ما الجنس الأدبي*؟ ترجمة الدكتور : غسّان السيّد)

Theoretical questions:

Question 1: "What is meant by double loyalty in translation?"

Question 2: Domestication and foreignization are among the strategies used to address cultural gaps in translation. Discuss the significance of each strategy.

Commentary on Test 3:

This test combines translation practice with explicit questions about translation theory.

There are many alternative forms of this exam. One of these would require students to translate both texts and one of the theoretical questions. Students could be given ample freedom in the selection of their own translation task to validate the exam. Nonetheless, some inexperienced students

waste time on the very issue of the selection of the task to do.

Test 4

Read the following translations to see whether they are accurate or not. If the translations are inaccurate rephrase them

		ST	TT	Your Comment and Your Suggestion
Terms		The equivalent effect principle	فعل مبدأ التقابل.	
		Supreme court	المحكمة العليا.	
		النص الكامل لمدونة الأسرة.	The Complete Text of the Moudawwana of the Family. The Complete Text of the Family Code.	
		المبادرة الوطنية للتنمية البشرية.	The Moroccan way of development.	
Simple Sentences and fixed		لا شكر على واجب.	Don't mention it.	
		No smoking.	ممنوع التدخين.	
		When there's a will, there's a way.	مادامت هناك حياة فهناك أمل.	
		يوم لك ويوم عليك.	One day for you another day against you.	
		عاد بخُفَّي حُنين.	He came back with Hunain's shoes.	
		a horse of another colour.	هذا موضوع آخر.	
Complex sentences		He is deeply concerned about future relations between the two countries.	إنه شديد القلق على مستقبل العلاقات بين البلدين.	
		I've sometimes thought of marrying and then I've thought again (Noel Coward, 1956).	فكرت أحيانا كثيرة في الزواج ثم فكرت ثانيا.	
		What is the army's chief need? What does it need in order to defend its country? What do the troups need in order to be able to fight? They need many arms – their chief need is arms.	ما هي حاجة رئيس الجند؟ إلى ماذا يحتاج للدفاع عن البلد؟ ما هي حاجة الفرق للقتال؟ يحتاجون للأسلحة.	

Commentary on test 4

The advantage of this test is that the marking burden on the teacher is significantly reduced and the test is one step towards the automatization of the task. Another advantage is that those texts that were the subjects of the translation practice during translation classes become the topic of the exam. An alternative form of this exam would be simply providing the source segments and requiring students to render them in the TL. Once familiar with form of examination, students enjoy the test.

Test 5

Section One: What types of translation is exemplified by the following translations?

SL	TL	Your Answer
Blood is thicker than water	الدم أشد كثافة من الماء	
Every Jack has his Jill	لكل قيس ليلاه	
It is more by hit than by wit	رب صدفة خير من ألف ميعاد	
ما يضير الشاة سلخها بعد ذبحها	Does it matter if a sheep is skinned after it has been slaughtered.	

Section Two: What types of translation techniques are exemplified by the following translations?

SL	TL	Your Answer
He didn't and will not understand me	لم و لن يفهمني	
لَفَظَ النَّفَسَ الأخِيرَ	to breathe one's last	
aids	مرض فقدان المناعة	
aids	الايدز	
help-line	خلية انصات	

Section Three: Are the following translations literal or free?

ST	TT	Your Answer
No one should be judge in his own cause.	لا يمكن أن تكون خصما وحكما في آن واحد.	
There is a wide but not universal agreement that the main aim of the translator is to produce as nearly as possible the same effect on his readers as was produced on	هناك اتفاق واسع ولكنه ليس عاما على أن الهدف الأساسي للمترجم هو (السعي) لتحقيق نفس التأثير على قارئيه كما وقع على قارئ النص الأصلي بقدر الإمكان.	

the readers of the original (see Rieu, 1953)		
There is a wide but not universal agreement that the main aim of the translator is to produce as nearly as possible the same effect on his readers as was produced on the readers of the original (see Rieu, 1953)	تتفق الأغلبية من الناس على أن الهدف الأساسي للمترجم هو (السعي) لتحقيق نفس التأثير على قارئيه كما وقع على قارئي النص الأصلي بقدر الإمكان.	
To clear the atmosphere between the two sister states, to strengthen the links of cooperation and brotherhood and to work for the consolidation of Arab nationalism.	لتنقية الجو بين البلدين الشقيقين وتمتين روابط التعاون والأخوة بينهما، والعمل على تعزيز القومية العربية (الفريد في المصطلحات الحديثة، ص, 242)	
Prevention is better than cure.	درهم وقاية خير من قنطار علاج.	

Commentary on Test 5:

This test is oriented towards translation theory. It does show that it is possible to test students' knowledge of translation theory not only directly through such questions as "define a translation shift" or "how do you distinguish between semantic and communicative translation" but also through concrete examples or case studies. If the time of the translation test makes it possible, then this test could be combined with any other test involving translating texts.

Test 6

Post-edit the TT given below. The main task during the revision process is to check the TT for accuracy and for its adherence to TL structures and conventions. In particular, you should focus on punctuation, spelling and grammatical mistakes, word and phrasal equivalence, omissions, additions, and obscure, ambiguous or misleading sentences or structures. You do not have to rewrite the whole text, simply attach a numeral to the ST and correct what you think is an error in a footnote. The first mistake has already been corrected for you.

ST:

أجبرت الحرب المستعرة في سوريا، والتي لم تضع حدا لأوزارها منذ آذار/مارس2011، عددا كبيرا من السوريين، لطرق باب الهجرة إلى أوروبا، بحثا عن مستقبل آمن بعيدا عن صوت أزيز الرصاص، وانفجار القذائف، وهدير الطائرات. ومن يخرج من لهيب حرب سوريا، يواجه صعوبة اللجوء في بلاد الجوار، فهي ليست بأحسن حالا من حيث الوضع الاقتصادي، ولا تلبي طموحات اللاجئين في التأقلم مع ظروف الحياة. وهكذا فقد فشل كثير من اللاجئين في استحضار حياتهم، في مناطق اللجوء، فقرروا سلوك طريق اللجوء الأخطر، وهو ركوب أمواج البحار.

TT:
The war raging in Suria (1), which has not put an end to its exports since March 2011, has

forced a large number of Syrians into the door to emigrate to Europe in search of a secure future away from the sound of gunfire, the explosion of missiles and the roar of aircraft. Those who come out of the flames of the war in Syria face the difficulty of resorting to neighboring countries. They are not very good in terms of the economic situation and do not meet the refugees' aspirations to adapt to the conditions of life. Thus, many refugees failed to invoke their lives, in the areas of asylum, and decided to take the most dangerous route of asylum, namely, to ride the waves of the seas.

1. Suria is a spelling mistake. The correct form is Syria.

Commentary on Test 6

This is clearly an exercise in post-editing or revision. It involve correcting errors in the TT, which range from spelling mistakes to unidiomatic expressions. Students generally have problems with this type of exam. They confuse postediting with retranslating the whole text. Furthermore, even when they are able to detect mistakes, they are not able to explain or categorize them. An alternative form to this test is to identify all errors in the text for students beforehand by having them indexed with numerals.

Test 7

Translate one of the following texts (either Text 1 or Text 2) into Arabic / English bearing

in mind its type and choosing the most convenient translation approach and the most appropriate translation techniques to render it.

Text 1

By the late summer the news of what had happened on Animal Farm had spread across half the county. Every day Snowball and Napoleon sent out flights of pigeons whose instructions were to mingle with the animals on neighbouring farms, tell them the story of the Rebellion, and teach them the tune of 'Beasts of England'. Most of this time Mr. Jones had spent sitting in the taproom of the Red Lion at Willingdon, complaining to anyone who would listen of the monstrous injustice he had suffered in being turned out of his property by a pack of good-for-nothing animals.

Text 2

مع اختلاف التعريفات التي عرّف بها النقد الأدبي هناك عنصر مشترك بينها كلها هو أنه مجموعة الأساليب المتّبعة (مع اختلافها باختلاف النّقاد) لفحص الآثار الأدبية والمؤلفين القدامى والمحدثين بقصد كشف الغامض وتفسير النص الأدبي والإدلاء بحكم عليه في ضوء مبادئ أو مناهج بحث يختص بها ناقد من النقاد. ومن القرن السادس عشر بانجلترا وإيطاليا، والسابع عشر بفرنسا وألمانيا أصبحت وظيفة الأديب وظيفة مستقلة معترفاً بها يُعَدُّ النقد الأدبي أساسها النظري لذلك دخلت فكرة النظرية الأدبية بما لها من قواعد وفلسفة وفنون وعلم جمال في حيّز مفهوم النقد الأدبي ولا يزال الجدل قائماً حول ماهية النقد الأدبي.

Commentary on Text 7

This test only slightly differs from test no 3 in that the texts could be described as being literary. Evidently, the test could incorporate theoretical questions as well or could involve writing the commentary depending on the time allotted.

Test 8

Instructions

1. Translate the following texts. Equal marks are allotted to each.

2. Make sure that while your translation accurately reflects the meaning of the ST, it communicates it in the most natural forms of the TL in the specific genre.

3. Do not translate a word or phrase in more than one way in the hope that the examiner will choose the best rendering.

4. For text 2 indicate all vowel marks in your translation, including inflectional vowels علامات الإعراب and other orthographic signs (i.e. the hamza, shadda, and madda). The pausal form will not be allowed.

Text 1

There are different kinds of bank accounts. The most popular are the current and deposit accounts. A current account pays no interest but it has other advantages. Firstly, it enables people to keep their money in a safe place. Secondly, it allows them to withdraw it at any time. Thirdly, it provides them with a cheque book so that they do not have to carry a lot of cash.

Text 2

The decisive economic contribution of women in the developed industrial society is rather simple. It is, overwhelmingly, to make possible a continuing and more or less unlimited increase in the sale and use of consumer goods.

Text 3

التحرش الجنسي: وعرف مشروع القانون الجنائي المتحرش الجنسي بأنه "كُل من أمعن في مضايقة الغير في الفضاءات العمومية، أو غيرها، بأفعال أو أقوال أو إشارات ذات طبيعة جنسية، أو لأغراض جنسية"، أو كُل من وجه رسائل مكتوبة أو هاتفية أو إلكترونية أو تسجيلات أو صور ذات طبيعة جنسية أو لأغراض جنسية."

ويعاقب القانون على معاقبة كُل مرتكب لهذه الأفعال بالسجن من شهر واحد إلى ستة أشهر، وغرامة من ألفي إلى 10 آلاف درهم، وتضاعف العقوبة إذا كان مرتكب الفعل زميلا في العمل، أو من الأشخاص المُكلفين بحفظ النظام والأمن في الفضاءات العمومية أو غيرها."

Commentary on Test 8

The previous texts represent more specialized texts. In fact, the first and second fall with economic translation whereas the third within legal translation. This is implied in the instructions by the phrase "the natural forms of the TL in the specific genre". The most challenging aspect of these texts has to do with the somewhat specialized terminology used in the texts. The other innovative aspect about this test is that it

assesses linguistic knowledge of Written Arabic. Most students are not comfortable at all with the Question 4 in the previous test.

Test 9

Answer one of the following questions:

Question 1:

With regard to the problems in translating literary works and the possible approaches, compare the ST with the TT given below. Explain the translation *challenges* in translating the stylistic features of the original text and account for the translator's *decisions*. Say how successful you think the translator has been in his/her *translation procedures*. Identify translation *adjustments (shifts, transpositions)*, *cases of loss (or gain)*

in the translation process and identify how the translator *compensated* for the loss if any. Your answers should be in the form of a short essay that specifies to what line of the text your remark applies.

Question 2:

How attentive has the translator of *The Old Man and the Sea* been to the stylistic features of the original text? Explain the strategies that have been adopted by the translator in transferring the stylistic features of the original text (elliptical elements, figures of speech, sentence structure, etc.). Your answers should be in the form of a short essay that specifies to what line of the text your remark applies.

The old man looked at him with his sun-burned, confident loving eyes. "If you were my boy I'd take you out and gamble," he said. "But you are your father's and your mother's and you are in a lucky boat." "May I get the sardines? I know where I can get four baits too." "I have mine left from today. I put them in salt in the box." "Let me get four fresh ones." "One," the old man said. His hope and his confidence had never gone. But now they were freshening as when the breeze rises. "Two," the boy said. "Two," the old man agreed. "You didn't steal them?" "I would," the boy said. "But I bought these." "Thank you," the old man said. He was too simple to wonder when he had attained humility. But he knew he had attained it and he knew it was not disgraceful and it carried no loss of true pride. "Tomorrow is going to be a good day with this current," he said. "Where are you going?" the boy asked.	ونظر الشيخ إلى الغلام بعينين لفحتهما الشمس، عينان مفعمتان بالحب والثقة بالنفس. "لو كنت ابني لاصطحبتك في مغامرتي إلى أعماق البحار، ولكن لك أب وأم، وأنت الآن في قارب محظوظ." "هل بإمكاني أن آتيك بالسردين؟ إني أعرف من أين آتيك بأربعة طعوم أيضا." "لدي ما يكفيني منها، لقد وضعتها في الملح داخل الصندوق." "دعني آتيك بأربع طازجات؟"، "واحدة فقط"، قال الشيخ، والأمل والثقة بالنفس لم يفارقاه قط، وكأنهما يتغذيان من نسيم البحر العليل. وألح الغلام على اثنتين، فوافقه الشيخ شريطة ألا تكون السمكتان مسروقتين. "شكرا"، قال الشيخ. كان الشيخ بسيطا إلى الحد الذي يتساءل فيه متى أحرز هذا التواضع، ولكنه كان يعلم أن ذلك من طباعه، ويعلم أيضا أنه غير مشين ولا يؤول به إلى فقدان الكرامة. قال الشيخ: "إن التيار ينبئ بغد أفضل، وبجو رائع." ثم سأله الغلام: "إلى أين أنت ذاهب؟"،

"Far out to come in when the wind shifts. I want to be out before it is light." "I'll try to get him to work far out," the boy said. "Then if you hook something truly big we can come to your aid."	-"سأذهب بعيدا وأعود مع الريح عندما تغير وجهتها، أريد أن أكون في عرض البحر قبل أن ينجلي الصبح". -قال الغلام: "سأحاول أن أحمل معلمي على الذهاب حيثما تذهب، إذاك، أستطيع مؤازرتك عندما تكون في أمس الحاجة إليّ".

Commentary on Test 9

This test can be described as using the comparative translation assessment method in the sense that the ST and TT are aligned to facilitate the comparison in terms of errors (cf. the Error Analysis method), translation shifts, or other criteria of assessment (cf. the TQA). Post-editing or revision is also present since the comparison or analysis will automatically imply correcting any cases of lack of accuracy or fluency. At first, students are not comfortable with this type of exam but with practice they learn how to enjoy it.

Test 10

Instructions

Translate one of the extracts given below, following the under mentioned steps:

1. First, translate the text using the most appropriate strategy.

2. Second, identify and name the major translation challenge(s); then, in the language of the source text, explain the *decisions* you have made and the *strategies* you have taken. For instance, identify translation *adjustments (shifts, transpositions)*, *cases of loss (or gain)* in the translation process and explain how you *compensated* for the loss if there is any.

NB. You are allowed to use Print dictionaries.

Text 1

He was happy feeling the gentle pulling and then he felt something hard and unbelievably heavy. It was the weight of the fish and he let the line slip down, down, down, unrolling off the first of the two reserve coils. As it went down, slipping lightly through the old man's fingers, he still could feel the great weight.

"What a fish," he said. "He has it sideways in his mouth now and he is moving off with it."

Then he will turn and swallow it, he thought. He did not say that because he knew that if you said a good thing it might not happen. He thought of him moving away in the darkness with the tuna held crosswise in his mouth.

Text 2

وأخيراً ضمّتنا المدينة وعانقنا أوّل شارعٍ من شوارعها. شوارعٌ عريضةٌ فارهة، وعماراتٌ كبيرةٌ فخمة. مدينةٌ قائمةٌ بكلّ مبانيها ومرافقها، لم يُصِبْها زلزال ولم يجتَحها طُوفان. ولكنّها مهجورةٌ خالية، لا إنسان فيها ولا حيوان ولا نبات. وكانت بعض أبوابها ونوافذها تتحرَّك بفعل الريح الخفيفة، فيصدر عنها صرير/أنين يبذر الرهبة والتوجّس في نفوسنا. وعلى الطرقات، تناثر زجاجُ بعض شبابيكها المُهشَّم، مختلطاً مع أكوام الرمل التي تجمَّعت هنا وهناك. وثمَّة مساحاتٌ فارغةٌ بين العمارات، لا بدّ أنّها كانت منتزهات، أو

مواقف للسيّارات، ذات يوم. وبقينا وقتاً طويلاً، ونحن نتوجّس خروج إنسان أو حيوان من أحد الأبواب.

Commentary on Test 10

This is another translation and commentary test where students are taught and encouraged to exercise self-assessment and reflection on their own translation. Unfortunately, for some students, writing the commentary proves to be more difficult than translation.

Test 11 (2023-2024)

Instructions

On a separate sheet, answer either the question on this page or the one overleaf.

The text below has been translated using machine translation. Find ten errors in the translation, identify their nature and correct them. One of the mistakes has already been corrected for you as an example.

NB. You are allowed to use all types of dictionaries.

ST	TT
That afternoon there was a party of tourists at the Terrace and looking down in the water among the empty beer cans and dead barracudas a woman saw a great long white spine with a huge tail at the end that lifted and swung with the tide while the east wind blew a heavy steady sea outside the entrance to the harbour. "What's that?" she asked a waiter and pointed to the long backbone of the great fish that was now just garbage waiting to go out with the tide. "Tiburon," the waiter said. "Eshark." He was meaning to explain what had happened. "I didn't know sharks had such handsome, beautifully formed tails." "I didn't either," her male companion said. Up the road, in his shack, the old man was sleeping again. He was still sleeping on his face and the boy was sitting by him watching him. The old man was dreaming about the lions.	وفي المساء، كان هناك مجموعة من السياح في الشرفة، ونظروا إلى الماء بين علب البيرة الفارغة والباراكودا الميتة، ورأت عمودًا فقريًا أبيض طويلًا كبيرًا مع ذيل ضخم في النهاية يرتفع ويتأرجح مع المد بينما يتجه الشرق. هبت رياح شديدة في البحر خارج مدخل المرفأ. "ما هذا؟" سألت النادل وأشارت إلى العمود الفقري الطويل للسمكة الكبيرة الذي أصبح الآن مجرد قمامة تنتظر الخروج مع المد. "تيبورون،" قال النادل. "إيشارك." كان يقصد شرح ما حدث. "لم أكن أعلم أن أسماك القرش لديها مثل هذه الذيول الرائعة والجميلة". "وأنا أيضاً لم أفعل ذلك." قال رفيقها. في أعلى الطريق، في كوخه، الرجل العجوز كان نائمًا مرة أخرى. وكان لا يزال نائماً على وجهه وكان الصبي يجلس بجانبه يراقبه. كان الرجل العجوز يحلم بالأسود.

Example:

1. The error is: "الرجل العجوز ". The correct word is "الشيخ". The reason is that "العجوز" suggests weakness whereas the old man in the novel is not weak at all.

Instructions

On a separate sheet, answer either the question on this page or the one overleaf.

The text below has been translated using machine translation. Find ten errors in the translation, identify their nature and correct them. One of the mistakes has already been corrected for you as an example.

NB. You are allowed to use all types of dictionaries.

TT	ST
I will never forget that night when my grandfather gave up his soul. My father and my uncles surrounded the bed in which he lie, their eyes fixed on him, and sadness seeping through them, stumbling through its dewy eyelashes. While my mother and my cousins were sitting hunched over in the back of the room, tears silently flowing from their eyes. As for us children, we were prey to confusion and sadness. My grandfather was sure he will leave us that night. He realized this since a few months, and he kept repeating his prediction that he would die when all his fingers and toes were paralyzed, and that he would breathe his last as soon as the last of his twenty fingers died, the big toe on his right foot which had been injured that morning.	لن أنسى تلك الليلة التي أسلمَ فيها جدي الروح. كان أبي وأعمامي يحيطون بالسرير الذي رقد فيه، وعيونهم شاخصةٌ إليه، والحزن يتسرَّب منها متعثِّرًا بأهدابها الندية. في حين كانت أمّي وزوجات أعمامي جالساتٍ واجماتٍ في مؤخَّر الغرفة والدموع تسيل بصمتٍ من عيونهن. أما نحن الأطفال فقد كنا فريسة الحيرة والأسى. كان جدي متأكِّدًا من أنَّه سيفارقنا تلك الليلة. فقد أدرك ذلك منذ بضعة أشهر، وظلَّ يردِّد تنبؤَه بأنَّه سيموت عندما يعمُّ الشللُ أصابعَ يديه وقدميه جميعها، وأنَّه سيلفظ أنفاسه الأخيرة حالما تموت الإصبع الأخيرة من أصابعه العشرين، إبهام قدمه اليمنى التي أُصيبت صباح ذلك اليوم.

Example :

1. The error is: "surrounded the bed." The correct form is "were surrounding the bed" as the verb in Arabic implies continuous aspect.

Commentary on Test 11

The test offers students the possibility to either work from Arabic to English or vice versa. It focuses on correcting the errors in an already existing translation. The test sees to the objectivity of the testing operation through reference to clear cases of inaccuracy to be corrected, not only at the grammatical level (tenses, proper user of pronoun reference, and adverbs, etc.), diction, but also at the macro level of stylistic choices concerning idioms, metaphors and the like. For instance, "gave up his soul", as a translation of أسلمَ الروح, is a loan translation that has to be replaced with the equivalent idiom "passed away". Similarly, the expression "He realized this since a few

months" contains a clear grammatical error and has to be corrected accordingly. This test has the advantage of being easily implementable by a digital summative assessment tool to overcome the problems of large number of students, crowded classrooms, etc. Indeed, many teachers find traditional tests such as written tests in the form of essay questions, and Portfolios challenging to manage since administering them and manually correcting them is hard to handle and could be unproductive. Being readily automatizable for marking, the test is, furthermore, reasonably comprehensive and objective.

Test 12

The TT below is an example of a bad translation. Find seven errors in the translation, identify their nature and correct them. One of the mistakes, marked as (x), has

already been corrected for you as an example.

ST	TT
The old man was asleep in a short time and he dreamed of Africa when he was a boy and the long golden beaches and the white beaches, so white they hurt your eyes, and the high capes and the great brown mountains. He lived along that coast now every night and in his dreams he heard the surf roar and saw the native boats come riding through it.	نام (1) الرجل العجوز(x) لوقت قصير وكان يحلم (2) بأفريقيا عندما كان صبيا والشواطئ الذهبية الطويلة والشواطئ البيضاء ، البيضاء جدا تؤذي عينيك (3)، والرؤوس العالية والجبال البنية العظيمة. كان يعيش (4) على طول (5) هذا الساحل الآن كل ليلة وفي أحلامه سمع (6) هدير الأمواج ورأى (7) القوارب المحلية تأتي من خلاله.

Example :

(x) The error is: "الرجل العجوز", a problem with word choice. The correct word is "الشيخ". The reason is that "العجوز" suggests weakness whereas the old man in the novel is not weak at all.

(1)………………………………………………
(2)………………………………………………
(3)………………………………………………
(4)………………………………………………
(5)………………………………………………
(6)………………………………………………
(7)………………………………………………

Commentary on Test 12

This test, which is about finding errors, illustrates the error correction method of testing. It is also a type of partial post-editing. The test goes one step ahead towards the objective of automatizing translation exams. The translation challenges in this test mainly consist of problems of tenses and the correlative problem of re-structuring sentences. For example: "The old man was asleep in a short time and he dreamed of

Africa" needs significant restructuring. There are also lexical and terminological choices (e.g., high capes, along that coast, etc.). The test may not be fully automatically marked yet as the instances which involve errors depend on many variables. Nonetheless, these problems could be overcome by rephrasing the instructions as in test 13 below.

14. An Integrative Summative Assessment Method in Translation

14.1 The Argument

Translation technology has advanced drastically in the last years, thus facilitating the task of translation through machine translation engines, alignment tools, etc. Funnily enough, translation tests at Cadi Ayyad University are becoming shorter and shorter, thus confirming the Gryphon's remark in *Alice's Adventures in Wonderland* (1865) that Lessons are called lessons

"because they lesson from day to day"[1] (p. 66). In other words, translation tests are becoming shorter with the passing of time. The tendency among professors of translation has become to demand less translation work. Therefore, students expect less translation work. Of course, no test is ever complete. The very notion of an exam is arbitrary. Nonetheless, irrespective of the pragmatic side of testing (the availability of enough correctors, for example), we should be able to see a good translation test and recognize it as such. Everything being equal, a good translation test for S3, S4 or S5 could look as follows:

14.2 A Sample Summative Translation Exam: Time: Two Hours

Instructions

1. Translate one of the following texts. Make sure that while your translation accurately reflects the meaning of the ST, it communicates it in the most natural forms of the TL.

    (Text 1 in English, Text 2 in Arabic)

2. Write a brief commentary on the translation problems you faced and your translation decisions and strategies in one paragraph (in the language of the ST). Give examples to make your point and use

technical terms from translation studies when relevant.

3. The following two texts are examples of bad translation. Post-edit one of them.

    (Text 1 in Arabic, Text 2 in English)

4. Answer one of the following theoretical questions related to translation studies.

Given the time necessary for correcting a translation test of this complexity and given the large number of students in Moroccan classes, an alternative testing exam is suggested below.

15. An Auto-grading Translation Quiz

15.1 The Argument

A lot of language teaching disciplines are already being tested through auto-grading quizzes. Examples of these include grammar and comprehension. Practical translation classes are not usually tested in the same way. Nonetheless, given the focus on e-learning, the difficulty of managing and testing large classes, even practical translation classes can be tested through auto-grading quizzes.

An online or in-class self-grading quiz such as the Quiz in Microsoft Forms or Wondershare QuizCreator allows students to see their correct and incorrect answers immediately after submitting the quiz. There is usually a feature of the test that can be selected "View

---

[1] Alice's Adventures in Wonderland by Lewis Carroll. First published in 1865. Published by Global Grey on the 15th May 2018, Global Grey 2022.

Retrieved from:
https://www.globalgreyebooks.com/alices-adventures-in-wonderland-ebook.html

Results" to see the score and the answers. With a point value assigned to each question, a summative grade can be given based on the score. Furthermore, these self-grading quizzes offer the possibility of providing students with feedback for specific answers on choice questions.

15.2 A Sample Summative Translation Exam Instructions.

The TT below is an example of a bad translation. There are at least five errors in the translation, which have been identified for you. For each error select the correct answer.

ST	TT
قرأتُ في ليلة ذلك اليوم إحدى القصص وأنا مستلقٍ في سريري أنتظر رحيل يقظة النهار وبداية سَفَر النوم. لكني رأيت في تلك الليلة كابوسًا من الكوابيس التي تكاد تجعل الولدان شيبًا. تكرَّرت التجربة معي في بلجيكا، فما قرأت قصة من مجموعة (أوان الرحيل) إلا وهجم عليَّ كابوسٌ في الليلة التالية حتى أصبحتُ أزعم أن مَن أراد أن يحجز كابوسًا في ليلة مثلما يحجز بطاقةَ سَفَر أو مبيتَ ليلة في فندق، فما عليه إلا تلاوة قِصَّة من قِصَص (أوان الرحيل)!	I read in the night of that day a story (x) while laying in bed (1), waiting for the day's wakefulness to pass and sleep to begin. But that night I have one of the nightmares (2) that almost made children grey (3). The experience was repeated with me in Belgium (4). I never read a story from the collection *Time to Leave* without a nightmare attacking me the next night (5), therefore I began to claim that whoever wants to book a nightmare for a night just as he books a travel ticket or a night's stay in a hotel, all he has to do is recite one of the stories from *Time to leave* (6)!

For example:

(x) "I read in the night of that day a story", as a translation of " قرأتُ في ليلة ذلك اليوم إحدى القصص" is inaccurate. It should be corrected as:

(a) I read in the night of that day one of the stories

(b) I read that night one of the stories

(c) I had read that night a story

The correct answer is: I read that night one of the stories

1. Which expression is correct:

(a) while laying in bed

(b) while lying in bed?

2. Which expression is incorrect:

(a) But that night I have one of the nightmares

(b) But that night I had one of the nightmares

(c) But that night I had one of those nightmares

3. Select the correct idiom for the situation:

(a) that almost made children grey.

(b) that almost turn children grey.

(c) that almost make children grey.

4. The experience was repeated with me in Belgium is an example of loan translation. The natural way of putting this in English is:

5. "I never read a story from the collection *Time to Leave* without a nightmare attacking me the next night" is incorrect.

(a) Yes

(b) No

6. "recite" is a clear instance of wrong word selection. It should be replaced with "….".

Commentary on Test 15

With multiple or alternative choice selection, yes/no questions and gap filling even a translation test can become automatized and still assess the students' understanding of translation processes, techniques and strategies. This test is quick to mark, usually by a computer and it is possible to give feedback to students. Furthermore, through this type of test, exams are marked fairly and consistently. Teachers can tell the level of understanding of a certain topic fairly easily this way even though designing the test may be time consuming as the incorrect answers should not be too obviously wrong. This test is especially useful in out-of-class practice, online or private preparation for exams. The preceding test could be said to implement the comparative translation assessment and the self-reflection method. In the preceding passage, diverse translation challenges are represented from grammatical mistakes about tenses to stylistic choices, metaphors and idiomatic expressions. This allows assessing the translation quality in the two complementary steps, i.e., through adequacy (correctness) and through acceptability (fluency). Of course, ideally with a longer text

and with some chance, the text could represent all or most of the seven types of errors referred to by House (1997). Students, who are expected to answer questions by selecting options from a given list may at first find the test unusual but, with practice, learn to pay attention to details, enjoy the fact of seeing the correct answer provided (albeit amongst similar incorrect answers) and feel reassured to be able to answer every question, even if it's by guessing. To overcome this shortcoming, students may be penalized for selecting incorrect answers. With this type of test, marking becomes fast and easy, and often computerized. This means that feedback can be given to students promptly. By the same token, the test can be used to check understanding of the major translation concepts, for which it is particularly suitable. It goes without saying that the test will be accessed within a specific time window. If the test is used for practice, there is further the option to allow multiple attempts at each assessment.

Conclusion

Translation assessment is a crucial step in ensuring the quality of a translated text, a translation training program or a translation software. Translation summative assessment in a pedagogical context needs to show evidence, not only that the TT responds to the translation instructions but also that

the student doing the translation is perfectly aware of translation problems, strategies and principles. The evaluation process should of course be objective and, normally, integrative, iterative (repeatable), reproducible and, if necessary, self-grading. Checking for grammatical and spelling mistakes could only be the tip of the iceberg, since accuracy, consistency, and style need to be taken into account as well. Therefore, graders should be equipped with a QA form (or a tool) to help give objective scores. Furthermore, automated tools (such as CAT Tools and their TQA components) and established assessment methods in the form of correction checklists can be used to make the process of assessment more standardized so as to achieve high-quality translations.

Finally, the incorporation of digital tools and technology into summative assessment in light of the advancements in AI and machine learning can greatly improve and facilitate the teaching and evaluation process. In this respect, auto-grading is not only feasible but also recommendable in many environments.

References

Anari, Salar Manafi & Hamid Varmazyari (2016). House's Newly Revised Translation Quality Assessent Model in Practice: A Case Study. Translation Studies, Vol. 13, No. 52, pp. 27-46

Angelelli, Claudia V. and Holly E. Jacobson (editors) (2009). Testing and Assessment in Translation and Interpreting Studies: A call for dialogue between research and practice. John Benjamins Publishing Company

Beeby, Allíson (1996). Lonsdale Teaching Translation from Spanish to English. Worlds Beyond Words. University of Ottawa Press 1996.

Brown, H. D. (2004). Language assessment: Principles and classroom practices. New York: Pearson Education.

Carrio-Pastor, Marı́a Luisa (Editor) (2016). Technology Implementation in Second Language Teaching and Translation Studies: New Tools, New Approaches. Springer.

Darir, Hassane (2013). Towards a Model of Translation Quality Assessment Specifically Adapted to the Qur'anic Text – Hamidullah's Translation as a Case Study. Typescript. A paper presented during The International Conference on Problems of Qur'an's Translations in the Subcontinent. International Islamic University Islamabad, Pakistan. 29-30, April, 2013

De Sutter, G. et al. (2017). Towards a corpus-based, statistical approach to translation quality: Measuring and visualizing linguistic deviance in student translation. Linguistica Antverpiensia, New Series: Themes in Translation Studies, 16, 25–39.

Delisle, Jean Jean (1992). Les manuels de traduction : essai de classification. TTR : traduction, terminologie, rédaction, vol. 5, n° 1, 1992, p. 17-47

Faghih, Esmail and Morvarid Jaza'ei (2015). A Translation Quality Assessment of Two English Translations of Nazım Hikmet's Poetry. https://translationjournal.net/January-2015/a-translation-quality-assessment-of-two-english-translations-of-naz-m-hikmet-s-poetry.html

Ghafouripour, Sonia and Razieh Eslamieh (2018). A Translation Quality Assessment of Two English Translations of Rubaiyat of

Omar Khayyam based on Juliane House's Model (1997). [PP: 217-226]. International Journal of English Language & Translation Studies (www.eltsjournal.org). Volume: 06 Issue: 02, pp. 217-226.

Hannouna, Yasmin Hikmet Abdul-hamid (2004). Evaluation of Machine Translation Systems: The Translation Quality of Three Arabic Systems. A thesis submitted to the council of the College of Arts of al-Mustansiriyya University in partial fulfilment of the requirements for the degree of Doctor of Philosophy in linguistics and translation. March 2004.

Hatim, Basil (2014). Teaching and Researching Translation. Routledge

House, Juliane (1977). A Model for Translation Quality Assessment. Tübingen: Gunter Narr Verlag.

House, Juliane (1997). Translation Quality Assessment: A Model Revisited. Tübingen: Gunter Narr Verlag.

House, Juliane (1977). A Model for Assessing Translation Quality. Meta, 22(2), 103–109. https://doi.org/10.7202/003140ar

House, Juliane (2001). "How do we Know when a Translation is Good?" Exploring Translation and Multilingual Text Production : Beyond Content. Ed. Erich Steiner and Colin Yallop. Berlin, New York: Mouton de Gruyter. 127-160.

House, Juliane (2015). Translation Quality Assessment: Past and Present. Routledge

Kishore Papineni, et al. (2002). BLEU: a Method for Automatic Evaluation of Machine Translation. Proceedings of the 40th Annual Meeting of the Association for Computational Linguistics (ACL), Philadelphia, July 2002, pp. 311-318.

Magda Madkour (2016). The Application of Functional Linguistic Models for Assessing Quality of Translation: A Descriptive Analytical Study. International Journal of English Linguistics; Vol. 6, No. 6; 2016, pp. 87-117

Melis, Nicole Martinez and Amparo Hurtado Albir (2001). Assessment in Translation Studies: Research Needs. Meta. Volume 46, Number 2, pp. 272-287.

Munday, Jeremy (2012). Evaluation in Translation: Critical Points of Translator Decision-making. Routledge.

Naidji, Sara & Masoud Seyed Motahari (2019). Translation Quality Assessment in the Literary Text based on House Model. Journal of Humanities and Social Sciences Studies (JHSSS). vol 1, Issue 1.

Nida, E. (1964). Toward a Science of Translating. Leiden: E. J. Brill.

Obeidat, Adham Mousa & Ghada Rajeh Ayyad (2022). Assessing the Translation of Collocations in Literary Texts Based on Juliane House's Model (1997) of Translation Quality Assessment. Journal of Social Sciences and Humanities. Vol. 19. No. 5, 52-66.

Petrova, Viktoriya (2019). Translation Quality Assessment Tools and Processes in Relation to CAT Tools. In Temnikova et al. (eds.) Proceedings of the 2nd Workshop on Human-Informed Translation and Interpreting Technology (HiT-IT 2019), pages 89–97. https://doi.org/10.26615/issn.2683-0078.2019_011

Piotrowska, Maria (2002). A Compensational Model for Strategy and Techniques in Teaching Translation. Wydawnictwo Naukowe AP, Krakow.

Megrab, Ramadan Ahmed (1999). Error Assessment in the Teaching of Translation: A Case of Garyounis University, Libya. Doctoral thesis submitted to the University of Leeds (School of Modern Languages and Cultures).

Reiss, Katharina (1983). "Quality in Translation." Babel 29: 198-208.

Reiss, Katharina (2000). Translation Criticism, the Potentials and Limitations: Categories and Criteria for Translation Quality Assessment. Trans. Erroll F. Rhodes. Manchester, U.K.: St. Jerome Pub.

Reiss, Katharina (1976). How to Teach Translation: Problems and Perspectives. The Bible Translator. Volume 27, Issue 3, 1976. https://doi.org/10.1177/026009357602700305

Snover, Matthew et al. (2005). "A Study of Translation Error Rate with Targeted Human

Annotation," LAMP-TR-126, CS-TR-4755, UMIACS-TR-2005-58, University of Maryland, College Park, MD July, 2005. (accessed October, 10th, 2023 on: https://www.cs.umd.edu/~snover/tercom/ter_tr.pdf)

Swennen, Anja and Marcel van der Klink (editors) (2009). Becoming a Teacher Educator: Theory and Practice for Teacher Educators. Springer

Tamara Mikolič Južnič (2013). Assessment Feedback in Translator Training: A Dual Perspective. In Nike K. Pokorn And Kaisa Koskinen (editors). New Horizons in Translation Research and Education 1. Publications of the University of Eastern Finland. pp. 75-100.

Munday, Jeremy (2012). Valuation in Translation: Critical points of translator decision-making. Routledge.

Vinay and Darbelnet (1995). Comparative Stylistics of French and English: A methodology for translation, 1995. (Translated and edited by Juan C. Sager and M.-J. Hamel).

Zehnalová, Jitka, Ondřej Molnár and Michal Kubánek (Editors) (2012). Teaching Translation and Interpreting Skills in the 21st Century. Palacký University, Olomouc.

Kent-Waters, Joe, et al. (n.d.). A Compendium of Assessment Techniques in Higher Education: from Students' Perspectives (edited by Samantha Pugh). University of Leeds.

Schiaffino, Riccardo and Franco Zearo (n.d.). Translation Quality Measurement. Available from https://slideplayer.com/slide/4705/[accessed Apr 03 2024].

Thelen, Marcel (2008). Translation Quality Assessment or Quality Management & Quality Control of Translation? Available from: https://www.researchgate.net/publication/316460849_TRANSLATION_QUALITY_ASSESSMENT_OR_QUALITY_MANAGEMENT_QUALITY_CONTROL_OF_TRANSLATION [accessed Apr 03 2024].d Dr Samantha Pugh

نجيب، عز الدين محمد (2001). أسس الترجمة من الإنجليزية إلى العربية وبالعكس (مكتبة ابن سينا، القاهرة)

أمطوش، محمد (2014). تحكيم الترجمات: الأفق والمحدودية. دار نيبور للطباعة والنشر والتوزيع.

The Pejoration of Saudi ṣaḥwah as Reflected in Al-Jazirah Newspaper Editorials:

A Diachronic Semantic Study

Hijab M. Alqahtani

Associate Prof., Arabic Language Education Institute,
Imam Mohammad ibn Saud Islamic University (IMSIU)

Abstract:

This study traces the semantic change and the degradation of the ṣaḥwah concept from the linguistic point of view in the Kingdom of Saudi Arabia (KSA), as revealed in Al-Jazirah newspaper's editorials output over two periods 1998-2003 and 2017-2022.The first period represents a time when the concept of ṣaḥwah had a positive sense in the Saudi society, whereas the second period concurs with the rise of the Crown Prince, Mohamed Bin Salman with his promising 2030 vision. The aim is to trace the **diachronic semantic shift** in the concept of ṣaḥwah that reflects the new changes of societal and cultural perceptions. The availability of large-scale corpora in newspapers has facilitated the analysis of such diachronic semantic shifts in detail. Hence, the analysis is data-driven. The corpus comprises forty-one occurrences of the concept ṣaḥwah. Many research papers have addressed pejorative terms, and in almost every language, but this study is avant garde in exploring the pejoration of the ideological concept of ṣaḥwah. Excerpts have then been randomly selected and analyzed thoroughly. This study demonstrates that ṣaḥwah in the KSA has undergone a drastic semantic change from a positive to a negative concept. This word has been stigmatized and unfavorably used. It is recommended that further studies be undertaken to explore the semantic shifts of ideological concepts. These interdisciplinary studies between language on the one hand and politics, religion and the like on the other hand have proved a fruitful and useful addition to the field of knowledge.

Keywords: *Semantic change, Pejoration, ṣaḥwah , Al-Jazirah Newspaper, Kingdom of Saudi Arabia (KSA).*

The Pejoration of Saudi ṣaḥwah as Reflected in Al-Jazirah Newspaper Editorials: A Diachronic Semantic Study

Hijab M. Alqahtani

Imam Mohammad ibn Saud Islamic University (IMSIU)

1. Introduction:

Crowley (1992: 151) reports that compared to phonological change, semantic shifts have not enjoyed the same degree of attention. Meillet (1905) considered the causes of semantic drift and categorized these as changes due to linguistic causes, changes due to historical causes and changes due to social stratification. Ullmann (1962) agreed with Meillet but added the category of psychological causes. There are certain forces then that trigger semantic change, and later, Blank (1999) listed these as linguistic forces, psychological forces, and socio-cultural forces.

Semantic change is inevitable since language is a communicative activity, (Traugott, 2001). Linguistic approaches to semantic change have examined several types of change, such as meaning broadening and narrowing and amelioration and pejoration which refer to the developments of positive and negative meaning respectively (Hock & Joseph 2009; Paradis, 2011). Several linguists (e.g. Ullmann 1962; Blank 1999; Traugott

2001) investigated semantic shifts since the late nineteenth century to investigate the motivations that initiate the shift of current meaning(s) of words from their original usage. Such investigation can reveal interesting aspects about linguistic development in relation to social perceptions.

1.1 Significance of the Study

The present paper tackles one of the important aspects of semantic shifts, namely pejoration, adopting a large corpus to validate its findings and enhance the objectivity of linguistic analysis. The term chosen is considered all the more significant as it has undergone radical semantic change in the new social context.

1.2 Research Questions

The present study seeks to answer the following questions:

1-How was the concept ṣaḥwah in the language of editorials influenced by the social and ideological changes?

2-What are the motivations for the pejoration of the concept ṣaḥwah?

2. Literature Review

Rabab'ah (2008, p. 18) stresses that "the study of semantic change has attracted linguists' interest throughout the past years". Minkova and Stockwell (2001, p. 156) define the four most widely discussed types of semantic change: extension, restriction, amelioration and pejoration. They point out that the first two represent changes in a word's scope, while the latter two represent changes in a word's value or status. We can safely argue that semantic change breaks down into pejoration (<), amelioration (>), broadening (< >) and narrowing (> <) (Bloomfield, 1933). The first two types of change are also known respectively as degradation and elevation. It is worth mentioning here two other terms: diminution and augmentation (Jurafsky, 1996). Al-sa'aran (2013) adds a fifth concept, which is change to the opposite meaning. The following table presents the main types of semantic changes:

Change Term	Arabic Translation	Type of Change	Example
Pejoration	التغير الانحطاطي (الخافض)	⇩	The Arabic word "bahlool" بهلول used to refer to a generous man; now it is used to describe someone as "foolish".
Amelioration	التغير المتسامي (الرافع)	⇧	The Arabic word "shater" شاطر used to denote to a thief; now it is employed as "skillful".
Broadening	التغير إلى التعميم	⟺	The Egyptian word "arabiya" عربية used to refer to a cart; now refers to any car.
Narrowing	التغير إلى التخصيص	⇒⇐	The English word "corpse" was used to refer to living and dead bodies; now it is meant to hint at dead bodies only.

Kochman (2011) attempts to outline the main typology of semantic and mechanism alterations through a study of special changes pertaining to terms for female human beings. In doing so, he identified a group of words and traced their denotations and connotations. Some of these words have ameliorated; others have pejorated. One example is [leman = sweetheart < mistress].

The motivation of semantic change is one of the hotly debated topics in linguistics (Blank 1999). According to Blank (1999, pp. 71- 81),

semantic change is motivated by six main types of causes. These types are illustrated below:

1- The need for a new name or concept due to the rapid changes we experience in our world. Sometimes, they are expressed through paraphrase, but it is much more common and effective to verbalize them through semantic change. For instance, the word *mouse* which denotes an animal is used now to refer to the handheld computer device used for executing commands.

2- Abstract concepts which are distant and usually intangible referents. This motivation is associated with conceptual domains which are abstract or intangible referents, which makes it difficult for us to comprehend. This abstraction yields metaphorical uses of *time* and *emotions*.

3. Sociocultural change: since language is intimately related to the society, language change may occur as due to shifts in social perceptions and human social interaction. In particular, social positions and the power that speakers have in their societies may trigger changes in the meanings of specific concepts.

4- Close conceptual or factual relation: this applies to close links between concepts which enable us to transfer names. A word may undergo a process of lexicalization and, consequently, the word can become polysemous.

5. Complexity and irregularity in the lexicon: this change is motivated by the idea that language users tend to reduce linguistic irregularities and complexities in the lexical field. For instance, compounds can undergo lexical ellipsis which reduces one part of the complex word.

6. Emotionally marked concepts: euphemistic expressions can be used to express concepts that are marked emotionally such as *death*. Blank (1991, p. 81) indicated that euphemistic expressions can be used to avoid the communicative failure in interactions where the recipient's feeling can be offended. Thus, in the case of death, rather than saying that someone *died*, one can say *passed away*.

Wood (1961, p. 30) outlines the point that "change in the social attitudes of a nation due to economic and political developments may result in a semantic change of some words." One interesting socio- religious example is "*Puritanism*" which has many affinities with *ṣaḥwaism*. The Puritans, who appeared in England during the sixteenth century, shaved their heads and shut down the theatres in the 1640s and 1650s (Keeble 1987, p. 153). The Puritans ruled England for some time, but eventually their influence waned and many left for the United States, where they succeeded in imposing this ideology: but again their movement underwent deterioration as people reacted against fanaticism. The

following frequency matrix from the Corpus of Historical American English shows the kind of decline that the word suffered. Of 530 recurrences over 190 years, the term reached two peaks, being recorded 58 times in 1840

and 60 times in 1920, and began to diminish after the Great Depression until it occurred only 7 times at the start of the Third millennium.

CONTEXT	ALL	1810	1820	1830	1840	1850	1860	1870	1880	1890	1900	1910	1920	1930	1940	1950	1960	1970	1980	1990	2000
PURITANISM	530		7	8	58	23	31	21	36	44	40	36	60	49	20	18	20	23	12	17	7

Gray (1923, p. 259) gives pejoration the upper hand over amelioration in his statement that "words, like the human beings who use them, often manifest an unhappy tendency to go to the bad." Nilsen (1980, p. 53) traced the pejoration of the term, "*Madam*" which was originally a title of respect for a woman equivalent to "*Sir*" for a man, before it acquired the negative meaning of the manager of a house of prostitution. Rawson (1989, p. 277) indicates that the word "*spinster*" denoted originally an old maid whose job was to spin. Later it was used to refer to an unmarried woman. It takes time for a word to lose its luster and acquire negative shades. Alego (2010, p. 213) cites the old meaning of "*knave*" that is "*boy*" and the pejorative meaning "*very bad person*", while Steinmetz (2008, p. 206) does the same with the word "*silly*", which meant happy in old English, but now means "*foolish*".

Oklah (2014, p.1) discloses that the elements of semantic change are strongly linked to arbitrary cultural and social changes, thus making it highly challenging to predict

the direction or depth of this change. Bearing socio-political and socio-economic factors in mind, Viktorova (2000, p. 82) sheds light on the word "*Bolshevik*", indicating that it used to refer to an esteemed Communist party member in the former Soviet Union, yet has lost its prestige since most people now are aware of the atrocities committed by this regime.

Richler (2013) reveals that the Oxford English Dictionary describes "*junta*" in neutral terms as a "*deliberative or administrative council or committee.*" He continues, "I would hazard a guess, however, that when a revision of this word takes place, then terms such as military dictatorship or coup are likely to appear as synonyms."(p.22). Hale (2013) tackles the pejoration of the Christian fundamentals and "*fundamentalism*". He concludes that the pejoration and lexical extensions which these terms underwent in the early 1920s did not eradicate their original meaning from the popular religious vocabulary. In other words, the movement fades away, but the concept remains, and is

apt to flourish under different conditions or in other regions.

Borkowska and Kleparski (2007) define pejoration (<) as derogation or worsening of meaning that makes the meaning of a word negative and less attractive (p. 33) ". Notice the use of the word "*peasant*" which means "*farmer*" to designate someone lacking civility and sensitivity" (Brown et al., 2013.p. 335). Crystal (2008,p, 140) renders another pejorative or derogatory example of the way words deteriorate in the word, *'notorious'*, which once meant widely known, and now means widely and unfavorably known. Likewise, the history of the word "*villain*" shows this type of semantic development, as originally the word implied nothing unfavorable; its etymological sense was "*a man who worked on a farm or villa*", while in present-day English it is used to sense "*a wicked person*" (Kleparski, 1986,p.164). Trask (2013,p. 52) holds that such words might undergo a state of polysemy for some time, but that adverse meanings will always expel the good.

What can be said about words applies to movements or ideologies that begin, in a Dickensian sense, with "*Great Expectations*" and end in "*Hard Times*". In other words, they may begin as ameliorative and end as pejorative, as is the case with the "*Arab Spring*" for example, which some dub "*The*

Arab Winter". One interesting word that moved from the neutral (generic --) to < pejorative and then to ameliorative > is "*radical*". The word meant "*thorough*" in 7th century England, before ill-repute in connection to Orthodox Church teachings mean that it came to mean "*extreme*". Now, it pertains to "*root*" as in the phrase "*radical change*", a favorable process if we are talking about corruption, mismanagement and so on.

The concept of aṣ-ṣaḥwah الصحوة is the focus of the present study. The study traces the pejoration of the concept via a diachronic semantic approach in the editorials of Al-Jazirah newpaper. Skinner (1995, p. 8) argues that it is difficult to pinpoint the relation between the word and their concepts and that words develop only when there is consistency in the usage of the concept in the language community. As a term, ṣaḥwah (N) aṣ-ṣaḥwah الصحوة or ṣaḥwists الصحويون or (Adj) ṣaḥawi صحوي means "*waking up*" in Arabic . Bakar (2011, p. 13) clarifies that it refers also to the sky after clouds have dissipated. It belongs lexically to a group of words that found passage into the Arab world over the course of more than a century to emulate the European Renaissance: but all of these words, unfortunately enough, fell out of use. The word, "*renaissance*", النهضة /nahda/ is originally French and means "*rebirth*". Other variations or synonyms to this word are

renewal, revival, revivification and revitalization. It must be admitted that all counterpart movements in the Arab world sought, more or less, to achieve something similar to the European Renaissance. When this term was transferred to modern Arabic culture in the last quarter of the nineteenth century, it took several lexemes and carried various denotations and connotations. With the passing of years, these lexemes became loaded with different national, political, social, economic and religious implications. Some of these terms are; البعث – الإحياء – اليقظة /baa'th/- /ehyaa/- /yakaza/.

As an entity, ṣaḥwah refers to a movement that came into existence in Saudi Arabia at the end of the 1960s and the beginning of the 1970s. Sfeir (2007,p. 314) indicates that "the ṣaḥwah originated in the 1960s as a radical but respected group of Ulama, but veered into opposition after the Gulf crisis 1990 – 1991 brought American troops into the country." Al-Ghathami (2015) holds that ṣaḥwah came to light to fill a vacuum created

by the 1967 War and the Camp David Agreement in 1978. Another vacuum was created in 1991 with the dissolution of the Soviet Union and the West seeking Islam as an alternative enemy. At the beginning, ṣaḥwah called for jettisoning non-religious aspects of living and returning to sound Islamic doctrines. It came as a reaction against the growth of Leftism and Marxism.

It is true that this movement was welcomed by a huge number inside and out of Saudi Arabia, yet it was the basis of extremism. Prominent novelists and literary figures, such as Abdo Khal, argue that the emergence of "ṣaḥwah" or Islamic Awakening turned things upside down in the society. Starting from 2017, the trajectory of this movement underwent a drastic U-turn as the country and people turned their backs on its ideas and icons. Hegghammer and Lacroix (2007) provide the following timeline of ṣaḥwah, and landmark years in the movement:
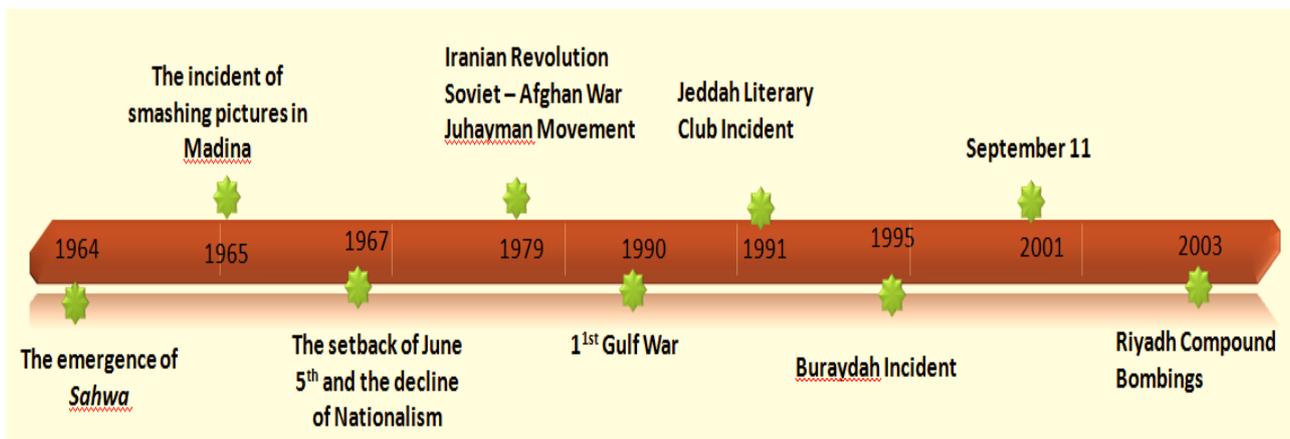
3-Methodology:

3.1 Data of the Study

The present study tackles one element of semantic shifts, i.e., pejoration, which is applied to a corpus of issues of Al-Jazirah newspaper during two different periods (1998-2003) and (2017-2022). Forty one examples were selected; 20 for the first period and 21 for the second. The analytical method was employed for the study. This research paper is not intended to interrogate ṣaḥwah from either the religious or the political point of view. It rather pinpoints the linguistic change that the term underwent through a two-period-corpus from Al-Jazirah from 1998-2003 and 2017- 2022.

The word was searched out during two periods, the first starting from 1998 to 2003 when it had a noticeable positive meaning. The corpus was manually examined to identify the instances in which the word is exploited in the sense of a religious, intellectual movement in Saudi Arabia from 1960–1980 which advocated for incorporating more reliance on Wahhabi principles into Saudi society. Other examples where the word is used in other senses were excluded.

Adopting a Firthian approach (Firth, 1957), it is assumed that the meaning of a word can be inferred from the linguistic contexts in which the word has been used in. Therefore, the diachronic semantic shift of a

word between two time points in history can be captured by comparing the extent to which its context has changed. Therefore, our approach focuses on the shift in the connotative meaning of the word ṣaḥwah, along with its derivatives. The sample was manually selected because the word ṣaḥwah is used in other senses which are irrelevant to the focus of the present study.

The study depends on Al-Jazirah newspaper, which is a daily Arabic newspaper published in Riyadh, to extract the use of the word ṣaḥwah in editorials. Al-Jazirah was chosen to be the main source of the study corpus because it is one of the most widely distributed newspapers in Saudi Arabia and it reflects the voice and attitudes of large sections of the Saudi Society. The objectivity of Al-Jazirah newspaper as stated in its vision points to the impersonal nature of its staff's opinions and minimization of subjectivity. Issues of the paper were scanned online for the term ṣaḥwah and its derivations as well as its collocations in the span of two periods; namely, 1998-2003 and 2007-2022. Search was restricted to the editorials which represent opinion articles written by the publisher, editors or columnists. Therefore, editorials are ideal sources for outlining perceptions on events and analyzing social phenomena, e.g. whether they are positively or negatively judged in a society. Diachronic

392

corpora are adopted to extract data for semantic shift analysis.

3.2. Data collection Procedures

1-Online search is conducted for word *ṣaḥw*ah during each period.

2- Instances of occurrences of the term are read carefully to ensure that the word is used in the sense under study.

3-An English translation is provided after each example.

4-A commentary is provided after the translation to clarify the pejorative semantic shift that has occurred and provide a brief textual analysis.

To see whether the word *ṣaḥw*ah is used in a positive, negative, or neutral sense, the study examines the collocations used in the corpora. In other words, the paper does not look at the word *ṣaḥw*ah in isolation, but at its collocated words to determine its connotation. Stubbs (2001) used this method

to determine that the lemma CAUSE usually has a negative connotation.

4. Analysis and discussion

What is discernible in the comparison of the two periods is the great semantic shift in the word *ṣaḥwah* which had a predominantly positive meaning in the first period, but it has acquired a pejorative shift in meaning in the second period. The corpus juxtaposes two conflicting and contradictory visions of the concept of *ṣaḥw*ah.

The frequency of the word during the first period yielded 46 occurrences, some of which are related to literary movement or the general positive sense of the word in the public domain. The selected examples refer explicitly to the term *ṣaḥw*ah **in the sense of a** religious, intellectual movement in Saudi Arabia from 1960–1980. Extract 19 is the only example which used the term *ṣaḥw*ah in pejorative sense.

4.1. Sample 1 (1998-2003)

1	وقد افتتحه الملك خالد بكلمة أوضح فيها *الصحوة* الإسلامية المتميزة بالتمازج والتآزر	29th November, 1998
Trans.	King Khaled opened it with a speech in which he explained the Islamic awakening characterized by blending and synergy.	
Analysis	In this extract *ṣaḥw*ah is modified by a group of adjectives: Islamist, and outstanding. The term is used in the context of addressing the leaders of the Arab and Muslim World and calling on leaders for greater solidarity.	
2	فما إن نما إلى علم الإمام محمد بن سعود يرحمه الله أخبار دعوة الشيخ محمد بن عبدالوهاب حتى آزره، وتعاهدا على أن يأخذا على عاتقيهما مسئولية إيقاظ الأمة من غفلتها وسباتها العميق، بالعودة بها إلى ينابيع الدين الحنيف، وكان طبيعيا أن يواكب هذه *الصحوة*، نقلة حضارية أخرى لعرب الجزيرة باتجاه وحدة سياسية.	2nd October, 1998
Trans	As soon as the news of Sheikh Muhammad bin Abdul Wahhab's call became known to Imam Muhammad bin Saud, may God have mercy on him, he supported him and pledged	

	to take upon themselves the responsibility of awakening the nation from its heedlessness and deep slumber, by returning it to the springs of the true religion. It was natural for this awakening to be accompanied by a civilizational shift. Another for the Arabs of the Peninsula towards political unity.	
Analysis	In this extract, ṣaḥwah is employed domestically but also retrospectively. Use of a modern word to modify an old concept or entity is not usually done. The author chose this usage to add dignity and glory to the term ṣaḥwah and to further legitimize it by linking it to distinguished Saudi persons.	
3	هذا هو موقفنا من قضية الاسلام في فلسطين - وهي قضية فلسطين الاسلامية، التي تحدث عنها رواد الصحوة الاسلامية	6th September, 1999
Trans.	This is our position on the issue of Islam in Palestine - which is the issue of Islamic Palestine, which the pioneers of the Islamic Awakening spoke about.	
Analysis	The word ṣaḥwah is positively related here with one the greatest causes of Islam and the extract praises its leaders.	
4	ومع ان المعارك منذ القدم اثبتت لهم ان الدين الاسلامي قوة لا تقهر, الا ان تلك الضراوة والوحشية في معاملة الصحوة الاسلامية تمثل رأس الحربة في قلب المخطط اليهودي الشيطاني الزاحف	25th November, 1999
Trans	Although the battles since ancient times proved to them that the Islamic religion is an invincible force, the ferocity and brutality in dealing with the Islamic awakening represents the spearhead in the heart of the creeping satanic Jewish plan.	
Analysis	The word again is positively related to the core of Islamic values and is described as spearhead in fighting the conspiracies of Jews.	
5	وقد بالغت بعض فئات الصحوة الاسلامية وتطرفت بالدعوة إلى تكفير المجتمعات الاسلامية ... ولكن معظم تيارات الصحوة تميزت بالاعتدال وان اختلفت في درجة الانفتاح على معطيات الحضارة الغربية	13th February, 2000
Trans.	Some groups of the Islamic Awakening exaggerated and went to extremes by calling for the infidelity of Islamic societies...but most of the Awakening movements were characterized by moderation, even if they differed in the degree of openness to the data of Western civilization.	
Analysis	The extract here presents a qualified criticism of some faction of ṣaḥwah, but it asserts that the great majority of the adherents of ṣaḥwah are characterized by moderation.	
6	الانظمة الرأسمالية الفاسدة التي تتوخى بأن تكون بقايا تلك القيادات معينة لها في وجه الصحوة الإسلامية الباسلة	11th January, 2001
Trans.	The corrupt capitalist regimes that expect the remnants of these leaders to be their help in the face of the valiant Islamic awakening.	
Analysis	ṣaḥwah is described positively as valiant and readers are persuaded to align themselves with it since it is set in contrast to corruption.	
7	وإن مما أثلج صدورنا حقا ما رأيناه من أصداء الانتفاضة في كل بقاع المعمورة ... هذه الصحوة التي كانت من أكبر ثمرات الانتفاضة.	5th November, 2000
Trans.	What truly warmed our hearts was what we saw of the repercussions of the uprising in all parts of the globe…. This awakening was one of the greatest fruits of the uprising.	
Analysis	Again the word is positively correlated with the Palestinian Intifada which holds the broad social consensus.	
8	كانت هذه الصحوة هزة أذهلت كل القوى السياسية والمراقبين والمتابعين، وأخرجت الجزيرة العربية من سكونها، وأعادت الى الأذهان ذلك الدور الريادي المذهل الذي لعبته إبان قيام الدعوة الاسلامية الخالدة	19th July, 2000

Trans.	This awakening was a shock that astonished all political forces, observers and followers, and brought the Arabian Peninsula out of its silence, and brought to mind the amazing pioneering role it played during the establishment of the immortal Islamic call.	
Analysis	Radical and positive change is associated with ṣaḥwah and its influence is compared to the transformative influence of Islam.	
9	ينتقد الدكتور ديل ايكلمان النظرة النمطية السائدة في الغرب عن الصحوة الاسلامية وكونها حركات رجعية مضادة ومعارضة للتقدم والتحديث	15th May, 2000
Trans.	Dr. Dale Eckelman criticizes the stereotypical view prevailing in the West about the Islamic Awakening and that it is a reactionary, counter-movement that opposes progress and modernization.	
Analysis	The extract offers positive views on ṣaḥwah from the West to refute the accusations of being seen as reactionary.	
10	وعلى ضوء الصحوة الإسلامية الكبرى، التي أخذت في التوسع والانطلاق في جميع الآفاق، بفضل الله سبحانه وتعالى، تم بفضل القيادة الحكيمة،	28th April, 2000
Trans.	In light of the Great Islamic Awakening, which began to expand and take off in all horizons, thanks to God Almighty, it was achieved thanks to the wise leadership,	
Analysis	The word is qualified by two positive adjectives and is further related to the will of God and political leadership.	
11	يلحظ المتتبع الحاذق والراصد المنصف الحصيف لمسيرة *الصحوة* المباركة في بعض المجتمعات الإسلامية في سنواتنا الأخيرة أن هناك بعض الفهم الخاطئ لدى فئة قليلة جداً من الناس لمدلول وأهداف *الصحوة* الراشدة	29th February, 2000
Trans.	The astute observer and the fair and prudent observer of the path of blessed awakening in some Islamic societies in our recent years will notice that there is some misunderstanding among a very small group of people of the meaning and goals of the rightly guided awakening.	
Analysis	Even though the writer seems critical of the stances of some of the members of ṣaḥwah, he describes it as blessed and rightly guided.	
12	دعوة المنظمات والهيئات الإسلامية بتوحيد الجهود لاعادة الصحوة الإسلامية والعودة الى الاسلام في التأكيد على مكانة المرأة	17th February, 2000
Trans.	Calling on Islamic organizations and bodies to unite efforts to restore the Islamic awakening and return to Islam in emphasizing the status of women	
Analysis	The term is intimately related with Islam to give a sacred position and is also positively related to the status of women, a charge that is usually leveled nowadays to ṣaḥwah.	
13	وكان من سوء حظ الصحوة الإسلامية أن في قياداتها أفراداً يحبون أنفسهم كثيراً، فاستغلوا عواطف الشباب المخلصة من أجل إقامة ممالكهم الوهمية وإرضاء نزواتهم الانتقامية باسم الدين والصحوة والدعوة والجهاد. وهذا لا يعني بحال «إدانة» جميع أعمال الصحوة ولا الدعوة،	27th September, 2001
Trans.	It was the misfortune of the Islamic Awakening that its leaders had individuals who loved themselves very much, so they exploited the sincere emotions of young people in order to establish their imaginary kingdoms and satisfy their vengeful whims in the name of religion, awakening, preaching, and jihad. This does not mean in any way "condemning" all acts of awakening or advocacy.	
Analysis	The writer is critical of the practices of some ṣaḥwah members. However, in the final analysis he acquits ṣaḥwah of these charges.	
14	ولو التفتنا الى بعض نواحي مجتمعنا لوجدنا رغم الصحوة او لنقل اليقظة الاسلامية الواعية وانتشار وسائل ومجالات التوعية لوجدنا بعض هذه الأمور التي حذرنا الرسول المصطفى صلى الله عليه وسلم منها موجودة	9th June, 2001

Trans.	If we turned to some aspects of our society, we would find that despite the awakening, or let us say the conscious Islamic awakening, and the spread of means and areas of awareness, we would find that some of these matters that the Prophet, the Chosen One, may God bless him and grant him peace, warned us about exist.	
Analysis	The term is paraphrased in a phrase that intimately associates it with Islam. Establishing such a relation can accord the term a sacred status.	
15	وفي عصرنا الحاضر الزاهر ظهرت الصحوة الاسلامية او بمعنى اصح اليقظة الاسلامية وغمرت بفيض شعاعها الباهر أركان المعمورة	3rd February, 2001
Trans.	In our present, prosperous era, the Islamic awakening, or more correctly, the Islamic rising, has appeared and its dazzling rays have flooded the corners of the globe.	
Analysis	The word is purposely used as a fixed collocation of Islam and is metaphorically compared to a shining star that lights the earth.	
16	ولأؤكد ذلك فإن بعض المدارس السياسية الغربية لا ترى عدواً لحضارتها سوى الصحوة الإسلامية العالمية	6th February, 2002
Trans.	To confirm this, some Western political schools see no enemy to their civilization other than the global Islamic awakening.	
Analysis	The term is presented as the antithesis of hostile western political forces to throw it in a positive light. It is also described as global to indicate its wide acceptance.	
17	والخائفون من (الصحوة الإسلامية) يحاولون إثبات أن المناهج تصنع الإرهاب، وأن الإرهاب بمفهومه الغربي منتج إسلامي	27th May, 2003
Trans.	Those who fear the "Islamic Awakening" are trying to prove that curricula create terrorism, and that terrorism in its Western sense is an Islamic product.	
Analysis	The writer defends the term against critics who try to relate it to terrorism	
18	وحطت الطفرة علينا بما تحمله من مغرياتٍ مادية كادت تقتلعنا من جذورنا لولا لطف الله بأن أشرقت علينا شمس الصحوة،	14th June, 2003
Trans.	The boom landed upon us with the material temptations it brought that would have almost uprooted us from our roots had it not been for God's kindness in making the sun of awakening shine upon us.	
Analysis	ṣaḥwah is depicted as a social savior and is metaphorically depicted as the sun that guides the society members to the right path.	
19	بعض من يدّعون مشايخ الصحوة، هم من تبنّى منهج التكفير، وعزل الشباب عن العلماء،	18th July, 2003
Trans.	Some of the so-called sheikhs of the awakening are the ones who adopted the approach of Takfirism and isolating the youth from the scholars.	
Analysis	The writer is critical of some religious scholars who belong to the general current of ṣaḥwah. However, the statement is qualified by the use of some to reveal that they represent a minority and the phrase "so-called" supports the interpretation that those do not belong really to the acceptable current of ṣaḥwah.	
20	فكانت ظاهرة الصحوة الإسلامية بمثابة المنقذ الذي سوف يستدعي الحل الأمثل لأزمة جاهلية الأمة من عصر الإسلام الأول،	20th September, 2003
Trans	The phenomenon of Islamic awakening represented a savior that would require the ideal solution to the crisis of the nation's ignorance from the first era of Islam.	
Analysis	The word is exploited in a different historical context to compare it to the golden period that Arabs witnessed with the advent of Islam.	

4.2. Sample 2 (2017-2022

The word has much higher frequency in this period 2017- 2022 with 149 occurrences of the word. As in the previous sample, the word is not exclusively used to denote a cultural intellectual movement. The word was extensively used in the same year of the accession of the Crown Prince and the following two years. For example, the word ṣaḥwah has frequency rate of 80, 56 and 57 occurrences in 2017, 2018 and 2019 respectively. The high frequency of the word in the corpus during these three years clearly indicates that it was in the limelight. Obviously, this is intimately related to the radical social, intellectual and political changes that were introduced during the two years. The frequency of occurrences fell drastically to 10, 12, 11 and 3 in 2020, 2021, 2022 and 2023 respectively. This is an important remark that indicates that ṣaḥwah is now fully discredited of its influence and has totally fallen out of favor.

1	نقول لهم بأعلى صوتنا: كفى.. فقد علمناكم.. وخبرنا «صحوتكم» البدعية.. ودعاتكم الخوارج المتسترون الذين هم دعاة على أبواب جهنم.. وكشفنا خططكم الشيطانية	4th October 2017
Trans	We say to them at the top of our voice: Enough. We have known you well with your heretical "awakening" and your preachers who are preachers at the gates of hell. And we exposed your diabolical plans.	
Analysis	This extract puts it quite clearly that "Enough of *ṣaḥwah* and its dark age". The practices of *ṣaḥwah* are depicted as devilish plans.	
2	مع انحسار الصحوة، تكشفت للأجيال مدى كارثية تلك المرحلة وتخلفها، وكيف استطاعت شيطنة كل جديد، وعزلنا عن العالم، وإقصاء الآخر والبراءة منه	22nd April 2017
Trans.	With the receding of the awakening, it was revealed to generations how catastrophic and backward that stage was, and how it was able to demonize everything new, isolate us from the world, and exclude the other and innocence from it.	
Analysis	What is clear here is not only an inclination towards degrading *ṣaḥwah*, but a radical and complete U-turn from its path. It is stated here that it is devilish and backward. It is also modified as shallow and dry.	
3	أن مرحلة الصحوة نفسها لم تقرأ تحليليا إلا نادرا بينما شاع عنها قراءات انطباعية يغلب عليها الطابع الإعلامي على الطابع البحثي الأكاديمي التساؤلي	3rd Jan, 2018
Trans	The awakening stage itself was rarely read analytically, while impressionistic readings prevailed, dominated by a media nature rather than an academic, questioning research nature.	
Analysis	This extract attempts to be neutral and to bring the phenomenon of ṣaḥwah under scrutiny using objective academic tools.	
4	ضَعف الدعم الرسمي للفنون بشكل عام بسبب تيارات الصحوة التي سيطرت على مؤسساتنا الرسمية منذ بداية الثمانينيات؛ فسطحت كل ما له علاقة بالفنون من رسم وتشكيل وموسيقى ومتاحف وجمعيات	11th Jan, 2018
Trans.	Weak official support for the arts in general due to the awakening trends that have dominated our official institutions since the beginning of the 1980s. It flattened	

	everything related to the arts, including drawing, painting, music, museums, and associations.	
Analysis	The extract brings the accusation that *ṣaḥwah* was hostile towards all forms of art, making it decisively rejected.	
5	هذه هي المجتمعات المتدينة البسيطة، قبل لوثة الصحوة وتعقيداتها وعقدها التي تخالف الفطرة الإنسانية والإسلامية السليمة	26th January, 2018
Trans.	These are simple religious societies, before they were tainted by the awakening and its complexities and complications that contradict common human and Islamic sense.	
Analysis	The word is negatively portrayed as a force that that spoils common human and Islamic values.	
6	رأينا بعض تلك الأسماء لا تنسحب ولا تقف ولا تتعرض للتوقيف حتى في أحلك اللحظات كما حدث في هجمة الصحوة على الصحف	31st January, 2018
Translation	We saw some of these names do not withdraw, do not stand, or are subject to arrest, even in the darkest moments, as happened in the *Al-ṣaḥwah* attack on newspapers.	
Analysis	*ṣaḥwah* is depicted as one a dark period when the freedom of expression was stifled.	
7	وحشة القانون الذي خلق زمن الصحوة فأوجد هذه الشبكة المعقدة من القوانين التي شلت حركة المرأة السعودية	22nd Feb, 2018
Trans.	The perversity of the law that was created during the time of awakening created this complex network of laws that paralyzed the movement of Saudi women	
Analysis	*ṣaḥwah* is viewed as a reactionary force that paralyses the movement of women in society.	
8	وخلال مقدمات الصحوة الدينية بدأت حملة ضد سماع الموسيقى بين التلاميذ	22nd March, 2018
Trans.	During the beginnings of the religious awakening, a campaign against listening to music began among students.	
Analysis	*ṣaḥwah* is again accused as a reactionary force against music.	
9	كان تسطيح الإنسانية فينا من أبجديات الصحوة، وكان فينا كراهية ورفض ومبالغة في الخصام والقطيعة لكل من لا يمثل الصحوة ... لأن الصحوة قاسية على كل ما هو مختلف	28th March, 2018
Trans.	The flattening of humanity in us was one of the ABCs of awakening, and we had hatred, rejection, and exaggeration in quarreling and estrangement from anyone who did not represent awakening...because awakening is harsh on everything that is different.	
Analysis	*ṣaḥwah* is juxtaposed with our core human values and is decisively portrayed as full for hatred and intolerant.	
10	في ....يشككون اليوم في النقد المباشر لمرحلة ما يعرف بـ»الصحوة« -الظلامية »ظل هذا النقد المستمر في السنوات الأخيرة لكشف حساب خطايا «الصحوة	17th April, 2018
Trans.	Today, they are skeptical about direct criticism of the stage of what is known as the "awakening" - the obscurantism ..... in light of this continuous criticism in recent years to reveal the account of the sins of the "Awakening"	
Analysis	*ṣaḥwah* is delineated as a dark period and its practices and actions are seen as sins. This is a severe condemnation.	
11	عانى جيلنا الذي عايش فترة الصحوة من التبعية الفكرية بحكم سيطرة الخطاب الديني المتوحش آنذاك!	18th December, 2018
Trans.	Our generation, which lived through the period of awakening, suffered from intellectual dependency due to the control of the brutal religious discourse at that time!	
Analysis	The extract describes the religious discourse of this period as brutal and savage to terminate its validity and influence.	

398

12	لم يستطع الصحويُّون خلقَ مشروع يضمن مأسسةً فكريةً متزنةً متوازنةً فغابوا	24th January, 2019
Trans.	The ṣaḥwaists were unable to create a project that would guarantee balanced intellectual institutionalization, so they were absent.	
Analysis	The extract attacks the intellectual project and derides its inability to provide balanced vision.	
13	أثار اعتذار أحد رموز الصحوة الدينية، كما يُطلق عليها، عاصفة من الجدل، وكان محور الاعتذار أن الصحوة ضيقت على المجتمع، وفتحت الباب للتطرف الديني	16th May, 2019
Trans.	The apology of one of the symbols of the religious awakening, as it is called, sparked a storm of controversy, and the focus of the apology was that the awakening restricted society and opened the door to religious extremism.	
Analysis	ṣaḥwah is openly accused as the cause of religious extremism and fanaticism in society.	
14	مع انتشار ظلام وتشدد فكر ما يسمى خداعًا بـ«الصحوة»، وتبعاته من وإرهابًا التنظيمات السياسية الإسلامية التي عاثت في الناس فسادًا	11th June, 2019
Trans.	With the spread of the darkness and extremism of the ideology of what is deceptively called "the Awakening," and its consequences from the Islamic political organizations that have wreaked havoc and terrorism among the people,	
Analysis	The extract associates ṣaḥwah with terrorism, extremism and corruption to build a social consensus against it.	
15	جعلوا من أنفسهم دمى وأدوات، يسيّرها الأعداء على أرضنا، أرض الطهر والنقاء. حملوا راية تيار سموه بالصحوة إلى أن جاء اليوم الذي يقر ويعترف بعضهم بما أحاطوا به المجتمع من نكسة.	8th July, 2019
Trans.	They made themselves puppets and tools, controlled by the enemies on our land, the land of purity. They carried the banner of the movement they called the Awakening until the day came when some of them acknowledged the setback they had befallen society.	
Analysis	The leaders of ṣaḥwah are reduced to puppets controlled by enemies to embody the strong social sentiment against them.	
16	لذلك فإن إنشاء مركز توثيق تاريخ غلو الصحوة سيجسد للجيل الحاضر والأجيال القادمة أشكال التشدد والغلو التي حدثت في هذه الفترة.	16th September, 2019
Trans.	Therefore, the establishment of a center for documenting the history of Awakening extremism will embody for the present generation and future generations the forms of extremism and extremism that occurred in this period.	
Analysis	The quote represents a candid break with the past and the determination not to step back.	
17	اكتشف المجتمع أنها غفوة لا صحوة..! وأنها بؤرة لتوليد المزيد من القادة الظلاميين المكفّرين، وأدوات القتل التي تستحل دماء البشر	15th May, 2020
Trans.	Society discovered that it is a slumber, not an awakening..! And that it is a hotbed for generating more obscurantist leaders and tools of murder that take the blood of human beings,	
Analysis	ṣaḥwah is given the extreme opposite meaning of slumber to invalidate its legitimacy as a social movement and its leaders as described as spreading havoc in society.	
18	وفتحت الجمعية فصلًا دراسيًا يعلم النوتة الموسيقية.... حتى اضطرت إلى قفله تحت ضغوط خطاب الصحوة المتشدد والمنفّر	24th January, 2021
Trans.	The association opened a classroom teaching musical notation... until it was forced to close it under the pressure of the extremist and alienating Awakening discourse	

Analysis	The discourse of ṣaḥwah is attacked for being extreme, repugnant and hostile to music and arts.
19	وكانت من بين أبرز التحديات التي واجهها الأمير محمد بن سلمان وتغلب عليها؛ كيفية التخلص من أعباء وقيود ما سمي بـ«الصحوة» والتي هي في الحقيقة "غفوة".	الثلاثاء 04 مايو 2021
Trans.	Among the most prominent challenges that Prince Mohammed bin Salman faced and overcame were; How to get rid of the burdens and restrictions of what is called "awakening," which is in fact a "slumber."
Analysis	The political context is explicitly spelled out here and related to the new reforms introduced by the Crown Prince. ṣaḥwah is described in the opposite linguistic sense of being a period of slumber which stands for backwardness.
20	أعطيت المرأة حقوقها في شتى المجالات وظهر لنا علماء دين اعتذروا عن زمن الصحوة وعن الأخطاء التي قاموا بها سابقاً.	3rd May, 2022
Trans.	Women were given their rights in various fields, and religious scholars appeared to us who apologized for the time of awakening and for the mistakes they had made previously
Analysis	The period is stigmatized as a time when fatal social blunders were committed by ṣaḥwah leaders who apologized later.
21	ففي تلك الفترة وجد الشعر الحديث الفصيح ... نفسه مضطراً ليعيش حالة من الانسحاب والبيات والتخفي نتيجة ما عرف بهجمة الصحوة على الحداثة	7th Dec, 2022
Trans	During that period standard modern poetry found itself forced to live a state of withdrawal, hibernation, and concealment as a result of what was known as the Awakening attack on modernity.
Analysis	ṣaḥwah is perceived as the complete antithesis of modernity and the extract denounces its aversion of arts.

Results:

The selected samples comprise 41 samples. This selection has clearly shown that ṣaḥwah as a term and a movement has undergone a process of pejorative downfall. It is remarkable that this shift cannot be attributed to the editorial policy of the newspaper, since all the examples are extracted from the same newspaper but in different historical periods. This is also a demonstrable proof that linguistic analysis, or rather semantic analysis, is an effective, consistent, reliable and sustainable reflector of actual events and concepts in wider life.

This reveals the power of words in reflecting change in opinions and attitudes. ṣaḥwah was born with the rotten seeds of deterioration in its soil. The sound nature of human beings does not endure fanaticism and extremism, and language has proved effective, as it always did, in exposing the disadvantages and demerits of such movements. It is all about language: mottos, slogans and lip-service. As much as language is deceptive, it is also revelatory. Only through examination of words and phrases change in the tide is sensed. The 41 extracts picked out over two

time periods were enough to pinpoint this decline to pejoration.

The findings show clearly how linguistic changes reflect the political, social and intellectual transformations. These changes were inspired by the voice of the gallant Crown Prince, who with powerful words announced that there would be no return to the past. While many words become buzzwords and enjoy popularity for some time, only true words attributed to sincere entities last more permanently. The motivation for the pejoration of the concept of *ṣaḥwah* is clearly related to the socio-political context.

More academic research is recommended in the field of diachronic semantic shifts of basic terms to trace the trajectory of changing social attitudes. In essence, Diachronic semantics is the study of the changing associations between concrete, changeable forms and abstract concepts. In other words, diachronic semantics is an effective tool to observe the patterns of change in social perceptions and interpretation of phenomena.

Recommendations:

This research paper recommends that further studies be conducted to examine other terms that have undergone pejorative change in Saudi society. Take for example the words "Al-awlma" (Globalization), "Badawi" (Nomad),

"Al-wasta" (Nepotism and cronyism), to mention but a few. It is recommended also that simple semantic concepts like pejoration and the like be taught to school children so that they grow up with an ability to detect the negative changes that words may carry and consequently shun their usage. It is recommended that a dictionary of pejoration (*<*) and amelioration (*>)* be prepared by Saudi semanticists. This dictionary would be an addition to both the historical and social linguistics of Arabic, as well as being useful to the public.

References

Aitchinson, Jean (2001). *Language Change Progress or Decay*, Cambridge University Press.

Alego, John (2010). The Origins and development of the English language, Boston, Wadsworth Cengage Learning, p. 213.

Al-sa'aran, Mahmoud (2013). *Linguistics: An Introduction to the Arab reader*, Beirut, Dar Al-Nahda Al-Arabia. pp. 284-5.

Al-Ghathami, Abdullah. (2015). "Readings in the changes of *ṣaḥwah* Discourse", in Eloquence and Literary Criticism, Vol. 2, January 1st, Morocco, p. 103.

Bakar, Abdel Kareem (2011). Islamic *ṣaḥwah*, Cairo, Dar El-salam, p. 13.

Blank, Andreas (1999). "Why do new meanings occur? A cognitive typology of the motivations for lexical Semantic change", in Blank, Andreas; Koch, Peter (eds.), Historical Semantics and Cognition, Berlin/New York: Mouton de Gruyter, pp. 61–90.

Blank, Andreas. 1999. Why do new meanings occur? A cognitive typology of the motivations for lexical

Semantic change. In Blank, Andreas & Koch, Peter (eds.), *Historical Semantics and Cognition*, 61-90.

Berlin, New York: Mouton de Gruyter. Bloomfield, Leonard (1933). Language, New York, Henry Holt and Company.

Borkowska, Paulina and Kleparski, Grzegorz (2007). It Befalls Words Fall down: Pejoration as a Type of Semantic Change, Seria Filologiczna , Studia Anglica Resoviensia 4, Zeszyt 47 / 2007, Zeszytynaukowe Uniwersyteturzeszowskiego.

Brown, Keith and Miller, Jim. (2013). Cambridge Dictionary of Linguistics, Cambridge University Press, p. 335.

Breal, Michel (1900). Studies in the Science of Meaning, New York, Holt.

Crowley, Terry (1992). An Introduction to Historical Linguistics, 3rd ed., Auckland, Oxford University press.

Crystal, David (2008). A Dictionary of Linguistics and Phonetics, Massachusetts, Blackwell Publishing, p. 140.

Firth, J. R. (1957). *Papers in linguistics 1934–1951*. Oxford University Press.

Gray, Louis H. (1923). Foundations of Language, New York, Macmillan, p. 259.

Hale, Frederick (2013). "Fundamentalism" and "fundamentalist" semantically considered: Their lexical origins, early polysemy, and pejoration, In die Skriflig/In Luce Verbi 47(1), Art. #672, 8 pages.

Hegghammer, Thomas and Lacroix, Stephane (2007). Rejectionist Islamism in Saudi Arabia: The Story of Juhayman Al-ʿutaybi Revisited, International Journal of Middle East Studies, Vol. 39, No. 1 (Feb., 2007), pp. 103-122.

http://saudigazette.com.sa/article/529621/Opinion/Local-Viewpoint/May-God-bring-those-days-back (Sunday November 3, 2019 / 6, Rabi' al-awwal , 1441)

http://saudigazette.com.sa/article/546607/Opinion/Local-Viewpoint/Brotherhood-our-enemy (Saturday November 2, 2019 / 5, Rabi' al-awwal,

1441)https://eng.majalla.com/2010/06/article5559909/saudi-liberals

https://www.al-jazirah.com/2022/20220731/ar2.htm

Kochman-Haładyj, B. (2011). 'On types and mechanisms of semantic change – with special reference to evaluative developments of FEMALE HUMAN BEING terms' [w:] Galicia Studies in Language: Historical Semantics Brought to the Fore. L. Körtvélyessy, D. Osuchowska, A. Włodarczyk-Stachurska (red). Chełm: Wydawnictwo TAWA, pp. 59-68.

Jurafsky, Daniel (1996). Universal Tendencies in the Semantics of the Diminutive, Language 72, pp. 533-578.

Keeble, N. H. (1987). The Literary Culture of Nonconformity in Later Seventeenth-Century England, Leicester University Press, p. 153.

Kleparski, G.A. (1986). Semantic Change and Componential Analysis. An Inquiry in Pejorative Developments in English. Regensburg: Friedrich Pustet Verlag.

Meillet, Antoine (1905), "Comment les mots changent de sense" in Linguistique historique et linguistique générale 1, pp. 230-271

Minkova, Douka and Stockwell, Robert (2001). English Words: History and Structure, Cambridge University press, p. 156.

Nilsen, Alleen Pace (1980). Changing Words in a Changing World, Massachusetts, Eric (Arizona State University), p. 53.

Oklah, Saher (2014). Semantic Change, https://www.researchgate.net/publication/321526989

Rabab'ah, Alaa' G. (2008). The Effect of Social and political Factors on semantic Change and Lexical Growth, An M. A. thesis, Faculty of Graduate Studies, The University of Jordan, Amman, http://search.mandumah.com/Record/546280

Paradis, Carita. 2011. Metonymization: A key mechanism in semantic change. In Benczes, Réka & Barcelona,

Antonio & Ruis de Mendoza Inbáñez, Francisco J. (eds.), *Defining metonymy in cognitive linguistics:*

Toward a consensus view, 61-88*.* Amsterdam: Benjamins.

Rawson, Hugh (1989). Wicked Words, New York, Crown Trade Publishers paperbacks, p. 227.

Richler, Howard (4 June 2013). "When Good Words Go Bad" Full Comment, National Post, 4 June 2013, news.nationalpost.com/full-comment /howard-richler-when-good-words-go-bad.

Sfeir, Antoine (2007). The Columbia World Dictionary of Islamism, New York, Columbia University Press, p. 34.

Shobaili, Abdulrahman Saleh (1971). "An historical and analytical study of broadcasting and press in Saudi Arabia", Doctorate thesis, Ohio University Press.

Skinner, Quentin (1995). "Language and Political Change", in Political Innovation and Conceptual Change, ed. Terence Ball et al., Cambridge University Press.

Steinmetz, Sol (2008). Semantic Antics: How and Why Words Change Meaning, Boston, Random House, p. 206.

Stubbs, M. (2001). *Words and Phrases: Corpus Studies of Lexical Semantics*. Oxford: Blackwell.

Trask, Larry (2013). "Lexical and Semantic Change", in Trask's Historical Linguistics. 2nd ed., New York, Routledge, pp. 21-64.

Traugott, Elizabeth C. & Dasher, Richard B. 2001. *Regularity in Semantic Change*. Cambridge: Cambridge

University Press. Traugott, E., & Dasher, R. (2001). "Prior and current work on semantic change", in Regularity in Semantic Change (Cambridge Studies in Linguistics, pp. 51-104). Cambridge: Cambridge University Press.

Ullmann, Stephen (1962). Semantics: An introduction to the science of meaning, Oxford, Blackwell.

Viktorova, Marianna Oleg (2000). Major Causes of Phonological and Lexio – Semantic Change in the English Language, M.A. thesis, Faculty of Graduate Studies, University of Jordan, Amman. http://search.mandumah.com/record/548 742

Wood, F. (1961). An Outline History of the English Language, New York, MacMillan, p. 30. https://www.english-corpora.org/coha/

Arabic Software Localization: A Study of the Arabic Localized Versions of Microsoft Teams and Facebook[1]

Jawad Azzouzi

PhD candidate, Faculty of Arts, KU Leuven, Belgium

التوطين العربي للبرمجيات: دراسة للنسخ العربية المُوَطَّنة لمايكروسوفت تيمز وفايسبوك

جواد عزوزي

Abstract

The field of software localization has become vital in nowadays globalized world. Due to the technological developments and the tremendous use of software products in terms of web-based applications and database-driven websites for video conferencing, meetings, messaging, and calling, localization is needed to give the users better experiences. Localizing the software through rendering its language into a certain target language is associated with particular technical and linguistic problems. This article aims to call attention to the linguistic aspects related to software localization throughout studying the Arabic localized versions of Microsoft Teams and Facebook. Specifically, it will explain the deficiencies of the localizer's choices in producing the localized versions, which affect the quality of using these software products.

Keywords: Software localization, web-based applications, database-driven websites, localized Microsoft Teams, localized Facebook, linguistic problems, deficiencies, software quality.

Short Bio:

Jawad Azzouzi, a PhD candidate at the Faculty of Arts, KU Leuven in Leuven, Belgium. He earned his bachelor's degree in English Studies and Literature from Moulay Ismail University in Meknes. Subsequently, he obtained a master's degree in Translation Technology and Specialized Translation from Cadi Ayyad University in Marrakesh, Morocco. His studies at Cadi Ayyad introduced him to the essentials of specialized translation and involved him in various scientific projects, including the compilation of a specialized dictionary of Translation Terminology. Jawad has a strong passion for translation, which is evident from the several articles he has published in the field.

Arabic Software Localization: A Study of the Arabic Localized Versions of Microsoft Teams and Facebook

Jawad Azzouzi

PhD candidate at KU Leuven, Faculty of Arts, Belgium

INTRODUCTION:

Traditionally speaking, typical localization projects would deal with the translation of manuals included in products' boxes. Whereas now, due to the Internet and World Wide Web developments software localization has become a crucial area of translation, and this is related to the important use of software programs in daily life of computer users. To enable users to make the most of the features of these programs, the owners of these software products opted for producing multiple versions in different languages to ensure the fact that the products are marketed in the largest number of countries in the world.

Over the past decades, localization has progressed from being an added effort by some software publishers to a multi-billion-dollar professional industry. Localization, website globalization, language engineering, and software internationalization have become important issues for companies that want to market and sell their products in international markets. In many cases, localization has proven to be the key factor for international product acceptance and success (Bert Esselink, 2000).

However, some of the major obstacles that block the way toward these markets include language and culture. Potential users of the software in different parts of the world speak different languages than the one in which most applications were written, and they belong to different cultures with different value systems. This fact necessitates the involvement of a third party to bridge the linguistic and cultural gap between the programmer and the international users of the software (Id-youss & Alsulaiman, 2019).

As a third party, translation solves the issue. The process of translating a software from one language to another involves many technical and linguistic issues, and this type of translation is known as "software localization". In order to meet the maximum demands of the target audience, "localization" means that the target product must show full conformance to the local market. For the purpose of drawing in more clients, the localizer is supposed to promote

this type of naturalization during the translation process. Thus, localization is crucial for such an increasing business.

We will discuss the linguistic quality element of software localization in this article that is sometimes overlooked in favor of technical issues. In particular, drawing attention to the language strategy localizers use to finish their target software versions is a priority. The article's main focus is on the software itself, not on help files, or user manuals.

This article has the objective of conducting a comprehensive linguistic analysis of the Arabic version of Microsoft Teams and Facebook as a case study of a localized software product in order to identify the translational strategy used by the localizer. To illustrate the language-related issues that are associated with this type of localization into Arabic, we will compare the localized product in this analysis to its English counterparts.

RESEARCH QUESTIONS:

1. How does the linguistic quality of the Localized software affect the use experience of target users?

2. What are the linguistic issues the Arabic localized versions of Microsoft Teams and Facebook give rise to?

3. Why do Arabic localizers of Microsoft Teams and Facebook opt for such linguistic choices?

4. How to resolve these linguistic deficiencies caused by the localizers of the Arabic versions of Microsoft Teams and Facebook?

REVIEW OF LITERATURE:

Literature on this topic has explored different issues associated with software localization. Due to the technological development and the massive use of software products and applications, people are spending more and more time online. This leads to the necessity for a software product to be offered in a language that users can comprehend. Esselink (2000) states that some publishers consider localization as an integral part of the development process of a product. Symmonds (2002) agrees with this proposition as he says that the marketplace is global where companies realize that there may be a market for their products beyond their home base.

According to Lieu (1997) (as cited in Dunne, 2006) Localization is a term that emerged in the late 1980s and early 1990s, as software companies first began to attempt the "translation" of their products, and this work began to be recognized as an industry related to, but different from and more involved that, translation". In other words, it is the process whereby software written in one culture is adapted to the needs and outlooks of another (Keniston 1997).

The Localization Industry Standards Association (LISA) defines localization as follows: "Localization involves taking a product and making it linguistically and culturally appropriate to the target locale (country/region and language) where it will be used and sold." (Esselink, 2000).

Roturier (2015) notes that the need for Localization depends on several factors, of which the user's experience is the first one. For instance, the *User Language Preferences* survey found that while some users feel comfortable reading or watching Web content using a language which is different from their native language, a majority of users expect to be able to interact with content (search, write, manipulate) in the language of their choice. He adds that in order to provide a truly comfortable user experience, Web sites should offer some language support, which may involve some form of content localization. The second factor is revenue generation. In order to be able to compete in international markets, companies often have to break the language barrier, and localize some of their content, products or services. The third factor is altruism. Volunteers sometimes decide to contribute some of their time to localize content. This is especially visible in the IT sector with open-source projects such as LibreOffice. Altruism also applies to Non-Governmental Organizations

(NGO) who rely on motivated volunteer translators.

As Id-youss & Alsulaiman (2019) explain, language is a key notion in software localization. Together with certain graphical elements such as icons, language constitutes the medium through which the target users can properly interact with the localized software. Thus, the linguistic form in which the target version of the program appears does deserve more attention on the part of the localization industry.

Bielsa & Kapsaskis (2021) elaborates on that saying that translation quality, by extension localization quality, represents a highly debated issue, primarily because, to date, 'translation quality assessment has always been and still is a challenge for translation studies'. Localization encompasses a wide range of processes, from software localization by large corporations such as Apple or Microsoft to Free and open Software, from videogame localization by the powerful Japanese industry to the localization of apps or websites for humanitarian emergencies. This is why localization quality 'represents a dynamic abstract notion defined according to wide range of parameters, such as clients' goals, end-users, perishability of the information, clarity, accuracy, etc.'

Concerning the Arabized versions of software products, Id-youss & Alsulaiman (2019) give a

mention to Paige, Evans Pim, and Templ (2008), as they state that the Arabization of software poses some of the greatest localization challenges due to two main reasons, i.e., poor software support and an acute shortage of Arabic translators. Part of the challenge behind localization into Arabic is technical in nature and relates to such areas as fonts, right-to-left text, and standards, while part of it is financial and results from a lack of interest on the part of developers.

Abufardeh & Magel (2008) add that Arabization is still an ad hoc process and the quality of Arabization is still very poor and does not meet the minimum quality standards we find with other localized software. The minimum standards include: accurate translation of the UI elements (proper display of buttons and menus), unambiguous language in messages and dialog boxes, correct functionality, unambiguous language in the online help, minimum support for diacritical marks, etc.

1. Technical matters Associated with software localization.

For many, rendering a piece of software from one language into another is a purely technical matter. The fact that the target version of the software functionally behaves in the same way as the source version seems to be superior to any other consideration (Idyouss & Alsulaiman, 2019).

According to Devlies & Mehuys & Sosa-Iudicissa (1997), software can be defined as written data, such as programs, routines, and symbolic languages, essential to the operation of computers. It enables a computer, which is basically a microprocessor, to perform a series of useful functions.

There is a distinction in localization between the source code and the user interface (UI). While the source code is the fundamental component of a computer program that is created by a programmer, often written in the form of functions, descriptions, definitions, calls, methods and other operational statements. It is designed to be human-readable and formatted in a way that developers and other users can understand (Wallask, 2023). The user interface is what is displayed on the screen when the application is launched, and it consists of the cursors, prompts, icons, dropdown-menus, etc., which allow the user to get something done (Doyle 2001).

The process of localizing the software involves technical challenges which includes the need for the source code to be changed or altered in order to perform properly in multiple target languages. The localization of a piece of software may require considerable modifications in design or layout; if not executed appropriately, these changes might impair usability and potentially create errors

408

in some cases. Therefore, any modifications made throughout the localization process must be rigorously tested to guarantee that the product, service, software, website, etc. performs effectively in several languages.

As Id-youss, Steurs and Alsulaiman (2014) explain, source code files distinguish between translatable and non-translatable strings. Translation strings are pieces of text that appear in the software user interface. On the other hand, untranslatable strings are pieces of code used by the computer to execute specific actions. There are some very limited reasons why localizers shouldn't alter the codes, since that could lead to bugs in the target version of the software (Id-youss, Steurs, and Alsulaiman, 2014). The assignment of hotkeys is an example of a situation where the localizer may intervene without creating a bug.

The localized target version of the program is evaluated by analyzing three components of the product: the software, help files, and documentation. The outcome of software testing is the creation of a bug report, which is a technical document that describes the many symptoms or failure modes associated with a particular bug (Black, 2002). A good bug report gives the project management team all the information they need to decide if and when to resolve the problem. Bug report writing is an essential duty in the context of

software localization and program debugging, which is the process of detecting and fixing incorrect statements in software (Wermelinger & Margaria-Steffen, 2004).

2. Linguistic matters

The process of software localization is not merely technical, but also linguistic. Localizing a piece of software into Arabic involves many aspects and faces many challenges.

2.1 Arabic language aspects and challenges

The issue of language and identity in the social and academic context of many Arab countries became heightened due to a number of factors. Statistics show that even though Arabic is among the most widely spoken languages in the world, coming in 6th place, with a population of 256,000,000, it is not one of the top ten languages used on the web (Ahmed, 2010).

Arabic is one of the world's most difficult languages. It might be difficult for translators to find the correct equivalent terms in the target languages. If a word denotes an object or an institution in the source language community that does not exist in the target language community, then it becomes extremely difficult to translate it accurately (Newmark, 1988). For instance, Arabic does not employ capital letters, unlike the majority of Western languages. Moreover, Arabic is written and read from right to left since it is an

RTL (right to left) language. Formatting content for books and other materials can be difficult when translating text from an LTR (left to right) language.

The Gregorian calendar, which is employed by many Western nations, is not the same as the Arabic calendar. When translating dates into Arabic, translators need to make sure that the dates line up and that the appropriate calendar is being utilized. We will see this later with the example of Microsoft Teams.

Translation between English and Arabic is not always straightforward. Arabic has over 12 million distinct words. As one example, Arabic has 23 words to express love. In this case, choosing which word to use might depend on the stage and/or strength of the love. Despite the extensive Arabic lexicon, many Arabic letters, words, and expressions have no direct English counterpart. Arabic is a figurative, poetic language, often written with long sentences and filled with literary devices such as metaphors, figures of speech, allegories, and similes – all of which are difficult to translate (Eriksen, 2023).

Specialized literature, such as academic, technical, or legal terminology, gives rise to additional challenges to overcome. Consider the arduous task of translating a user manual for a product or an application. Due to the lack of technology development in Arabic countries compared to Western countries,

English language may contain terms that are not present in Arabic. As a matter of fact, the translation of technical literature, including user guides, data sheets, patent applications, safety instructions, and regulatory papers, should be done by a subject matter expert.

2.2 Arabization vs Localization: what's the difference?

It can be challenging to understand the difference between localization and Arabization. Localization is the process of adapting content, products, and services to a target country's language and culture. This is a broad term for the process; however, Arabization is a more focused localization approach. Arabization is localizing content, products, and services specifically to Arab speakers and their regions. This process considers the religions, beliefs, practices, and more in different Arab countries (Al-Shbiel, 2017). Al-Shbiel (2017) adds that it is the transfer of the foreign word and its meaning into Arabic according to rules and bases guaranteeing its clarity and eloquence. For this reason, Arabs are the best candidates for effectively completing the Arabization process.

2.3 Arabic Localization of Microsoft Teams

Within the globalized world and the technological developments, Arabic language faces many issues to provide terminological

equivalents for new technological concepts. This makes software localization work a real challenge for Arabic localizers.

Software localizers opt for specific translational approaches when rendering a piece of software into Arabic. In order for us to show the linguistic issues associated with Arabic software localization, we have chosen to conduct a thorough study of the Arabic localized version of Microsoft Teams. To analyze the problems of the Arabic localized version of Microsoft Teams, we made a comparison between the Arabic language version (target version) and its English language equivalent version (source version). Microsoft Teams is an ultimate messaging application developed by Microsoft as part of the Microsoft 365 family of products. It is a workspace for real-time collaboration and communication, meetings, video conferencing, file storage and app sharing.

For the analysis, we are using Microsoft Teams version 1.7.00.7956 (64 bit).
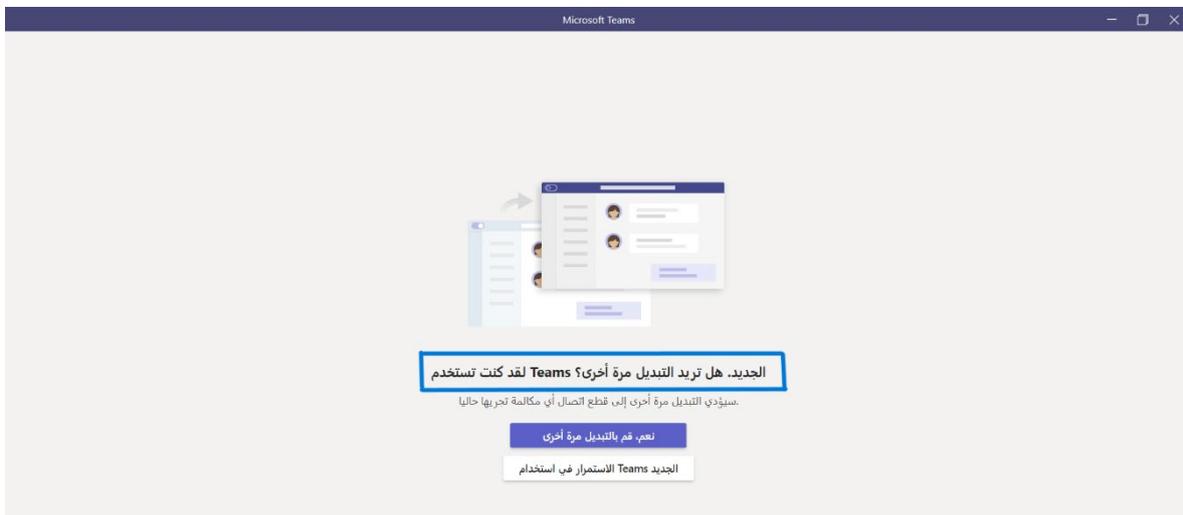
**Figure 1.** Screenshot of a pop-up message on opening the Arabic version of Microsoft Teams
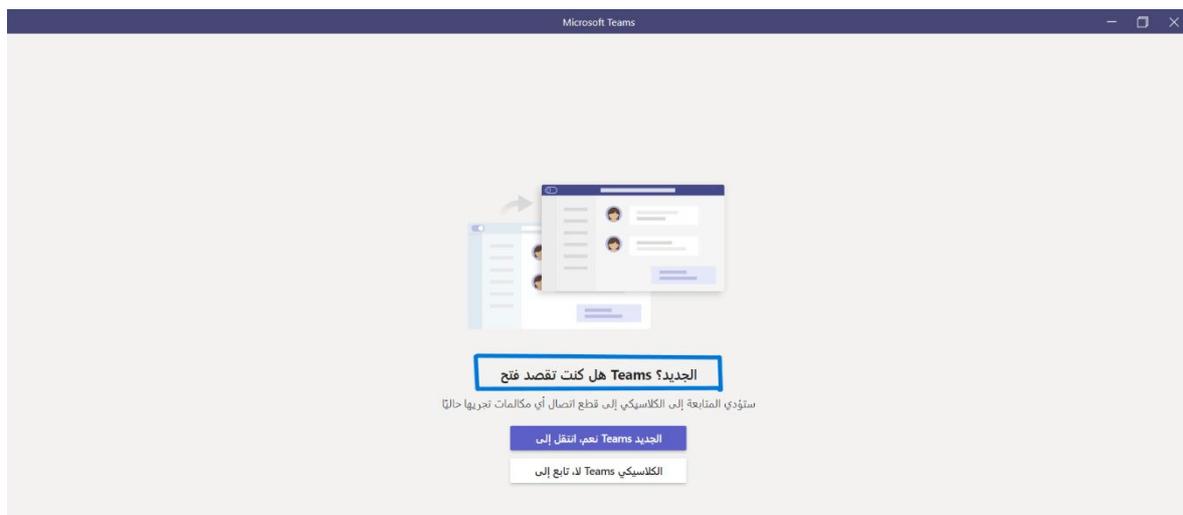
Figure 2. Screenshot of another pop-up message from the Arabic version of Microsoft Teams

411

We deduce from the analyses of the Arabic version of Microsoft teams that the localizers mostly opted for literal translation or literalism to render the English version into Arabic. These translational choices give rise to many linguistic problems.

First of all, from a technical point of view, **Figure 1** shows that Microsoft Teams Arabic version does not always support the RTL (right to left) formatting character of Arabic language, especially when inserting an English word within the Arabic sentence. This caused a distortion of the Arabic sentence, which would seem ambiguous for the Arabic language users of the software version and make their understanding of the sentence a difficult task. Linguistically speaking, the concerned sentence [squared in blue], which is the Arabic equivalent for the English sentence *"You've been using the new Teams. Do you want to switch back?"* should normally appear as follows:

لقد كنت تستخدم Teams الجديد. هل تريد التبديل مرة أخرى؟

Whereas it appears as (*لقد كنت تستخدمTeams* *الجديد. هل تريد التبديل مرة أخرى؟*) on the screen to communicate the preference of the user whether to remain on the new version of Microsoft Teams or to switch back again.

This same issue occurs again as displayed on **Figure 2** where the sentence:

هل كنت تقصد Teams الجديد؟

Which is a literal translation of the English source sentence "Did you mean the new Teams?", is again distorted and seems confusing for the user to read. The annoying thing here for the Arabic user of Microsoft Teams is that he/she must actively react to these redundant pop-ups, as they block any other functions as long as they are active. This gives the user of the software a frustrating experience.
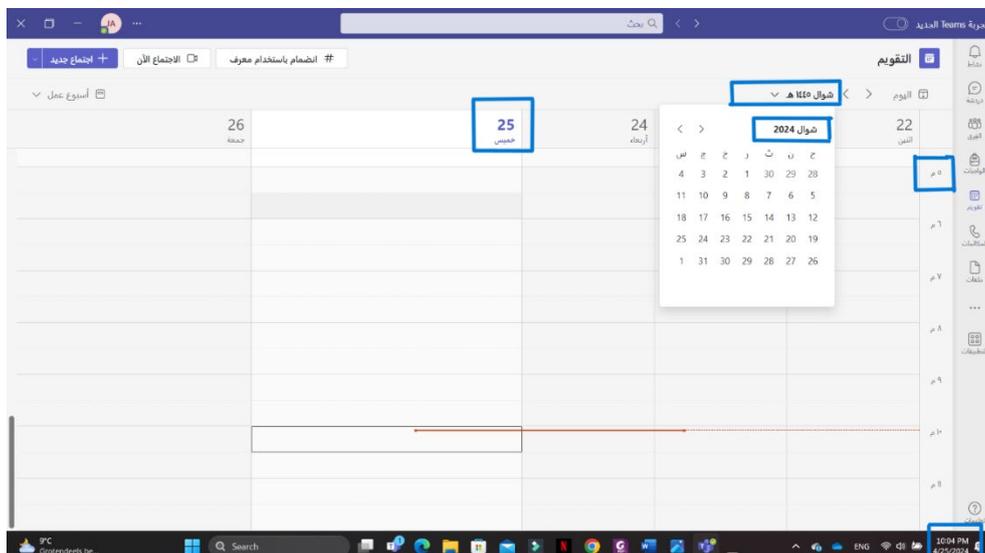
Figure 3. Screenshot of the Calendar adopted by the Arabic version of Microsoft Teams.

The calendar is one of the most crucial elements in any application or software. Adjusting the calendar helps users set their appointments on the application for work, lectures, meetings, or whatever the purpose of the appointment is. Most of Arab countries adopt the Hijri calendar. We see with **Figure 3** that there is a defect in the Hijri calendar adopted by the Arabic localized version of Microsoft Teams, as it turns out that the date is not adjusted and does not automatically align with the date of that specific day. The biggest problem here is that the month is Hijri, but the days shown on the table are from the Gregorian calendar, as displayed in the

screenshot (Figure 3). In addition to that, there is a mixture of the types of numerals used by the localizer. We see two types of numbers, the regular numerals (0, 1, 2, 3) and the Eastern Arabic numerals or "Mashriki" numerals (٠, ١, ٢, ٣, ٤,) which may confuse the users especially the fact that not all Arab countries use the Mashriki numerals. All North African Arab countries are not used to use Mashriki numbers unlike Middle Eastern counties which use them quite often. Therefore, the Arabic localizer of Microsoft teams should have taken this point into consideration, as long as the software is targeting the whole Arabic speaking users.
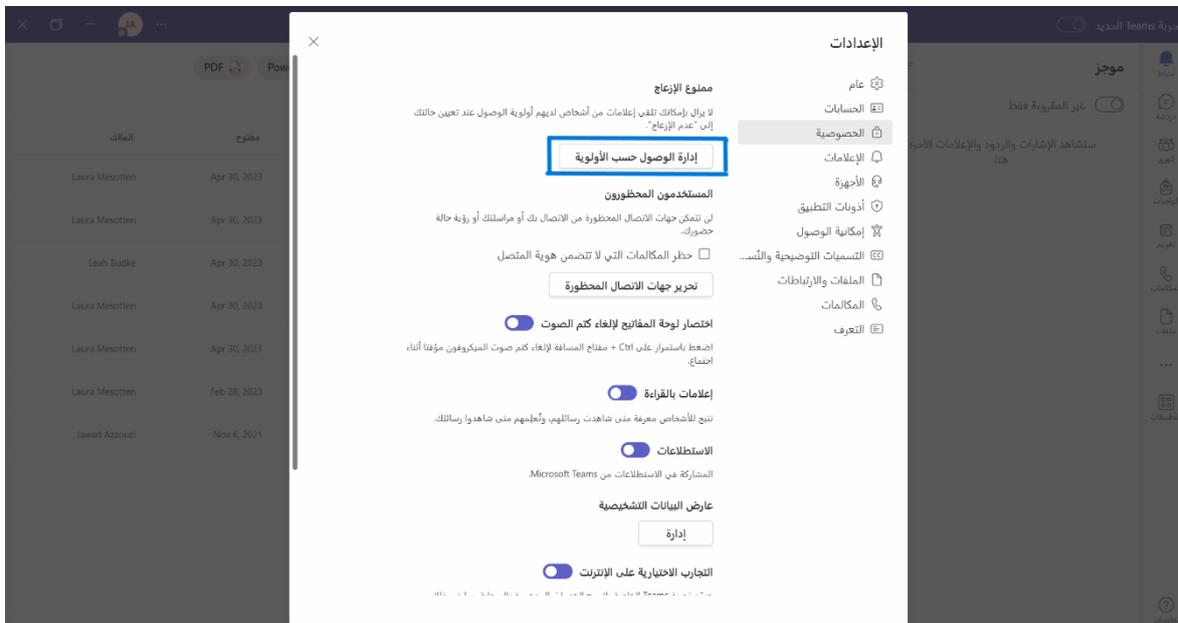
Figure 4. Screenshot the of Privacy Settings Menu of the Arabic version of Microsoft Teams

The screenshot (**Figure 4**) shows an example of the Arabic localizer's literalism, as he/she translated the English term "**Access**" into "الوصول" which literally means "**Arrival**" or

"**Arriving**" in English. We find that this translation is inadequate. The accurate translation of "**Access**" here would be "التواصل" which is "**communication**" in English

because the application is basically developed for communication. Therefore, the whole

translation of the sentence would better be: ."**إدارة التواصل حسب الأولوية**"
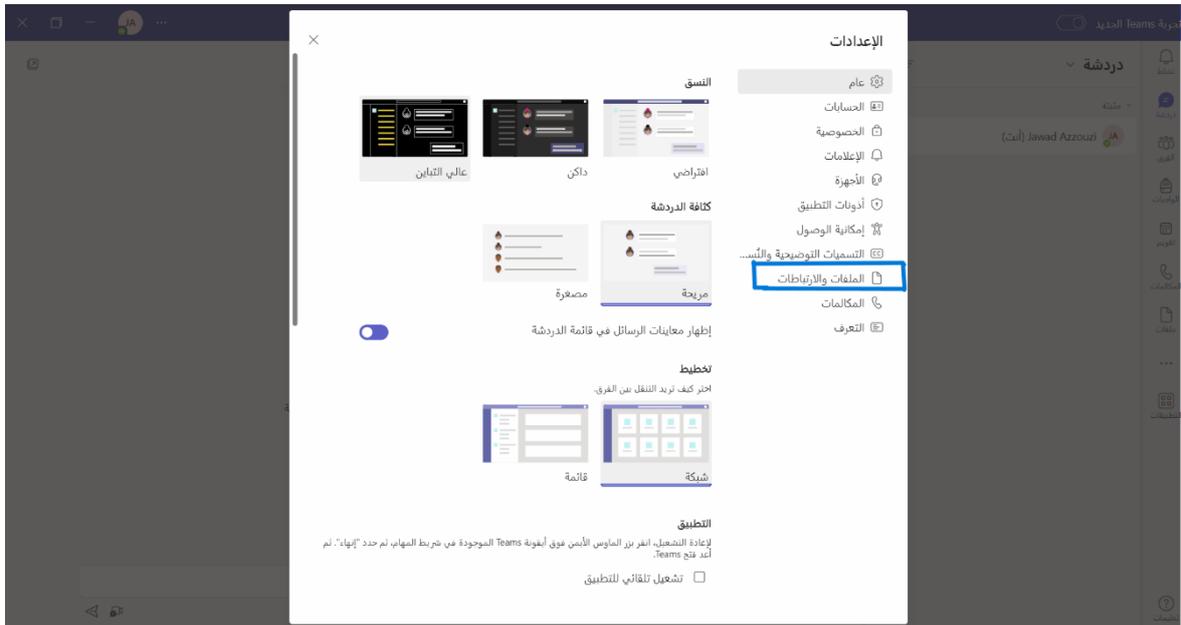

Figure 5. A screenshot of the Settings Menu of the Arabic version of Microsoft Teams.

Another example of a strikingly poor literalism (literal translation) of the localizer can be seen in the settings menu item "**Files and Links**". "**Links**" here is rendered into Arabic as "**ارتباطات**". The word "ارتباطات" in Arabic means (**engagements or affiliations**), which has nothing to do with "**links**" in this case. Therefore, the Arabic localizer should have translated "**links**" into Arabic as "**روابط**".

In addition to these literal translations, there are some components of the software that were left unlocalized. Some of them could have at least been transliterated. Examples of these are: Microsoft Teams, Teams, TTY, and applications within the software such as Planner, Edu Staff Notebook, Whiteboard, etc.

2.4 Arabic Localization of Facebook

Nowadays, the world has become obsessed with the use of social media platforms. These applications have facilitated communication among people and organisms across the world and made messaging, video calls, and posting diaries (stories) easier than human beings could have imagined. Language plays a pivotal role for these platforms in order to increase their markets. Consequently, the companies that own these applications have localized them and made them available to users in all languages, including Arabic language. In the same vein, Facebook have localized its application into Arabic, making it the most widely used social media platform in the Arab world, alongside WhatsApp, X (previously

414

Twitter), Snapchat, and Instagram. Based on the article published by the DW German Tv channel, stating that according to a recent paper published by the University of Oregon, around 90 percent of Arab youths use some form of social media, in comparison to the global population use of under 60 percent. While the vast majority of Egyptian users— around 90 percent—favor Facebook, Snapchat and Twitter (now X) take the lead in the Gulf region (DW).

Facebook, an American online social media platform and social network service that is part of the company Meta Platforms. Facebook was founded in 2004 by Mark Zuckerberg, Eduardo Saverin, Dustin Moskovitz, and Chris Hughes, all of whom were students at Harvard University. Facebook became the largest social network in the world, with nearly three billion users as of 2021, and about half that number were using Facebook every day. The company's headquarters are in Menlo Park, California (Britannica).
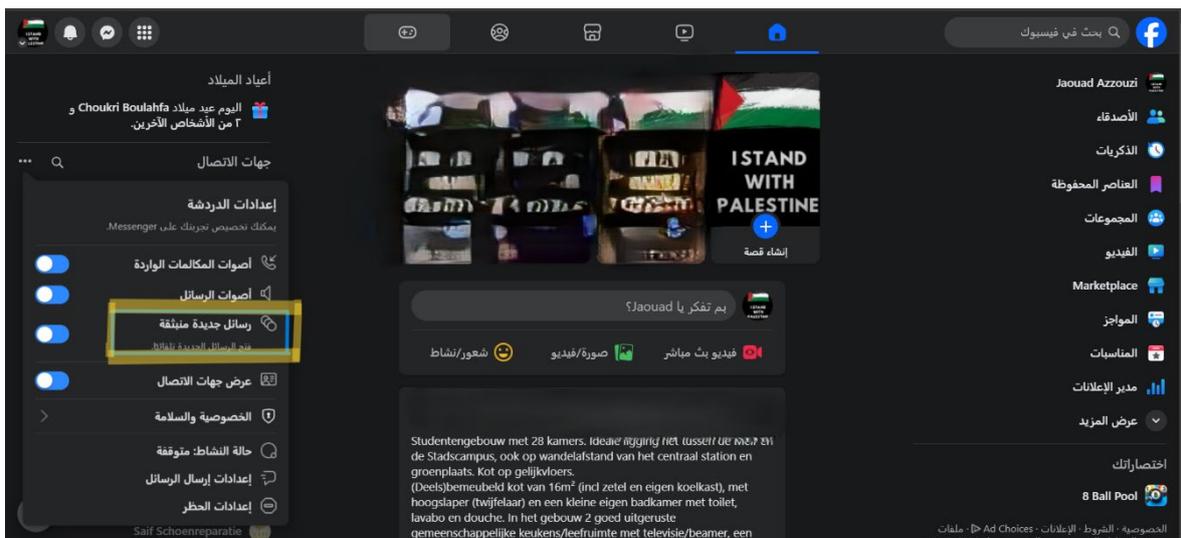
Figure 6. Screenshot of the Chat Settings Menu of the Arabic version of Facebook.

Our analysis of the Localized version of Facebook into Arabic shows again the predominance of literalism (literal translation) and even the poor quality of the translating some elements. As displayed in **Figure 6**, there was an inaccurate translation of the Chat Settings Menu element "***Pop-up new***

messages", where the user is asked whether to make the new messages float on the screen once received and while using Facebook. The localizer opted for the word "**منبثقة**" (functions here as an adjective in the sentence) to translate the English source word "**Pop-up**", which functions here as an

imperative verb in the sentence. So, there is a grammatical problem in rendering the sentence. I would prefer using the equivalent imperative verb in Arabic "اطف" which literally means "**to float**" in English. This is

based on the fact that these pop-up new messages float on the screen of the user during his/her use of the platform. Therefore, the full translation of the sentence would better be "**اطف الرسائل الجديدة**".
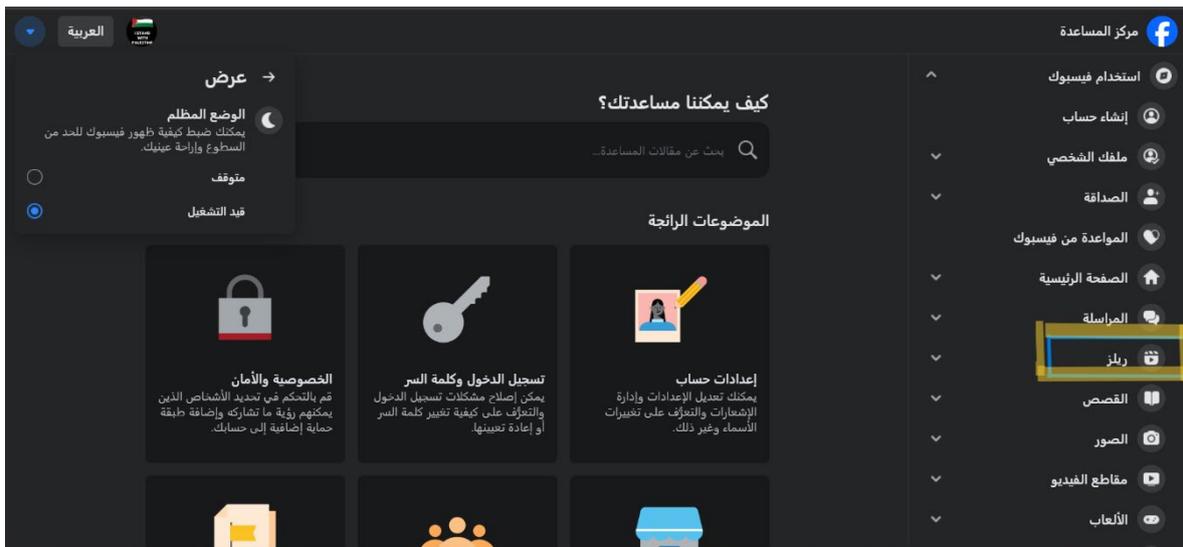

Figure 7. Screenshot of the Help Center Menu elements of the Arabic version of Facebook

The localizer of Facebook into Arabic used transliteration to render the term "**Reels**". Transliteration sometimes is not helpful for the user to understand the concept behind the element. "**فيديوهات قصيرة**", which is literally "short videos" in English, would be an accurate translation of "Reels".

There are several possible reasons why an Arabic localizer may choose a literal translation. First, most of the technological concepts in the source text are relatively new, which means that they are not yet lexicalized in the Arabic language. Thus, localizers find themselves in situations where they have to propose an equivalent linguistic form. Second,

software localization is characterized by tight deadlines. Third, the localization industry gives more weight to technical competency at the expense of linguistic skills. Yet Arabic as a language has a powerful derivational morphology which can absorb any conceptual evolution idiomatically, without resorting to literal translation (Id-youss & Alsulaiman, 2019).

Idyouss & Alsulaiman (2019) add that the solution to this situation is neologisms, which are newly coined terms, or established terms that gain new meanings (Bahri 2006). Based on this definition, we can say that addressing the problem can take both forms of

onomasiology and semasiology respectively. Onomasiologically, new linguistic forms can be created on the basis of the morphological or syntactic rules of the language to designate the newly born concepts. The semasiological approach, on the other hand, is the broadening of the semantic scope of an existing terminological unit by attaching the novel concept to it.

CONCLUSION

The examination of the localization of Microsoft Teams and Facebook into Arabic indicated the predominance of literal translation in the field of software localization. This translational approach may lead to serious economic consequences for the owners of the software as long as it does not adequately meet the user's linguistic needs.

There must be a reconsideration of the linguistic issues related to software localization and not to only focus and valorize the technical ones. Also, companies and the owners of the software should invest more in localizers and support them to linguistically come up with the best versions of the software. Making the software easier for users to use will increase the number of people interested in the program itself and thus increase the number of users, which will help them make more profits and a better presence in the market.

Localizers, linguists, and translators should work hand in hand. Arabic Language Academies should invest more to contribute to the enrichment of Arabic terminology in the fields of science and technology.

REFERENCES:

Abufardeh, S. & Magel, K. (2008). Software localization: The challenging aspects of Arabic to the localization process (Arabization). 275-279.

Ahmed, K. (2010). The Arabic Language: Challenges in the Modern World. International Journal for Cross-Disciplinary Subjects in Education (IJCDSE), 1(3). DOI: 10.20533/ijcdse.2042.6364.2010.0027

Al-Shbiel, A. O. (2017). Arabization and Its Effect on the Arabic Language. Journal of Language Teaching and Research, 8(3), 469-475. DOI: http://dx.doi.org/10.17507/jltr.0803.04

Bielsa, E. & Kapsaskis, D. (2021). The Routledge Handbook of Translation and Globalization. New York: Routledge.

Black, R. (2002). "Managing the Testing Process: Practical Tools and Techniques for Managing Hardware and Software Tests."

Creswell, J. W. (2018). Research design: Qualitative, quantitative, and mixed methods approaches. Sage.

Doyle, S. (2001). Information Systems for you. Nelson Thornes.

Dunne, K. J. (2006). Perspectives on Localization. Amsterdam & Philadelphia: John Benjamins Publishing Company.

Esselink, B. (2000). A Practical Guide to Localization. Amsterdam & Philadelphia: John Benjamins Publishing Company.

Gambier, Y. & Doorslaer, L. V. (2010). Handbook of Translation Studies. Amsterdam & Philadelphia: John Benjamins Publishing Company.

Id-Youss, H. & Steurs, F. & Alsulaiman, A. (2014). Translation Technologies: Challenging New Tasks and Competences for Translators. Dragoman 2 (1).

Id-youss. L & Alsulaiman. A. (2019). Linguistic inferiority in software localization. In Alsulaiman, A. & Allaithy, A (Eds), A Handbook of Terminology Volume 2: Terminology in the Arab World (pp. 217-233). John Benjamins Publishing Company.

Id-Youss, L. (2016). Concept System Construction: A Step Toward Better Legal Communication (Unpublished doctoral thesis). University of Leuven.

Ilynska, L. & Platonova, M. (2016). Meaning in Translation: Illusion of Precision. UK: Cambridge Scholars Publishing.

Keniston, K. (1997). Software Localization: Notes on Technology and Culture. Program in Science, Technology, and Society. Massachusetts Institute of Technology.

Munday, J. (2008). Introducing Translation Studies: Theories and Applications (2nd ed). Routledge.

Paige, G. D. & Pim, E. J. & Temple M. R. S. B. (2008). Global Nonkilling Leadership First Forum Proceeding.

Routier, J. (2015). Localizing Apps: A Practical Guide for Translators and Translation Students. New York: Routledge.

Sosa-Iudicissa, M. C. (1997). Internet, Telematics, and Health. Vol. 36. IOS Press.

Symmonds, S. (2002). Internationalization and Localization Using Microsoft.Net. United States: Apress.

Tolley, E. E. et al. (2016). Qualitative Methods in Public Health: A Field Guide for Applied Research (2nd Ed.). USA: John Wiley and Sons.

Wermelinger, M. & Tiziana M. (2004). Fundamental Approaches to Software Engineering: 7th International Conference, FASE 2004, Held as Part of the Joint European Conferences on Theory and Practice of Software, ETAPS 2004, Barcelona, Spain, March 29–April 2, 2004, Proceedings. Vol. 2984. Springer.

Websites:

https://eriksen.com/general/translating-arabic-language/

https://www.techtarget.com/searchapparchitecture/definition/source-code

https://pollion.net/arabic-localization/#:~:text=Arabic%20localization%20means%20adapting%20company,new%20app%20for%20Arabic%20speakers.

https://leaderstranslation.com/blog/all-you-need-to-know-about-arabic-localization

https://corporate.dw.com/en/social-media-a-decade-of-leading-change-in-the-arab-world/a-57854912

https://www.britannica.com/money/Facebook

البحوث العربية

Interpretation as a Migrated Concept Between Critical Theory and Cultural Studies:

From The Image of an Interpreter to a Cultural Critic

Dr. Mohammed Al Shahat

Arabic language Department, A'Sharqiyah University, Oman.

Abstract

This research paper explores the evolution of Arabic interpretation, highlighting its profound impact on literary and critical discourse throughout the 20th century. The study is structured around three distinct phases of interpretation: 1. Contextual interpretation, which relies on external methodologies like historical, social, and psychological criticism. 2. Textual interpretation, spurred by Ferdinand de Saussure's linguistic and literary insights, marked a shift from external influences to focusing on textual internal dynamics through structuralism and stylistics. 3. Cultural interpretation, emerging under postmodern influences, integrates deconstruction and postcolonial discourse, emphasizing the reintegration of sociocultural contexts in analytical strategies. The paper addresses several critical questions: How has Arabic interpretation fluctuated between external and internal textual approaches, moving from theme to structure, and then to discourse? Has it developed a distinctive methodology? What role does interpretation play in today's Arabic cultural studies? What changes has it undergone? How do interpreters' roles in cultural studies compare with their roles in literary theory? What are the potential future directions and characteristics of Arabic interpretation in cultural studies? These questions explore the scope and trajectory of interpretation as a philosophical, critical, and methodological inquiry.

Short Bio:

Mohammed Al Shahat Abdelmagid. Professor of literary theory and criticism. He taught at several Arab universities including Egypt (Cairo University, American University in Cairo, and Modern of Sciences and Arts University), Qatar University, University of Nizwa, and A'Sharqiyah University in Oman. As a literary and cultural critic, he is interested in narratives, cultural studies, and literary theory. Among a considerable number of books and research papers published in various academic periodicals, his academic research list includes the following; 'Rhetoric of the Narrator, Methods of Narration in the Novels of Muhammad Al-Busati', 'Narratives of Exile, a Study in the Arabic Novel after 1967', 'Alternative Narratives, Cultural Approaches', 'Towards New Writing, Reading in Contemporary Omani Literature', 'Cultural Footnotes: Reflections on Critical Texts and Concepts', 'Out of Method: Cultural Approaches to Literature and Criticism', 'Theory and Challenges of the Cultural Critic", and his most recent book entitled 'Green Studies'. He is a credited referee in different book awards and human sciences judgment committees around the Arab world.

التأويل مُهاجِرًا بين النظرية النقدية والدراسات الثقافية:

من صورة المُؤوِّل إلى الناقد الثقافي

محمد الشحات

قسم اللغة العربية وأدابها، جامعة الشرقية، سلطنة عُمان

مستلخص

ثمة رحلة طويلة قطعها مفهوم "التأويل" بوصفه سرديّة فلسفية (هرمنيوطيقية Hermeneutics) انعكست في تحوّلات الخطاب الأدبي والنقدي على مدار القرن الماضي. وهي رحلة يمكن تقسيمها إلى ثلاث مراحل مفصلية: **أ. مرحلة "التأويل السياقي"** التي ارتبطت بحركة المُؤوِّل القادم من خارج النص إلى داخله، مُتّكِئًا على مرجعيّات المناهج السياقية contextual methods كالنقد التاريخي والاجتماعي والنفسي الذي هُمِّشت فيه معايير "القيمة الأدبية literary value". **ب. مرحلة "التأويل النصّي"** التي أنتجتها الثورة النصّية واللسانية على يد فرديدنان دي سوسير F. de Saussure (1857 - 1913) والشكلانية الروسية Russian Formalism التي نزعت فيها الدراسات الأدبية والنقدية منزعًا جماليًّا وإستيطيقيًّا واضحًا أهملت فيه سياقات إنتاج النصوص لفترات طويلة من الزمن، وأصبح معه التأويل مجموعة من الإستراتيجيات النصّيّة المنغلقة على نفسها. وفي هذه المرحلة، انتقل "التأويل Interpretation"، بوصفه سؤالًا عن "المعنى" أو "معنى المعنى"، من خارج النص إلى داخله، مكتفيًا بمرجعيات المناهج النصّية textual methods، مُشبَعًا بمُخرجاتها اللسانية والشكلانية والبنيوية والأسلوبيات والسرديات (الفرنسية). **ج. مرحلة "التأويل الثقافي"** التي تشكّلت تحت مِظلّة ما بعد الحداثة والتفكيكية ونظريات القراءة وخطاب ما بعد الاستعمار والنسوية والتاريخانية الجديدة والدراسات الثقافية. وهي المرحلة التي يمكن النظر إليها بوصفها تحوّلًا باراديجميًّا paradigmatic أفرز عددًا من المقاربات التأويلية التي مارست عملية إدماج السياقات السوسيوثقافية والتاريخية للنصوص ضمن استراتيجيات القراءة وبرامج التحليل. تطرح هذه الورقة جملة من الأسئلة المتشابكة التي تدور حول "إشكالية التأويل" بوصفه فلسفة وخطابًا نقديًّا واستراتيجية منهجية للقراءة: - لماذا ظلّ التأويل (العربي) رهن بَوْصَلة النظرية النقدية، متأرجحًا معها بين داخل النص وخارجه، مُهاجِرًا من الثيمة إلى البنية فالخطاب ثم النسق؟ وهل استطاع أن يُشكّل بمرجعيّاته المتعدّدة منهجية مستقلة أم لا؟ - ما مدى حضور التأويل أو غيابه في ضوء الدراسات الثقافية الراهنة؟ وما ماهيته؟ - هل تختلف وظيفة التأويل في الدراسات الثقافية عنها في النظرية الأدبية والنقدية؟ وكيف؟ - ما العلاقة بين صورة المؤوِّل (الباحث عن المعنى أو معنى المعنى) والناقد الثقافي (بوصفه المُؤوِّل الجديد للأنساق المضمرة implied patterns)؟ ما مساحات التشابه والتقاطع أو التنافر والقطيعة؟ - هل ثمة مستقبل للتأويل في خطاب الدراسات الثقافية (العربية)؟ وما ملامحه وسِمَاته؟

كلمات مفتاحية: التأويل (الهرمنيوطيقا)، النظرية النقدية، الدراسات الثقافية، تحليل الخطاب، الأدب والنقد العربي.

تعريف موجز:

محمد الشحات عبد المجيد. أستاذ النقد ونظرية الأدب العربي. درَّس في عدد من الجامعات العربية، في مصر (الجامعة الأمريكية بالقاهرة، جامعة أكتوبر للعلوم الحديثة والآداب)، وجامعة قطر، وجامعة نزوى، وجامعة الشرقية- سلطنة عُمان. باحث وناقد عربي مهتمّ بالسرديّات والدراسات الثقافية والنظرية الأدبية والنقدية. من كتبه "بلاغة الراوي، طرائق السرد في روايات محمد البساطي"، "سرديّات المنفى، دراسة في الرواية العربية بعد عام 1967"، "سرديّات بديلة، مقاربات ثقافية"، "نحو كتابة جديدة، قراءة في الأدب العُماني المعاصر"، و"هوامش ثقافية: تأمّلات في نصوص ومفاهيم نقدية"، و"خارج المنهج: مقاربات ثقافية للأدب والنقد"، و"النظرية وتحديات الناقد الثقافي"، و"السرديّات الخضراء: مقاربات إيكولوجية في الرواية العربية" له عدد كبير من الدراسات والبحوث باللغتين العربية والإنجليزية في الدوريّات الأكاديمية المختلفة. أشرف على عدد من الرسائل العلمية، وناقش وحكَّم عددًا كبيرًا منها. مُحكّم دولي في عدد من الدوريات العلمية والمؤسسات الثقافية وهيئات تحكيم الجوائز والمسابقات الدولية.

التأويل مُهاجِرًا بين النظرية النقدية والدراسات الثقافية:
من صورة المُؤوِّل إلى الناقد الثقافي

محمد الشحات

قسم اللغة العربية وأدابها، جامعة الشرقية، سلطنة عُمان

مهاد

ثمة رحلة طويلة قطعها مفهوم "التأويل" بوصفه سرديّة فلسفية (هرمنيوطيقية Hermeneutics) انعكست في تحوّلات الخطاب الأدبي والنقدي على مدار القرن الماضي. وهي رحلة يمكن تقسيمها إلى ثلاث مراحل مفصلية: **أ. مرحلة "التأويل السياقي"** التي ارتبطت بحركة المُؤوِّل القادم من خارج النص إلى داخله، مُتِّكِئًا على مرجعيّات المناهج السياقية contextual methods كالنقد التاريخي والاجتماعي والنفسي الذي هُمِّشت فيه معايير "القيمة الأدبية literary value". **ب. مرحلة "التأويل النصّي"** التي أنتجتها الثورة النصّية واللسانية على يد فردينان دي سوسير F. de Saussure (1857 - 1913) والشكلانية الروسية Russian Formalism التي نزعت فيها الدراسات الأدبية والنقدية منزعًا جماليًا وإستطيقيًا واضحًا أُهملت فيه سياقات إنتاج النصوص لفترات طويلة من الزمن، وأصبح معه التأويل مجموعة من الإستراتيجيات النصّيّة المنغلقة على نفسها. وفي هذه المرحلة، انتقل "التأويل Interpretation"، بوصفه سؤالًا عن "المعنى" أو "معنى المعنى"، من خارج النص إلى داخله، مكتفيًا بمرجعيات المناهج النصّية textual methods، مُشبَعًا بمُخرجاتها اللسانية والشكلانية والبنيوية والأسلوبيات والسرديات (الفرنسية). **ج. مرحلة "التأويل الثقافي"** التي تشكَّلت تحت مِظلّة ما بعد الحداثة والتفكيكية ونظريات القراءة وخطاب ما بعد الاستعمار والنسوية والتاريخانية الجديدة والدراسات الثقافية. وهي المرحلة التي يمكن النظر إليها بوصفها تحوّلا بارادجميًّا paradigmatic أفرز عددًا من المقاربات التأويلية التي مارست عملية إدماج السياقات

السوسيوثقافية والتاريخية للنصوص ضمن استراتيجيات القراءة وبرامج التحليل.

لذا، تنطلق هذه الورقة من جملة أسئلة متشابكة تدور حول "إشكالية التأويل في الدراسات الثقافية"؛ وذلك بالنظر إلى التأويل بوصفه فلسفة وخطابًا نقديًا واستراتيجية منهجية للقراءة. أولها: لماذا ظلّ التأويل (العربي) رهن بَوْصَلة النظرية النقدية، متأرجحًا معها بين داخل النص وخارجه، مُهاجِرًا من الثيمة theme إلى البنية structure فالخطاب discourse ثم النسق pattern؟ وهل استطاعت التأويليّة أن تُشكِّل بمرجعيّاتها المتعدّدة منهجية مستقلة أم أنها "معتمدة" دائمًا؟ ثانيها: ما مدى حضور التأويل أو غيابه في ضوء الدراسات الثقافية الراهنة؟ وما ماهيته وأدواته؟ ثالثها: هل تختلف وظيفة التأويل في الدراسات الثقافية عنها في النظرية النقدية؟ وكيف؟ رابعها: ما العلاقة بين صورة المؤوِّل (الباحث عن المعنى أو معنى المعنى) والناقد الثقافي (بوصفه المُوؤِّل الجديد للأنساق المضمرة implied patterns)؟ ما مساحات التشابه والتقاطع أو التنافر والقطيعة بين عمليهما؟ خامسها: هل ثمة مستقبل للتأويل في خطاب الدراسات الثقافية (العربية)؟ وما ملامحه وسِمَاته؟

1- التأويل بين النظرية والمنهج:

تبدو لنا العلاقة بين **النظرية والمنهج** علاقة بين وجهي عملة واحدة. إنها أشبه بعلاقة بين رجل وامرأة هما في الأصل مختلفان بيولوجيًا لكنهما متكاملان "جندريًا"، ولا مدعاة لأي صراع نسوي أو ذكوري قد ينشأ بينهما في ظرف تاريخي ما. فكل صراع من هذا النوع بين النظرية والمنهج قد ينشأ

لا محالة انحيازنا. ويبقى إذن أن نميّز بين انحيازٍ واعٍ وانحياز غير واعٍ من خلال صيرورة الإسقاط ومراجعته أثناء عملية التأويل"[2].

تظلّ عبارة الفيلسوف الفرنسي (الجزائري الأصل) جاك دريدا J. Derrida (1930 - 2004) "لا شيء خارج النص Nothing out of text" قريبة الشبه كثيرًا من الناحية السيميولوجية على الأقل من عبارة بارت R. Barthes (1915 - 1980) ما بعد البنيوية "موت المؤلف death of the author" التي كانت إيذانًا بميلاد نظرية القراءة واستجابة للفكر ما بعد الحداثي. كلتا العبارتين لبارت ودريدا تُبرّر على الممارسة النقدية الحرّة المشروطة في آن، بكل ما يحمله الوصف من ازدواج القيمة أو طباقيّتها أو حواريّتها. كلتاهما رهان على دور القارئ وفاعليته، رهان على نص الكتابة [نص الاختلاف أو الإرجاء (differe(a)nce] التي تخلق قرّاءها بعيدًا عن أية سلطة للكاتب أو المجتمع، تمارسها بالإنابة أو الوكالة عنهما مؤسسات ذات تشكيلات خطابية ومصالح متعدّدة، سواء على طريقة ميشيل فوكو M. Foucault (1926 - 1984) في تحليل علاقات السلطة بالمصلحة أو على طريقة يورجن هابرماس J. Habermas

بين طرفي ثنائية ضدّية هو صراع إقصائي متطرّف بمعنى من المعاني، رغم أنه لا يمكن استبعاده من فضاء الدائرة الدلالية أو **الحلقة التفسيرية** hermeneutic circle ببعض إحالاتها عند هانز جورج جادامر Hans-Georg Gadamer (1900 - 2002)[1] وغيره من التأويليين، حيث يدخل القارئ (أو المُؤوِّل) عالم النصّ -سواء كان دينيًّا أو فلسفيًّا أو أدبيًّا- حاملًا أفقَ توقّعاتٍ بعينه أو فهمًا مسبقًا سواء عن النص ذاته أو عن الناصّ (المؤلف) نفسه أو عن كليهما معًا. وهو فهم تمّ تأسيسه نتيجة تشكُّل **"آفاق توقّعاته"** الشخصية والزمانية والمكانية ونتيجة حوار متصل بين القارئ والمقروء:

"إن "الحلقة الهرمنيوطيقة" تتميّز عن الاستقراء ليس فقط لأن الأجزاء تؤدي إلى فهم الكل وإنما أيضًا لأنه لابد من وجود فهم مسبق للكل قبل تفحّص أجزائه واستقصائها. هذا الفهم المسبق هو ما يسمّيه غادامير بالتحيّز؛ أي الحكم الذي يسبق التحرّي والبحث. وضرورة مثل هذا الحكم المسبق تشير إلى أن الفهم ممكن بما أن الفهم نفسه يكون قد ابتدأ دائمًا وباستمرار. وفهمنا للموروث من داخل الموروث يعني

circle thus makes it possible to renew the Sacred and to experience it through interpretation. In this way, hermeneutics becomes, in his famous words, a means by which modernity can overcome its forgetfulness of the Sacred and its loss of man as essentially belonging to the Sacred. In later discussions of the hermeneutical circle, for instance in "The Conflict of Interpretations", Ricoeur will focus much less on the issue of the Sacred and engage critically with Heidegger's analysis. He will fault it for being too ontological and jettisoning the methodological issue of the validity of interpretation which gave rise to the problem of the hermeneutical circle in the first place'.

يُنظر:

N. Keane and C. Lawn. (2016). *What is the hermeneutic circle?* an essay published in *The Blackwell Companion of the Hermeneutics.* Oxford. Blackwell. PP. 299-305,

2 الرويلي (ميجان). البازعي (سعد). (2017). دليل الناقد الأدبي، إضاءة لأكثر من سبعين تيّارًا ومصطلحًا نقديًّا معاصرًا. الدار البيضاء-المغرب، بيروت- لبنان. المركز الثقافي العربي. ص 92.

1 ثمة تفرقة مفهومية واسعة بين" الدائرة الدلالية" التي تقترب كثيرًا من نظرية "المجال الدلالي" (الحقول الدلالية) و"الدائرة التفسيرية أو التأويلية hermeneutic circle" لدى هيدجر وبولتمان وريكور وجادامر وديلثاي وغيرهم من التأويليين. في مقالتهما الشارحة والمكثّفة، يتحدث نيل كِيان و س. لون عن الدائرة التفسيرية بوصفها الفكرة التي نفهم من خلالها بعض التفسيرات أو نفسّر من خلالها أيضًا بعض الافتراضات المسبقة؛ إذ لا توجد عملية فهم دون افتراضات مسبقة دائمًا. وكما يقول ريكور في الاقتباس الوارد أدناه "يجب على المرء أن يفهم حتى يؤمن، ويجب عليه أيضا أن يؤمن حتى يفهم". فالهرمنيوطيقا وسيلة يمكن للحداثة من خلالها أن تتغلّب على إهمالها للمقدّس وفقدانها للإنسان باعتباره منتميًا انتماءً جوهريًّا إلى المقدّس". يقول نيل كِيان و س. لون:

'One must understand to believe, but one must believe to understand". For him, as was the case for Bultmann, this circle is not vicious, nor fatal, but lively and stimulating. One must believe in order to understand because an interpreter cannot understand what the text is saying unless she is living in the aura of its meaning, to which the interpreter has a vital relation. On the other hand, one must understand in order to believe because it is only through interpretation that we can believe nowadays in religious symbols. The hermeneutical

الهرمنيوطيقا بُعدًا فينومينولوجيًّا وأنطولوجيًّا واضحًا؛ حيث أرسى هيدجر دعائم الهرمنيوطيقا الفينومينولوجية باعتبارها حقيقة أو معنى مرتبطًا بظواهر الوجود الإنساني. لكنّ المعنى نفسه قد يحتاج إلى تفسير؛ أي يحتاج إلى عملية تأويل[1]. ومن المهم هنا التأكيد على أن الهرمنيوطيقا ليست مذهبًا ولا نظرية أو منهجًا. إنها نشاط معرفي أو ممارسة حرة (براكسيس) كما قلنا آنفًا؛ إذ تتقاطع الفينومينولوجيا مع الهرمنيوطيقا في كون الأولى تمثّل سقفًا منهجيًّا للثانية. فالفينومينولوجيا هي أكثر المناهج اهتمامًا بفهم الظاهرة كما تعيشها الذات في الخبرة الحيّة. أمّا التأويليّة (الهرمنيوطيقا) فمجال أو نشاط معرفي منفتح قابل للتطوّر باستمرار، لا يعتمد على قواعد تراتبية، بل مجموعة **ضوابط منهجية** تحكم توجّهات المؤوّلين المعرفية[2]. ويمكن تلخيص هذه الضوابط في: الوعي المسبق كشرط للتفسير والفهم، إمكان تعدّد التفسيرات وتضاربها وصراعها، تجاوز التأطير الشكلاني للنص[3].

2- "ليس ثمة شيء خارج النصّ": هجرة المعنى:

في فضاء الدراسات الثقافية الراهنة، تغدو بعض المقولات الصُّلبة مثل **"المعرفة" و"الحقيقة" و"المعنى" و"الواقع" و"الهوية"** مفاهيم متغيّرة وسياقية وجزئية. وما يشغل عقل الناقد الثقافي -إذا نظرنا إليه بوصفه **"المؤوّل الجديد"**- هو أسئلة من قبيل: لماذا تُستدعَى بعض الأحداث دون غيرها؟ وكيف يتمّ رسم بعض الأحداث وتشكيلها أو تصديرها على أنها "حقيقية"؟ أو على أنها جزء من "التاريخ" (وتاريخ النصوص -هنا- جزء من التاريخ الثقافي العام)؟ إن ما هو مركزيّ، بالنسبة إلى ما بعد الحداثيين، هو كيف أصبحت "بعض" وجهات النظر "حقيقةً"؟ وكيف يتمّ تطويع المعرفة من قِبَل أجهزة السلطة؟ لم يعد النصّ في ضوء النقد الثقافي أقنومة معزولة بصفة كلية عن علاقات إنتاجها

(1929 - ..) في تحليل علاقات المعرفة بالمصلحة. إن جملة دريدا التي تبنّاها فنسنت ليتش V. Leitch (1944 - ..) لاحقًا كشعار على عصر الدراسات الثقافية جملة تأويلية بامتياز؛ لأنها ترهن عملية البحث عن المعنى أو إنتاج الدلالة بمركزيّة النص، لكنها ليست المركزية البنيوية (المحايثة) المنغلقة على نفسها، بل الهدف هو جعل النص نقطة الانطلاق في رحلة المعنى ونقطة العودة معًا؛ حيث النصّ هو بيت المؤوِّل Interpreter الذي لابد من العودة إليه مهما بلغ الترحال والسفر. أي أن يفتتح المؤوِّل دائرته التأويلية بالنص ويُغلقها أو يُرجِئها به أيضًا، في مراوحة بندولية لا تتوقف بين فضاءات النص (أو "تناصّاته") وسياقات إنتاجه واستجابات قرّائه وتفاعلات متلقّيه اللانهائيين معه بأشكال شتّى. من هنا، تصبح العلاقة بين "النص" و"الخطاب" قريبة الشبه من طبيعة العلاقة بين عمليتي "التفسير -أو- الفهم Understanding" و"التأويل"؛ أي الانتقال من فضاء الخاص إلى العام ثم العكس فالعكس، دون توقف، في نشاط دائم أو ممارسة حُرّة (براكسيس Praxis).

إذا كان فريديريك شلايرماخر F. Schleiermacher (1768 - 1834) صاحب الفضل في توسيع دلالة الهرمنيوطيقا في القرن التاسع عشر كي تنتقل الممارسة التأويليّة من مجالها الديني (اللاهوتي) لتشمل كل الظواهر الإنسانية التي تتطلَّب تفسيرًا فيما وراء النصوص الدينية ذاتها، جنبًا إلى جنب فقه النصوص الدينية بالطبع، فإن فيلهلم دلثاي W. Dilthey (1833 - 1911) قد جعل التأويل أساسًا منهجيًّا يُظهر اختلاف العلوم الإنسانية؛ ومن ثم استقلالها عن العلوم الطبيعية؛ فإنهما معًا -شلايرماخر وديلثاي- لم يتخلّصا من تقاليد أو وهم "المنهج" في العلوم الطبيعية. أما مع مارتن هيدجر M. Heidegger (1889 - 1976) فقد اتّخذت

---

[2] توفيق، سعيد. ضرورة التأويل بوصفه توجّهًا معرفيًّا. ص 21.

[3] توفيق، سعيد. المرجع نفسه. ص 22-25.

[1] توفيق، سعيد. (2018). "ضرورة التأويل بوصفه توجّهًا معرفيًّا"، محاضرة افتتاحية ضمن أعمال المؤتمر الدولي (فلسفة التأويل، آفاقها واتجاهاتها)، صدرت في كتاب: فلسفة التأويل: آفاقها واتجاهاتها. القاهرة. المجلس الأعلى للثقافة. ص 18.

التاريخية، ولا عن نسقها التأثيري، كما اعتادت أن تقوم بذلك الكثير من المناهج الشكلانية والأسلوبية والبنيوية وغيرها من المقاربات النصّية المباشرة. فمُضمرات الخطاب فعل اجتماعي تاريخي ثقافي متأثّر بالمجتمع ومؤثّر فيه بالقدر نفسه؛ إنها ضرب من القوة و"قلق التأثير Anxiety of Influence" إذا استعملنا المصطلح بحمولته الفرويدية التي بيّنها الناقد الأمريكي هارولد بلوم H. Bloom [1].

ليس ثمة نقد ثقافي cultural criticism ونقد أدبي literary criticism يقفان موقف التضاد الذي يعني بقاء أحدهما وزوال الآخر أو موته على حد وصف البعض ممّن أعلنوا في السنوات الأخيرة "موت النظرية"[2] و"موت الناقد"[3] و"الأدب في خطر"[4]، سواء على سبيل الجد أو الهزل؛ أحدهما أو كليهما. فالقول بتضاد النقد الأدبي والنقد الثقافي قول مجازي أو استعاري محض، والفصل بينهما فصل إجرائي محض أيضًا، نقوم به نحن النقّاد والأكاديميين في قاعات الدرس ومختبرات تحليل النصوص لضبط المنظور المنهجي لكل عملية قراءة نصّية أو تحليل ظاهرة من ظواهر الأدب والثقافة ليس إلّا. لكننا عند خوض غمار **الممارسة التأويلية** نتخلّى عن أغلب هذه التقسيمات الافتراضية ليكون التركيز التام على النصوص فحسب في استقراء أنساقها المتعدّدة، أو هكذا يُفترَض في طبيعة الدور

الذي يمارسه كل ناقد أو مُؤوِّل واعٍ بوظيفة النظرية النقدية أو الهرمنيوطيقية، مدركٍ لحدودها وغاياتها. وكما أطلق دريدا عبارته الشهيرة **"ليس ثمة شيء خارج النص"**، و عدَّها فنسنت ليتش بروتوكولًا أو شعارًا للنقد الثقافي، وهي صحيحةٌ في جملتها شريطة أن نضع "النص" في سياقه الأوسع الذي هو دائرة (أو "خطاب") الثقافة كي لا يصبح النصّ كيانًا "أُصوليًّا" أو سجنًا دلاليًّا منغلقًا على ذاته[5]، فإن "الثقافة" ذاتها "نصّ" تشكّل غالبًا من متوالية "تناصّات" متتابعة.

كل نقد أدبي هو نقد للنصوص. هذه مقدمة منطقية أولى. وكل نص أدبي هو نص ثقافي شئنا أم أبينا. وهذه مقدمة ثانية. والنتيجة، وفق هذا القياس الأرسطي البسيط، أن كل نقد أدبي هو نقد ثقافي أيضًا بمعنى من المعاني، بغضّ النظر عن إعلائنا من قيمة أنساق الثقافة على حساب الأنساق الجمالية (أو البلاغية) أو العكس. وفق هذا المنظور، ليس ثمة نص "خارج-ثقافي"، كما أنه ليس ثمة نص غير متناصّ كما يقول مُنظّرو التناصّ intertextuality. وبما أن طبيعة النصوص تختلف من نص (أ) إلى نص (ب) حتى لدى المؤلّف الفرد المتعيّن بحدود الزمان والمكان، كما تختلف إحالات النص الواحد إلى نصوص أخرى سابقة موائِمة أو معارضة[6]، سواء على سبيل الإحالة المباشرة أو غير المباشرة،

---

[1] Bloom, Harold. (1973). *he Anxiety of Influence: A Theory of Poetry.* New York: Oxford University Press.

يذكر ميجان الرويلي وسعد البازعي الخطوات الست التي تختزل لدى بلوم علاقة الصراع بين الشاعر التالي والشاعر السابق في: "كلاينامن Clinamen" (تعني "الانحراف") و"تيسيرا Tessera" (تعني "الاكتمال والتناقض") وكينوسيس Kenosis (تعني "السعي للانقطاع عن الشاعر السابق") و"الديمنة Daemonization" (تعني "العفريت أو الشيطان") و"أسكيسس Askesis" (محاولة الشاعر فصل نفسه عن الآخرين بمن فيهم الشاعر السابق) و"أبوفريدس Apophrades" (تعني "عودة الأموات"). راجع: الرويلي، ميجان. البازعي، سعد البازعي. (2017). دليل الناقد الأدبي، إضاءة لأكثر من سبعين تيّارًا ومصطلحًا نقديًا معاصرًا. الدار البيضاء-المغرب، بيروت- لبنان. المركز الثقافي العربي. ص 210- 211.

[2] قطوس، بسام. (2021). موت النظرية النقدية: رحلة النظرية النقدية من الولادة إلى الموت. الأردن. كنوز المعرفة.

[3] ماكدونالد، رونان. (2014). موت الناقد. ترجمة: فخري صالح. القاهرة. المركز القومي للترجمة، بالتعاون مع دار العين.

[4] تودوروف، تزفيطان. الأدب في خطر. (2007). ترجمة: عبد الكبير الشرقاوي. توبقال. الدار البيضاء-المغرب.

[5] أقصد أن إغلاق المعنى أو الدلالة على فكرة "النصّ" وحدها تصوّر أصولي في مرجعيّته الفكرية؛ لأنه في واقع الأمر لا نصّ دون تأويل، ولا تأويل دون "مُؤوِّل". والمُؤوِّل هو ذات تاريخية تنهض بعبء العملية التأويلية حسب ثقافتها وعلوم عصرها وخبراتها التخصّصية. وكل مُؤوِّل أو مفسّر ينتمي مباشرة إلى سياقه المرجعي التاريخي. وبتعدّد المُؤوِّلين أو المُفسّرين تتعدّد الدلالات أو المعاني التي ينطق بها النص الواحد.

[6] حسب تصور جينيت الذي يُعَدّ صاحب المنجز الأكبر في نظرية السرديّات الفرنسية، جنبًا إلى جنب بارت وبويون وتودوروف وكريستيفا، يدخل النص الفرعي في حالة تناصّ مع Hypertext؛ يشير فيها إلى أن يُعيد إنتاجه Hypotext النص الأصلي حرفيًّا، أو يكون على علاقة بتخوم المطابقة. وهي من ثمّ علاقة تخضع لمبدأ التحويل؛ حيث يستدعي النص المتفرّع النص الأصلي دون مطابقة أو محاكاة له. وهذا مبحث شهير تداوله الناقد الفرنسي الشهير جيرار جينيت في حديثه عن "الأطراس Palimpsets" أو ما عُرف لاحقًا باسم "التعالي النصّي".

المستوى الوجودي (الأنطولوجي) والمعرفي (الإبستمولوجي) في آن"[2].

3- موقع التأويل في الدراسات الثقافية:

تنطلق الدراسات الثقافية من تصوّر مخصوص للثقافة بالنظر إليها بوصفها أسلوبًا شاملًا للحياة يرتبط بما يواجهه الأفراد في حياتهم اليومية من ضغوط اجتماعية وما يبتكرونه من استراتيجيات متعدّدة للتغلّب على هذه الضغوط. في هذا السياق، تُقارب الدراسات الثقافية إشكاليتي "الهوية" و"الذاتية" من خلال استنطاق التشكيلات الاجتماعية والتاريخية في تجلياتهما الخطابية المختلفة. من ناحية أولى، تتفق الدراسات الثقافية -في بنيتها العميقة- مع ممارسات التأويلية (الهرمنيوطيقا) في التعالي على قواعدية (أجرومية) النصوص وظاهريّتها إلى استكناه تفاعلاتها الخطابية، واشتباكاتها، مع علاقات الإنتاج وعلاقات القوى المختلفة، سواء من أجل تشكيل المعنى (التفسير) أو معنى المعنى (التأويل) أو من أجل تعرية زيف النصوص بما تنطوي عليه من أحكام أو قناعات تُضمر بداخلها ما يُضادّها أو ينقلب عليها (النقد الثقافي). من ناحية ثانية، ثمة مشترك معرفي آخر بين **التأويل** و**الدراسات الثقافية** يتمثّل في أن كلًّا منهما لا يتّكئ على قاعدة تخصّصية واحدة مستقرّة[3]، بحكم انفتاحهما على المعارف والنظريات المتداخلة والدراسات البينيّة Interdisciplinary Studies.

الكلّية أو الجزئية، المقصودة أو غير المقصودة، فكذلك المنهج أو المنظور المنهجي الذي يستجيب له الناقد استجابة تتغيّا التغلّب على تحدّيات القراءة التي هي **تحديات التأويل وإشكالاته**، حسب ثنائية التحدّي والاستجابة لدى أرنولد توينبي Arnold J. Toynbee[1]؛ أقصد إلى تلك الاستجابة التي تُمكّنه من قراءة النص متسلّحًا بمنهجيّة بعينها في لحظة تاريخية ما من سلسلة تكوين الحضارة. في تلك اللحظة المفصليّة، يُصوّر توينبي سلوك الشعوب والثقافات المغلوبة عندما تواجه حالات عدم الاتزان أو الغزو أو الأزمة الحضارية التي تفرضها الأمم الغالبة، فتميل الأمم المغلوبة مَيلًا عظيمًا إلى استدعاء أو استحضار أجْلَى لحظات القوة والازدهار في الماضي؛ رغبة في استنهاض قوتها واستنفار عزيمتها من أجل مواجهة التحدّيات المعاصرة. وما أكثر التحدّيات التي تواجه ثقافتنا العربية الراهنة! أقول اللحظة التاريخية؛ لأن آليات القراءة منوط بها إدراك **إشكاليات التأويل**، ومنوط بها أيضًا قدرة **المُؤوِّل** على تجاوز معضلاتها وتحدياتها. بيد أن آليات القراءة من زاوية مقابلة ستكون مدفوعة بملابسات القارئ ومرجعيّاته ومرجعيّات النسق القرائي الذي ينطلق منه في مَهَمَته التأويلية التي هي تقاطع بين نسقين متفاعلين؛ نسق القارئ ونسق المقروء، حيث "يتولّد من هذا التوسّط، وفي داخل علاقاته، معنى هو من إنتاج القارئ والمقروء معًا، وينتسب إليهما على

---

[1] ثنائية التحدي والاستجابة، أو قانون التحدّي والاستجابة، فكرة قال بها المُؤرّخ البريطاني أرنولد توينبي (1889- 1975)، خلص فيها إلى القول بأن وحدة الدراسة التاريخية لا تستند على فكرة القومية أو السياسة، بل إنها دراسة لمجموعة مُعيّنة من البشر يطلق عليها اسم "المجتمع"، وهو الأساس الذي يرتكز عليه توينبي في دراسته. إن الوحدة الصالحة للدراسة هي "المجتمع" أو "الحضارة". ولذا، يُقرّ توينبي بأن عدد الوحدات الحضارية تصل إلى أكثر من عشرين حضارة، كما يرى أن تاريخ البشرية يتكوّن من سلسلة من المدنيّات، تُولَد كل منها، ثم تنمو، وتتداعى، وتزول في النهاية. وأن تاريخ كل مدينة يمرّ بطريق التطوّر بأكمله. انظر:

الزيود، إسماعيل محمد. (2013). إرهاصات النهضة في المجتمع العربي، دراسة سوسيولوجية في ضوء نظرية التحدّي والاستجابة. الكويت: مجلة "دراسات"- العلوم الإنسانية والاجتماعية. المجلد 40. ص 4. وانظر أيضًا إشارة توينبي التي يتحدّث فيها عن موقفه من الحضارات التي ظلّت باقية حتى العصر الحديث؛ وهي الحضارات المتمركزة في قارة آسيا، ثم اتّحدت مع باقي حضارات

العالم في المجتمع الكبير. والملاحظة الجديرة بالذكر إشارة توينبي الباكرة (في الأربعينيات) إلى أنه "رغم أن توحيد العالم قد تَمَّ في إطار غربي، فمن المحقَّق أن النفوذ الغربي في العالم الآن لن يدوم". والعبارة الإنجليزية هي:

'.. though the unification of the world has been finally achieved within a Western framework, the present Western ascendency in the world is certain not to be lost''.

- Toynbee, Arnold. J. (1948). *Civilization on Trial*. New York: Oxford University Press. P. 155-156, 158

[2] عصفور، جابر. (1992). قراءة التراث النقدي. الكويت. دار سعاد الصباح. ص 78.

[3] بو عزة، محمد. (2018). "تأويل النص في الدراسات الثقافية"، ضمن كتاب: فلسفة التأويل: آفاقها واتجاهاتها. القاهرة. المجلس الأعلى للثقافة. ص 64.

ارتبطت الدراسات الثقافية منذ نشأتها على يد رتشارد هوجارت Hoggart ,R (1918 - 2014) في مركز برمنجهام البريطاني على الجمع بين النقد الأدبي والتاريخ والاجتماع في صيرورة لا تستقرّ. فإذا كان النقد الأدبي قد حصر اهتمامه في النصوص الأدبية من زاوية ضيقة أو أحادية تتصل بالجماليات أو إستطيقا النصوص أو شعريّتها وبلاغتها، فإن التحليل الثقافي قد ذهب إلى استكناه علاقات النصوص والممارسات الثقافية عبر تفكيك خطابات أو تمثيلات القوة (أو السلطة Power) سواء تمثّلت في الطبقة (class) أو الجندر (gender) أو العرق (race) أو غير ذلك مما يؤثر في تمثيل representation البشر والشرائح الاجتماعية المختلفة في النصوص والخطابات الشفاهية أو الرسمية، الجماهيرية أو النخبوية. إن مثل هذا التوسيع لمفهوم التمثيل في الدراسات الثقافية خارج نسق اللغة متضمنًا حقول الإنتاج والاستهلاك في علاقتهما بمنظومة القوى يهدف إلى تجاوز الأنساق المغلقة للبنيوية والسيميائيات والأسلوبيات ليتقاطع مع اتساع رقعة الهرمنيوطيقا التي تنفتح على التفكيكية ونظريات القراءة وأعرافها وفجواتها وآفاق التلقّي واستجابات القرّاء اللانهائية. وفي هذا السياق، يؤكّد ماهر شفيق فريد قوة الأثر التفكيكي في مسار الهرمنيوطيقا قائلًا:

"إن أكثر الإسهامات الأوروبية في هذا المجال: كتاب هيدجر العمدة "الوجود والزمان" (1927) ومن معطفه خرج ا. د. هيرش، ورتشارد بامر، ووليم سبانوس. ثم تطوّر علم التأويل -تحت تأثير ما بعد البنيوية الفرنسية- إلى مرحلة ما بعد التأويل. وارتطم التأويل بالتفكيك فانقدحت من صدامهما شرارات ما زالت متّقدة حتى يومنا هذا"[1].

إن مثل هذ الربط بين سياسة النظرية وسياسة الممارسة-[2] يُبرز لنا الطبيعة المركزية لعمل الدراسات الثقافية التي

تُموضع نفسها في قلب الثقافة والمجتمع والتاريخ. من ثمَّ، فلا تأويلَ -وفق تصور الدراسات الثقافية- خارج أنساق الثقافة ذاتها، ولا نصّ قابلًا للقراءة أو الفهم أو التفسير أو التأويل خارج ثنائية "النص-الثقافة". عبر هذا الفهم، تُؤطِّر الدراسات الثقافية ماهيتها بكونها "تحليلًا ملتزمًا"[3] كما يصفه سايمون ديورنغ Simon During؛ أي أنها ليست حيادية بل سياسية ونقدية (يسارية) في آن، تهدف إلى تعزيز التجارب الثقافية والاحتفاء بها، كما تهدف إلى التعامل مع الثقافة كجزء من الحياة اليومية دون تشييئها.

لقد وقع التأويل في سياق الدراسات الثقافية تحت ضغط عملية إعادة التموضع إبستمولوجيًا وسياسيًّا؛ أقصد إلى أن التأويل لم يعد يمثّل مشروعًا نظريًّا في دراسة الأنساق المعرفية التي تهدف إلى بناء النماذج والهياكل المجردة (العُليا)، بل أصبح مشروعا تاريخيًّا ثقافيًّا اجتماعيًّا يمكن توظيف قدراته واستراتيجياته المتعدّدة من أجل إنجاز ممارسات نقدية طازجة من شأنها الكشف عن علاقات القوى التي تنطوي عليها الأشكال الثقافية والممارسات الاجتماعية. وبالمقابل، لن تغدو النظرية الثقافية ذاتها منغلقة على تصوراتها الخاصة المتعالية (الترانسندنتالية)، بل أمست مطالبة بالمزيد من التورّط في تعرية سياسات الواقع المعيش وتفكيك علاقات القوة المضمرة ونزع هيمنة الأيديولوجيا وكشف تسلّطها وانحيازها. سوف تتعدّد بالضرورة دلالات مفهوم "النص" في ضوء العوامل المشتركة التي تجمع بين **"التأويل"** و**"الدراسات الثقافية"**، بحيث يمكن تمثيله في ثلاثة أنماط: أولها "التأويل المطابق" الذي يقارب مقاصد النص إلى مقاصد الكاتب (عملية التفسير)، وثانيها "التأويل المفارِق النهائي" الذي يسلم بتعدّد الدلالات، لكنه التعدّد الذي يمكن حصره في نهاية المطاف بعد الإحاطة ببعض الدوائر التأويلية المرسومة سلفًا. وثالثها "التأويل المفارِق اللانهائي" الذي ينظر إلى طبيعة النصوص

---

[1] فريد، ماهر شفيق. (2016). ما وراء النص: اتجاهات النقد الأدبي الغربي في يومنا هذا. القاهرة. الدار المصرية اللبنانية. ص 187.

[2] بو عزة، محمد. تأويل النص في الدراسات الثقافية. ص 74

[3] محمد. تأويل النص في الدراسات الثقافية. ص 75. بو عزة،

شكل دلالة ثابتة أو معنى قارّ في النص)، إلى فلسفة الغياب التي انطلقت مرجعيّاتها مع هايدجر ثم بنى عليها جاك دريدا فلسفته التفكيكية. وهو أمر مثبت في أدبيّات دريدا وفيمن درسوا خطابه سواء من الناحية الفلسفية أو النقدية. وعلى الرغم من أن جزءًا من إشكالية التأويل يكمن في لانهائيته، فإنه لابد لابد لبعض مُمارسيه من امتلاك آلية أو أخرى لضبط ممارساتهم التأويلية، كما قد نعثر على بعض الإشارات لدى بول ريكور في هذا الصدد[2].

4- إشكاليّات التأويل في الممارسة العربية:

1-4

إن مبدأ "**الكوجيتو Cogito**" الديكارتي (أنا أفكّر، إذن أنا موجود) هو ما جعل الوجود الإنساني والتفكير صِنْوَين متلازمَيْن لا يحضر أحدهما إلا بحضور الآخر ولا يغيب إلا بغيابه. فالتفكير -مثله مثل "التأويل"- عملية منتظمة، متراكمة، لا تقف عند حدّ، مادام في الإنسان قلب ينبض بالحياة. وذلك هو المبدأ نفسه الذي أدركه باكرًا مُفَكّرو النهضة العربية منذ القرن التاسع عشر، فانطلق منه جمال الدين الأفغاني (1838- 1897) والإمام محمد عبده (1849- 1905) والطاهر الحدّاد (1899- 1935) والشيخ علي عبد الرازق (1888- 1966)، ومن لحق بهم في بداية القرن العشرين كالشيخ أمين الخولي (1895- 1966) وطه حسين (1889- 1973)[3].

عندما كتب طه حسين كتابه الشائك (في الشعر الجاهلي- 1926) كان ذلك تأكيدًا على أحقّية العقل العربي، في الربع الأول من القرن العشرين، في طرح الأسئلة الكبرى التي بدأها قبله العقّاد والمازني بكتابهما (الديوان في الأدب والنقد- 1921)، حيث توالت بعد ذلك سلسلة من النصوص والكتب الإشكالية التي حرّكت المياه الراكدة في مسار الدراسات الأدبية والنقدية والدراسات الإسلامية والفكرية

على أنها تعددية لا محدودة ما دامت رغبات المُؤوّل تعمل بكفاءة وحرية. هنا، يلتقي بول ريكور P. Ricoeur (1913 - 2005) مع بعض رُوّاد التأويلية مثل هايدجر وهُسِّرل وجادامر وهابرماس في كون المقاصد النصّية تنفلت من سلطة المُؤوّل أو القارئ لتحلّق في فضاء مفتوح[1]. وعليه، سيكون التحوّل الباراديجمي الذي ينتقل بعملية التأويل من مقصديّة المؤلف (كما كان عليه الأمر في البنيوية أو الأسلوبية، وربما السيميولوجيا في بعض توجّهاتها) إلى مقصديّة القارئ الذي رسم صورته وحدَّ حدوده التفكيكيّون ومُنظّرو نقد استجابة القارئ ومابعد الحداثيين بصفة عامة.

في هذا السياق، لن يكون التأويل بحثًا عن المعنى أو معنى المعنى بدلالته المباشرة التي تعني القبض على جوهر ثابت في مكان ما، جوهر يكافئ "**الحقيقة**" أو هو "مُعادل موضوعي" لها، كما كان عليه الأمر عند رُوّاد الهرمنيوطيقا من أمثال شلايرماخر وجادامر وديلثاي، بل يغدو بحثًا عن المتعة أو اللذّة أو استجابة لغواية اللعب الحُرّ بالدوال كما هو الأمر لدى بارت في كتابيه الشهيرين "لذّة النص" و"س / ز" أو دريدا في نصّيه "أطياف ماركس" و"صدلية أفلاطون" على سبيل المثال لا الحصر.

ثمة علاقة تأثير وتأثّر واضحة بين الهرمنيوطيقا والنقد الأدبي في تيّاراته ما بعد الحداثية. وقد أشرنا إلى ذلك آنفًا. بيد أن واحدًا من أجلى هذه الآثار هو القول بـ"اللا منهج" أو "موت المؤلف"؛ أقصد إلى ذلك التوازي الإبستمولوجي بينهما في اعتماد فكرة تحول الدلالة أو المعنى أو الحقيقة -إذا استخدمنا مفردات التأويليين- من النص أو الكاتب إلى القارئ. فنظريات القراءة تستثمر أفكار جادامر وإيزر وياوس بشكل كبير، وهو أمر يتقاطع مع تحوّل الفلسفة الغربية التي كانت تعتمد القول بفلسفة الحضور منذ أفلاطون حتى هيجل (أي الوعي الذي لا يعترف إلا بما هو حاضر لديه في

---

[2] وردية الجاصة: "تأويل النص الأدبي: دراسة في العلاقة بين النقد الأدبي وفلسفة التأويل"، ضمن كتاب: فلسفة التأويل: آفاقها واتجاهاتها، ص 442-443.

[3] الشحات، محمد. (2015). هوامش ثقافية، تأملات في نصوص ومفاهيم نقدية. مسقط. بيت الغشام للنشر والترجمة. ص: 115.

[1] مولي، فريدة. (2018). "قراءة في النظرية الهرمنيوطيقية لبول ريكور". ضمن كتاب: فلسفة التأويل: آفاقها واتجاهاتها. القاهرة. المجلس الأعلى للثقافة. ص 337.

العربية؛ نذكر منها على سبيل المثال لا الحصر (في الثقافة المصرية- 1955م) لمحمود أمين العالم وعبد العظيم أنيس، (تجديد الفكر العربي- 1971) لزكي نجيب محمود، (الثابت والمتحوّل: بحث في الاتّباع والإبداع عند العرب- 1973) لأدونيس، (رباعية "نقد العقل العربي"- 1982 -1990م) لمحمد عابد الجابري، و("تاريخية الفكر العربي الإسلامي"، و"العلمنة والدين: المسيحية والغرب والإسلام"، و"القرآن: من التفسير الموروث إلى الخطاب الديني") لمحمد أركون، و("الاتجاه العقلي في التفسير"، و"فلسفة التأويل: دراسة في تأويل القرآن عند ابن عربي"، و"مفهوم النص: دراسة في علوم القرآن"، و"الإمام الشافعي والأيديولوجية الوسطية"، و"النص/ السلطة/ الحقيقة") لنصر حامد أبو زيد، وغيرها من دراسات تقع في الدائرة نفسها التي سعت إلى خلخلة العقل العربي وأرهصت ببدايات ثورة معرفية. لقد ألحّت هذه الحلقات المتواترة من الدراسات الفكرية (أو التأويلية الثقافية بمعنى من المعاني) على مبدأ الفصل بين الميتافيزيقا والمعرفة من ناحية، بالقدر الذي اشتغلت على فضّ الاشتباك الزائف، المتراكم تاريخيًّا، بين الميثولوجيا والعلم.

4-2

ثمة نسق معرفي متشابه في عوامل التشكّل وسياقات الإنتاج، متغاير في التشكيلات الخطابية، يجمع بين أفراد هذا الثالوث التأويلي العربي (المفكّر المغربي محمد عابد الجابري، والمفكّر الجزائري محمد أركون، والمفكّر المصري نصر حامد أبو زيد)، من حيث رغبتهم المتجدّدة في إنتاج خطاب ثقافي (أو تأويل) مغاير يسعى إلى مساءلة التراث العربي بصفة عامة والتراث الديني منه بصِفة خاصة مساءلةً طازجةً قادرةً على اختراق تفسيرات وتأويلات أيديولوجية متراكمة منذ عصر التدوين. في هذا السياق، يمكن إقامة علاقة -ربما هي بعيدة من الناحية التاريخية لكنها دالّة معرفيًّا، من حيث التأثير في بنية الثقافة والمجتمع- بين النسق المعرفي الذي

يجمع بين أقطاب هذا الثالوث العربي الذي أنتجه خطاب الحداثة وما بعدها في القرن العشرين، ونسق آخر مقابل أسهم في صنعه ثالوث غربيّ خرج من عباءة القرن التاسع عشر، لا يزال مؤثّرًا بقوة في دفع قاطرة الحداثة الغربية إلى أقصى مدى ممكن؛ أقصد إلى كل من كارل ماركس K. Marx (1818 -1883) وفريدريك نيتشة F. Neitzsche (1844- 1900) وسيجموند فرويد S. Freud (1856- 1939). فلا أحد، في تصوّري، يُنكر خطورة ذلك الدور المؤثّر الذي لعبه كل من ماركس ونيتشة وفرويد في تاريخ الفكر الإنساني منذ القرن التاسع عشر، حيث أسّسوا لإمكانية قيام **تأويل غربي جديد**، مستعينين في ذلك بأدوات منهجية وإستراتيجيات تحليلية تتجاوز تقنيات القرن السادس عشر الذي اعتمد بصفة أساسية على كل من فرانسيس بيكون F. Bacon (1561 -1626) ورينيه ديكارت R. Descartes (1596- 1650). لا تزال أفكار ماركس (عن جدل المادية والمجتمع والطبقة والهيمنة) ونيتشة (عن موت الإله والعود الأبدي والإنسان السوبر) وفرويد (من حيث التبئير على "اللاوعي" وتجليّاته) فاعلةً في التاريخ الإنساني والفكري المعاصر الذي تعرّض لموجات متلاحقة من الحداثة ومابعدها، وخطاب ما بعد الكولونيالية، وما بعد الماركسية، وما بعد الفرويدية، والتاريخانية الجديدة، والدراسات الثقافية، وغير ذلك من تحولات متسارعة تعكس الطبيعة المتوتّرة للنموذج الإرشادي (الباراديجم Paradigm) الذي ينتجه الخطاب الفلسفي الجديد في زمننا الراهن.

أمّا الدور الذي لعبه كل من أركون والجابري وأبو زيد[1]في تأسيس خطاب إبستمولوجي واعٍ بمقاصد التراث العربي في إواليّته وتاريخيّته، فهو يشبه إلى حدّ ما ذلك الدور الذي مارسه كل من ماركس ونيتشة وفرويد في الفكر الغربي؛ لأن هؤلاء الثلاثة العرب المتأخّرين قد نجحوا بالفعل في تأسيس **تأويل عربي جديد** طازج للنصوص الدينية والتاريخية. وهنا

جميعًا بسنوات، كانت وفاة الشيخين علي عبد الرازق وأمين الخولي في عام واحد أيضًا عام 1966م!

يكمن سبب الصدمة الحضارية أو الهزّة المعرفية التي وُوجهت بها بحوثهم ودراساتهم في سياق المقروئية العربية؛ إذ لم يستطع عدد غير قليل من القرّاء العرب المعاصرين هضم أفكارهم، وراحوا يتّهمونهم إمّا بالكفر تارة، أو بالغربنة لأنهم قلّدوا خطابًا استشراقيًّا تارة أخرى. لكنّ الجامع الأعظم بين هؤلاء الثلاثة هو قدرتهم على تفكيك الكثير من المقولات التقليدية التي انطوت عليها دراسة التاريخ والثقافة العربيين، بما في ذلك دراسة النصوص الدينية، فقادوا بذلك ثورة تشبه ثورة ما بعد الحداثة ضد الميتافيزيقا الغربية. هذا إذا استثنينا بالطبع أفكار الشيخ المجدِّد أمين الخولي وتلميذه محمد أحمد خلف الله، ومن قبلهما بعض البلاغيين العرب المتقدّمين، مثل عبد القاهر الجرجاني (ت 471 هـ/ 1078م) خصوصًا في (دلائل الإعجاز)، بحكم عقلانيته الرحبة. يُعدّ الشيخ أمين الخولي صاحب الدعوة الأقدم في مجال تجديد الدراسات القرآنية أو الدراسات الإسلامية التي ألقى بذرتها في قلب الواقع الثقافي المصري والعربي من خلال موقعه كأستاذ كرسي للغة العربية بكلية الآداب بجامعة القاهرة، حيث خرج من عباءته الكثير من الباحثين، على رأسهم محمد أحمد خلف الله صاحب كتاب (الفن القصصي في القرآن). كما يُعَدّ نصر حامد أبو زيد في أغلب دراساته وأبحاثه امتدادًا لهذا التيّار التأويلي الذي خرج من عباءة طه حسين[1]. لقد تمثّل الإشكال الرئيسي في

تلقّي أعمال أركون والجابري ونصر أبو زيد في كونها تندرج تحت ما يُوصف بأنه "**دراسات تأويلية نوعيّة**"[2]، تفتقر إلى متلقٍّ عصريّ تم تدشينه منهجيًّا بطرق غير تقليدية، بحيث تعتمد استراتيجياته التفسيرية على برامج عقلية مُجدَّدة.

4-3

أدرك نصر حامد أبو زيد منذ كتابه الأول الذي كان في الأصل أطروحته للماجستير (الاتجاه العقلي في التفسير: دراسة في قضية المجاز عند المعتزلة) أن "أوّل التجديد هو قتل القديم فهمًا"، حسب عبارة الشيخ أمين الخولي ذائعة الصِّيت، كما أدرك أن درس المجاز بحثٌ مفصليّ في بنية الثقافة العربية؛ لأن المجاز قد قام عليه "علم الكلام" و نشأت حوله تيّارات تأويلية شتّى؛ ومن ثمّ فقد تعدّدت الفرق الإسلامية، وتنوّعت المذاهب الفقهية وفق مبدأ "**تأويل المجاز في القرآن الكريم**". لذا، فقد تناول نصر أبو زيد المجاز في بُعديه "التاريخي" و"التأويلي"، مرورًا بتحولات المجاز عند البلاغيين كأبي عبيدة والفرّاء والجاحظ والرمّاني وابن قتيبة والقاضي عبد الجبّار، ثم درس علاقة المجاز بالتأويل لدى المفسّرين من أمثال ابن عباس ومجاهد وغيرهما. وإذا كان المجاز وسيلة خاصة من وسائل الأداء اللغوي، فإن أي فهم لطبيعة المجاز ووظيفته لا يمكن أن ينفصل عن تصوّر مخصوص لطبيعة اللغة ودلالتها. ومثل هذا التصوّر لطبيعة

---

[1] في تلك الفترة الباكرة، تجاوز تأثير طه حسين المدرسة المصرية، وامتدّ إلى المغرب العربي. ومن الجدير بالذكر أن إعجاب أركون -في مرحلة تكوينه العلمي- بطه حسين كان دافعًا له على أن يكتب بحثًا قصيرًا في بداية الخمسينيات، في كلية الجزائر، أمام زملائه من الطلاب بعنوان "مظاهر الإصلاح في مؤلَّفات طه حسين"، دون علم منه بأن مثل هذه الورقة سوف تثير غضب بعض رفاقه آنذاك. لكنّ أركون أدرك باكرًا أن فعل النقد الذي سقط في براثنه ليس هواية عربية ولا لعبًا أو تمرينًا عقليًا ممتعًا. ولذلك، فإن روح النقد قد تلبّسته كالجانّ الذي لن يفارق جسده، فراح يتلقّى الكثير من مصادره المعرفية على أيدي المستشرقين الفرنسيين مثل شارل بيلّا وهنري لاوست وريجيس بلاشير، وغيرهم، ثم إنه انكبّ على قراءة كل من جاستون باشلار وميشيل فوكو وجاك دريدا، ووصل أفكارهم ببعض المفكرين العرب كمسكويه وأبي حيان التوحيدي، ثم سعى إلى تطبيق المناهج العلمية والنقدية الحديثة على القرآن والنصوص الدينية والتاريخية المؤسِّسة في الثقافة العربية، فكتب في "القرآن: من التفسير الموروث إلى تحليل الخطاب الديني"، و"الفكر الأصولي

واستحالة التأصيل، نحو تاريخ آخر للفكر الإسلامي، أو نقد العقل الإسلامي"، و"تاريخية الفكر العربي الإسلامي"، و"الفكر الإسلامي: نقد واجتهاد"، و"الفكر الإسلامي- قراءة علمية"، و"أين هو الفكر الإسلامي المعاصر؟"، و"الإسلام: الأخلاق والسياسة"، و"تاريخ الجماعات السرية"، و"نزعة الأنسنة في الفكر العربي". وفي أغلب مؤلَّفاته، انطلق أركون من دراسة "الإسلام" باعتباره ظاهرة دينية تاريخية معقّدة عبر منظور أنثروبولوجي يقارن بين الأديان والظواهر والثقافات، كما ظلّ، في الكثير من كتاباته، حريصًا على تفتيت طبقات الأيديولوجيا التي تمنعنا من تحقيق المصالحة مع الزمن المعيش، أو على الأقل تحول بيننا وبين إنجاز قراءة علمية عصرية لتراثنا العربي، سواء في مستواه الديني أو التاريخي.

[2] من وجهة نظري، لا يكمن المشكل الحقيقي في استعصاء ما أنتجه أبو زيد أو أركون أو الجابري من أفكار ومقولات كبرى من فهم قطاعات كبرى من دوائر التلقّي العربية، أو عدم استجابة القرّاء والجماهير لنصوصهم بالقدر الكافي من التفاعل الإيجابي فحسب. لكنّ الأكثر خطورة هو انحسار ثقافة الاستنارة العربية في السنوات الأخيرة.

إذا كان العقل عند المعتزلة قد تمثَّل في مجموعة من العلوم الضرورية التي خلقها الله في المُكلَّف، وهي علوم لا ينفكّ عنها الإنسان ولا يشك في متعلَّقها؛ لأنها العلوم الضروريّة التي يستطيع بها الوصول إلى المعرفة عن طريق التفكير والنظر في الأدلّة والشواهد، فإن النظر في مدوّنة الشيخ محيي الدين ابن عربي (558هـ/ 1164م – 638هـ / 1240م) يقتضي وعيًا مخصوصًا بطبيعة المجاز وفلسفته في شعر الشيخ ونثره؛ لأن خطاب الشيخ الصوفيّ يتحرك عبر عدد من الثنائيات الجدلية، ما بين الغموض والوضوح، الرمزية والمباشرة، **التفسير والتأويل**، الظاهر والباطن. لذلك، فإن كلام الشيخ قد تعرّض للكثير من التأويل المُغرِض (أو المُفْرِط over-interpretation بمصطلح أمبرتو إيكو Umberto Eco أحد مُنظّري التأويل المعاصرين)؛ لأنه -كصوفيّ- قد سعى من خلال التجربة والممارسة التواصل مع "مصدر المعرفة" بدلًا من الاشتغال بنصوص الشريعة التي مزّقت الاختلافات المذهبية دلالتها النَّقِيّة[4]. في رأي الصوفيّ ليست نصوص الشريعة سوى تعبيرات لغوية تتسم بالغموض والإجمال في حالات كثيرة، وجلاء غموضها وإزالة إبهامها وتفصيل مجملها إنما يكمن في السعي إلى معانقة مصدرها من خلال تجربة تترسّم خطى التجربة النبوية التي هي أصل الوحي المعبَّر عنه في النصوص.

انفتح باب المجاز الذي طرقه نصر أبو زيد باكرًا على نوافذ أخرى كانت موصدةً على قضايا كبرى تمّ إغفالها وطيّها في ذاكرة النسيان بحكم عوامل كثيرة سياسية وأيديولوجية ودينية؛ منها قضية الإمام الشافعي وتأسيس الأيديولوجية الوسطية، مركزية الأدب الصوفي في التراث العربي، ونقد الخطاب الديني، والفصل بين الدين وخطاب الدين والفكر الديني. ففي طرح مثل هذه الأسئلة الحرجة تعرية للأنساق الثقافية المضمرة وراء بنية الخطاب الديني العربي؛ إذ هو

اللغة لا يُنجَز إلا في ضوء تصور أعمّ لطبيعة النشاط العقلي في سعيه نحو المعرفة:

"لقد كان لإعلاء المعتزلة من شأن العقل، هذا الإعلاء الذي ميّزهم عن غيرهم من المتكلمين، أثره في تنبّههم للترابط بين مبحث المجاز وبين مجالات اللغة والمعرفة بشكل عام"[1].

لم ينشأ الفكر الاعتزالي، بمبادئه الخمسة (التوحيد، العدل، المنزلة بين المنزلتين، الوعد والوعيد، الأمر بالمعروف والنهي عن المنكر) مُستقِلًّا عن الظروف السوسيوثقافية للمجتمع الإسلامي، فقد كان القول بالاختيار محاولة للوقوف ضد النزعة الجبرية التي تستّر وراءها النظام الأُمَوي. وقد حاول الحسن البصري التخفيف من الصياغة المسيحية لمبدأ الاختيار، فاكتفى بنفي إسناد المعاصي إلى الله وأثبت مسؤولية الإنسان التامّة عنها. وانتهى إلى أن الخلاف حول مُرتكب الكبيرة لم يكن مجرد خلاف فقهي، بل كان خلافًا يجسّد مواقف سياسية متباينة. لذا، كان قول المعتزلة بالمنزلة بين المنزلتين، من وجهة نظر أبو زيد:

"محاولة لرأب صدع الخلاف بين الفرق المختلفة، وخلق جبهة موحَّدة ضد النظام الأموي، وكان من نتيجة ذلك أنّ آراء الفرق تقاربت في كثير من القضايا، واستطاع واصل بن عطاء أن يوحّد بين المعتزلة والشيعة الزيدية توحيدًا يكاد يكون تامًّا"[2].

بيد أن المعتزلة قد انشغلوا كثيرًا بمَهَمّة الدفاع عن الإسلام ضد مُهاجِميه من أبناء الأديان الأخرى، وكان من ثمّ أن يُنظّموا وسائلهم الاستدلالية التي هي وسائل **تأويلية حِجاجيّة** لإقامة أفكارهم على أساس معرفيّ متين. وكان الإعلاء من شأن العقل -ممثَّلًا في مركبة المجاز[3]- هو وسيلتهم لتحقيق الغايتين معًا.

---

[3] راجع: أبو زيد، نصر. (1992). "مركبة المجاز: من يقودها وإلى أين؟". "ألف". مجلة البلاغة المقارنة: 12. القاهرة: الجامعة الأمريكية.

[4] أبو زيد، نصر حامد. (2002). هكذا تكلَّم ابن عربي. القاهرة. الهيئة المصرية العامة للكتاب. ص23.

[1] - أبو زيد، نصر حامد. (1996). الاتجاه العقلي في التفسير: دراسة في قضية المجاز في القرآن عند المعتزلة. الدار البيضاء-بيروت. المركز الثقافي العربي. ص 6.

[2] أبو زيد، نصر حامد. المرجع السابق. ص: 241

عدد من الإستراتيجيات النقدية والتأويلية التي تستعين بمناهج تحليل الخطاب والبنيوية والسيميوطيقا والأسلوبية والألسنية ودراسات السرد[3]، جنبًا إلى جنب علوم البلاغة والدلالة والنحو، وكل ما من شأنه الإسهام الفاعل في إنجاز قراءة تأويلية للنصّ الديني أولًا، وللخطابات الدينية الشارحة التي قامت حوله لاحقًا.

إنّ الهاجس الكامن وراء خطاب نصر أبو زيد، منذ نصوصه الأولى في بحثي الماجستير والدكتوراه ("الاتجاه العقلي في التفسير"، و"فلسفة التأويل")، هو إدراك العلاقة الخفيّة بين "النص والسلطة والحقيقة"، أو -بلغة الفيلسوف الفرنسي ميشيل فوكو- بين "الخطاب والسلطة والمعرفة". ويمكن تتبّع هذا النسق المفصلي المتجذّر في نصوص نصر أبو زيد عبر كتبه ودراساته اللاحقة. من ذلك، اشتغاله بالتفرقة الحادّة والدقيقة بين مفهومي "التاريخية" و"الأزليّة"؛ وذلك عن طريق تحليل أو تفكيك طبيعة النسق الخطابي الذي فرضته آليات القهر السياسي والاجتماعي بوصفه "الحقيقة المطلقة" التي يُعدّ الاقتراب منها بالنقد أو التحليل كُفْرًا أو هرطقةً[4]. وهنا يذكر أبو زيد قاعدتين أساسيتين يعتمد عليهما كثيرًا في منهج تحليل الخطاب[5]؛ أولاهما أن الخطابات المُنتَجة في سياق ثقافي حضاري تاريخي ليست خطابات مغلقة، أو مستقلة عن بعضها البعض. ثانيتهما أن كل الخطابات تتكافأ من حيث هي خطابات بشرية، ليس من حق واحد منها أن يزعم امتلاكه للحقيقة منفردًا؛ لأنه حين يفعل ذلك يحكم على نفسه بأنه خطاب زائف أو **"تأويل مُفرِط"**.

5- من صورة المؤوّل إلى تحديات الناقد الثقافي:

هل يستطيع الباحث العربي المعاصر (سواء كان **ناقدًا أدبيًّا أو مُحلِلًا ثقافيًّا أو مؤوّلًا**) الذي تشكّل وعيه في العشرين أو

خطاب يحتمي بالتراث ويُحوّله إلى "ساتر" أو سرديّة دفاعية تُحصِّن أفكاره ذات الطابع التقليدي الذي يميل إلى "إبقاء الوضع على ما هو عليه، وذلك في تعارض تام مع ادّعاءاته السياسية"[1]. ثمة ممارسات من التقليد والاجترار لا تزال مستمرة ومتّصلة منذ القرن الثاني الهجري، زمن الإمام الشافعي (150- 204هـ) حتى بلوغ القرن الخامس؛ ممارسات كانت تهدف بالأساس إلى إضفاء القداسة على الكثير من الخطابات البشرية بهدف المحافظة على منهج التقليد والدفاع عنه بكل ما يمثّله من تكريس لبعض وجوه السلطة السياسية العربية في فترات زمنية بعينها. وكانت النتيجة السالبة -حسب تأويل نصر أبو زيد- أن ابتعدت مثل هذه الممارسات بالإسلام عن مجريات الفهم الموضوعي، واقتربت به حدّ التورّط في الاستخدام النفعي والأيديولوجي، خصوصًا في أزمنة الجهل التي تَوَازَى فيها نسق التفكير أمام سلطة التكفير التي تحتمي بآليات خطابها الإقصائي، كما يُدلّل على ذلك بعض الباحثين المعاصرين:

"علينا بالطبع أن نتذكّر أن خطاب الاختلاف والشقاق السياسي والفكري المدشِّن بمسلسل اغتيال الخلفاء المبكر جدًا والمتنامي إلى فتن ومواجهات دموية طاحنة فيما بعد كان منذ مبتدئه ممهورًا ومُوقَّعًا بختم آخر؛ مما جعل أختام الآخر العِرقي أو الديني أو الإثني حاضرة دومًا، وقابلة دومًا للاستدعاء والاستخدام من أجل تبرير الذات"[2].

كان واضحًا منذ البداية أن مقاصد خطاب أبو زيد ومعالم منهجه التأويلي (الهرمنيوطيقي) تتجه صوب نقد الخطاب الديني، ونزع القداسة عن كل ما هو منتَج بشري صِرْف، وموضعته في سياقه التاريخي والأيديولوجي بعيدًا عن ما يحيط به من هالات التبجيل والتنزيه، وذلك عبر ممارسة

الديني بين إرادة المعرفة وإرادة الهيمنة. الدار البيضاء-بيروت. المركز الثقافي العربي. ص 8.

[4] أبو زيد، نصر حامد. النص، السلطة، الحقيقة، ص 6.

[5] المرجع السابق. ص 8.

[1] أبو زيد، نصر حامد. (1992). الإمام الشافعي وتأسيس الأيديولوجية الوسطية. القاهرة. دار سينا للنشر. ص 5.

[2] النعمان، طارق. (2019). مفاهيم المجاز بين البلاغة والتفكيك. القاهرة. المجلس الأعلى للثقافة. ص 19.

[3] يصرّح نصر حامد أبو زيد بذلك في أكثر من موضع من كتبه. راجع، مثلًا، كتابه: أبو زيد، نصر. (1995). النص، السلطة، الحقيقة: الفكر

الثلاثين عامًا الماضية، في فضاء متخم بالفوضى واللايقين وغياب الحريّات وخلخلة قيم العدل الاجتماعي والتسامح، استئنافَ مشروع التنوير العربي الجديد؟ هل يمكن، وفقًا لطموحات النقد الثقافي العربي الذي بدأ خطابه (النظري) في التشكّل حثيثًا، أن يُقدّم النقّاد (أو المُفكّرون) العرب في السنوات العشر أو العشرين المقبلة ما يجعلهم امتدادًا أصيلًا لمشروعات طه حسين ومحمود أمين العالم ولويس عوض وشكري عيّاد وجابر عصفور وفيصل درّاج ويمنى العيد وسلمى الخضراء الجيوسي وعبد الله الغذامي ومحسن جاسم الموسوي وعبد الله إبراهيم وسعيد يقطين في مسار الدراسات الأدبية والنقدية من جهة أولى، أو امتدادًا لأطروحات جمال حمدان وعبد الوهاب المسيري وحسن حنفي ونصر حامد أبو زيد وهشام شرابي وبرهان غليون وطيّب تيزيني وأدونيس والجابري وأركون في مسار الدراسات الثقافيّة من جهة ثانية؟[1] ما صورة ذلك الناقد بعد عشرين أو خمسين عامًا؟ ما طبيعة التحديّات التي سيواجهها الناقد أو تواجهها النظرية ذاتها؟ وكيف ستكون الاستجابة لمثل هذه التحديات سلبًا أو إيجابًا؟[2]

أصبح الباحث والمُحلّل الثقافي العربي اليوم مطالبًا بمواجهة حزمة من **التحدّيات** هي أشبه باختبارات التأهيل المعرفي. وهي تحديات ثقافية تواجه المثقّف العام قبل الناقد المتخصِّص أو المُؤوِّل الفقيه[3]. ولا مفرّ أمام أي ناقد من دخول هذه المواجهة عاجلًا أو آجلًا، بل بات ضروريًّا التغلّب عليها نظريًّا وتطبيقيًّا، وهي ضرورة لا مناص منها حتى ينتقل الخطاب النقدي الذي هو خطاب فكري بالدرجة الأولى من مستوى **تحليل النصوص** (أي تحليل الجزئيّات في تمظهراتها البنيوية أو الأسلوبية أو الثيماتية)، إلى **تأويل الخطابات والأنساق** (أي تركيب الكُلّيّات في ضوء مرجعيّاتها)، ومن تحليل الأساليب والبِئى ووصف شعريّتها إلى تحليل الأنساق وتفكيكها أو نقضها وتعرية مضمراتها التي هي مضمرات الثقافة الكامنة وراء تشكّل النصوص التي تُصدّر لمُتلقّيها جملةً من مصالح سياسية أو توجّهات أيديولوجية أو انتماءات عِرقية بعينها. وعلى الرغم من تنوّع هذه التحدّيات وتعالقاتها، يمكن إجمالها في سبعة عناصر رئيسة متداخلة تواجه الباحث الثقافي العربي[4]. أولها "تحدّي الهيمنة الأيديولوجية"، ثانيها "تحدّي سلطة الجَندرية"، ثالثها "تحدّي نقاء النوع الأدبي"، رابعها "تحدّي الأحادية

---

[1] يطرح يحيى بن الوليد هذا السؤال المهمّ من منطلق ثقافي واضح، متسائلًا عن أسباب غياب المثقف العربي في السنوات الأخيرة. راجع: بن الوليد، يحيى. (2010). أين هم المثقفون العرب: سياقات وتجليات، تحليل ثقافي. الأردن: دار أزمنة.
وقد سبق ليحيى بن الوليد تناول عدد من النقّاد المؤسّسين من خلال مرجعيّاته التي يتقاطع فيها نقد النقد مع نقد استجابة القارئ والنقد الثقافي، وذلك من خلال دراستيه المعمّقتين اللتين تناول فيهما كلًّا من جابر عصفور (التراث والقراءة: دراسة في التراث النقدي عند جابر عصفور) وإدوارد سعيد (الوعي المحلّق: إدوارد سعيد وحال العرب).

[2] يمكن لنا طرح التساؤل ذاته على النقّاد العرب من الجيل الجديد بما يجعلهم امتدادًا أصيلًا لهذين الجيلين. وهنا يتساءل محسن جاسم الموسوي: "ما الضير في قراءة ردّ محمود أمين العالم وعبد العظيم أنيس على "مستقبل الثقافة في مصر" لطه حسين على أنه نقد ثقافي؟ ثم، لماذا لا تبدو كتابة طه حسين كذلك؟ ومثل هذه الأسئلة تحتّم علينا المضيّ في تناول أسئلة مثارة الآن، كما أُثيرت من قبل حول القدامة والحداثة، والتاريخ والسرد، والأمة والتراث، والشعوبية والقومية، والموروث الشعبي والأدب (الرفيع). هذه الأسئلة لم تمت، كما لم تمت القراءات التي بدأت تبحث عن انقطاعات غربية ومريبة في التاريخ". انظر: الموسوي، محسن جاسم. (2005). النظرية والنقد الثقافي، الكتابة العربية في عالم متغير، واقعها، سياقاتها، وبناها الشعورية. بيروت- الأردن. المؤسسة العربية للدراسات والنشر. ص 28

[3] نذكر من هذه التحديات ما أورده سليمان العسكري في كتابه الذي قدّمه جابر عصفور، حيث أشار إلى ثلاثة تحديات رئيسة تعرّض لها الكتاب بالتفسير والشرح والتمثيل؛ أولها مشكلة العولمة، وما ترتّب عليها من تنميط الثقافة الإنسانية، وثانيها غياب الحريّات، وثالثها مشكلة التعليم. راجع: العسكري، سليمان إبراهيم. (2013). تحديات الثقافة العربية. بيروت-بغداد. منشورات الجمل. ص 9-18.

[4] يُجمِل جابر عصفور تحديات الناقد الأدبي المعاصر في أربعة عناصر هي "التحدّي النصّي" و"التحدّي المنهجي" و"التحدّي الاجتماعي والسياسي" و"التحدّي الثقافي". بيد أننا نرى أن أكثرها ثباتًا في النظرية النقدية هو التحدّي المنهجي والتحدّي النصّي. أما العنصران الآخران فهما متغيّران بتغيّر العصر، ومتداخلان في الوقت ذاته أيضًا. لذا، فإن اجتراحنا القائم على تحديّات الناقد الثقافي، لا الناقد الأدبي، سوف يرصد عناصر أخرى أكثر التصاقًا بطبيعة المنظور الثقافي، كالأيديولوجيا والجندرية والنوع (أو الأجناسيّة) والمنهجية والمرجعية والقيمة والتخصّصية؛ وذلك بما يختلف عن تصوّر جابر عصفور الذي أراه -رغم أهميته القصوى- منطلقًا من مبادئ الناقد الأدبي. راجع: - عصفور، جابر. (2014). تحديات الناقد المعاصر. القاهرة-بيروت. دار التنوير للطباعة والنشر. ص 21.
وانظر أيضًا: - الشحات، محمد. (2023) النظرية وتحديات الناقد الثقافي، مساءلات وممارسات في الخطاب الأدبي والنقدي العربي. الرياض. دار أثر. ص 27، 36- 37.

المنهجيّة"، خامسها "تحدّي المرجعية الثقافية"، سادسها "تحدّي القيمة الجمالية"[1]، سابعها "تحدّي التخصّصية الدقيقة"، فضلًا عن عدد آخر من التحدِّيات التي تشتبك معها بدرجات متفاوتة من التداخل أو التقاطع؛ تشكِّل جميعها تحديات الثقافة العربية الراهنة. تفرض مثل هذه التحدِّيات أو المُساءلات نفسها على الباحث العربي، بوصفها **أسئلة المستقبل وتحدياته** أيضًا؛ إذ إنها تقتضي مواجهة مباشرة يتم ممارستها عبر مقاربات نقدية طازجة تتغيّا تقديم تأويلات غير مألوفة لنصوص الأدب العربي وأشكاله وخطاباته المتنوّعة، كما تقتضي درجة رفيعة من درجات الوعي الذي هو العنصر القادر على إحداث هذه النقلة النوعية في خطاباتنا المعرفية التي يأتي الخطاب النقدي (أو الخطاب الثقافي) العربي في مركزها إلى جوار الخطابين السياسي والديني.

6- هل ثمة مستقبل للنقد الأدبي أم للتأويل؟

ربما من الأجدر أن نُعيد طرح السؤال بصيغة أخرى مفادها: ما الكيفيّة التي سيكون عليها النقد الأدبي أو الهرمنيوطيقا بعد عشرين أو خمسين عامًا؟ للإجابة عن هذا السؤال، دعونا نَعُدْ إلى الفلسفة أوّلًا. ولنبدأ بطرح السؤال ذاته عليها. هل ثمة مستقبل للفلسفة؟ إذا افترضنا أن علينا نسلك سلوك المؤرِّخ فلن نكون قادرين على تحديد الطريقة التي سيكون عليها مستقبل الفلسفة إلّا فيما يتعلق باستنتاجاتنا المستمدّة من معرفتنا الدقيقة بسرديّات الماضي والحاضر. في حقيقة الأمر، علينا عدم الوثوق بأي نظام أو نسق أحادي البُعد. هكذا يُنبِئنا تاريخ الأفكار. لنكن ديكارتيِّن أو سبينوزيِّن أو كانطيِّن، فليس هناك نظام حقيقي للفلسفة،

وليس ثمة شيء يُدعَى التقدّم الفلسفي. فالفلسفة ذاتها ليست سوى سرديّات تاريخ الفلسفة وتاريخ الأفكار أو تاريخ الفكر الفلسفي. يمكن أن نعثر على بعض الدعم لهذه الفكرة من لدن التاريخانيين أو التاريخانيين الجدد أو من المُستقبليّين، كما يقول رمضان بسطاويسي[2]. لقد بزغت الفلسفة في بداياتها بوصفها نشاطًا فكريًّا منشغلًا بالبحث عن الحقيقة. والبحث عن الحقيقة بحث عن المعنى. لذا، لم يكن ثمة فارق كبير بين رجل العِلم (العالِم) ورجل الفلسفة (الفيلسوف). لكنّ الوظيفتين أو الهويّتين قد تداخلتا في عقل بعض الفلاسفة العرب والمسلمين، منذ أبي يعقوب الكندي وأبي نصر الفارابي والشيخ الرئيس أبي علي ابن سينا. ولم يفترق العالِم عن الفيلسوف إلا مع تبلور الاهتمام بالفلسفة بوصفها نشاطًا جامعًا يمكن أن يستغرق حياة المرء بأكملها، كما حدث مع أبي حامد الغزالي وأبي الوليد ابن رشد[3]، ومن تبعهما. وقد انقسم العقل العربي في فترات لاحقة بين الغزالي (الأشعريّ) وابن رشد (العقلانيّ)، ونظروا إليهما بوصفهما ثنائية ضِدّية كما ذكرنا سابقًا. الفلسفة نشاط معرفيّ، وليست علمًا بالمعنى الذي تنطوي عليه العلوم الطبيعية. والنقد الأبي والهرمنيوطيقا كذلك نشاطان فكريّان وممارستان لمبادئ العلم في مجال مخصوص هو قراءة النصوص وتحليلها. فإذا كان العلم الطبيعي يخضع للتراكم وتتابع النظريات التي ينسخ الحديث منها القديم أو يُعدِّله، فإن النشاط الفكري في حقل العلوم الإنسانية حركة دائرية لا تتوقف، كحركة الفلسفة والنقد الأدبي. لا موت للنقد الأدبي ولا بقاء للنقد الثقافي أو الهرمنيوطيقا إلّا في ارتباطها جميعًا معًا. ربما بعد عشرين أو خمسين عامًا، قد

---

[1] راجع: ديورنغ، سايمون. (2015). الدراسات الثقافية: مقدمة نقدية. ترجمة: ممدوح يوسف عمران. الكويت. المجلس الوطني للثقافة والفنون والآداب. ص 307

[2] محمد، رمضان بسطاويسي. (2020). الفلسفة والمستقبل: الدراسات المستقبلية من منظور فلسفي. القاهرة. الهيئة العامة لقصور الثقافة. ص 212- 226.

[3] يشترك أربعة من الفلاسفة المسلمين هم الكندي والفارابي وابن سينا وابن رشد في ممارسة الطب والفلك والرياضيات وبعض العلوم الأخرى إلى جوار الاشتغال بالفلسفة. في حين اكتفى الغزالي بالفقه والتصوف فحسب. ويعدّ أبو الوليد ابن رشد (المعروف في أوروبا

) صاحب الجهد الأكبر في قراءة وترجمة وشرح Averroes باسم آثار أفلاطون وأرسطو، وهضم أفكار الفارابي وابن سينا على وجه الخصوص. لذا، لُقب ابن رشد بالمعلِّم الثاني، تقديرًا لمكانته بعد المعلّم الأول أرسطو، واعترافًا بأثره البالغ في نهضة الفكر الأوروبي. وبخصوص أثر ابن رشد في التراث الفلسفي الأوروبي، يمكن مراجعة "موسوعة كمبريدج في الفلسفة العربية":

The Cambridge Companion to Arabic Philosophy. (2004). Edited by: Peter Adamson and Richard C. Taylor, Cambridge University Press. P.181-200

فينومينولوجيًّا في فجره، تفكيكيًّا في ضُحَاه، ثقافيًّا في ظُهره ومغربه؟

ليست الإجابة على تلك الدرجة من البساطة أو اليُسْر، لكننا في حاجة إلى أن نُعيد طرح السؤال في سياقه الثقافي المعاصر ونحن نقارن بين ما فعله أمبرتو إيكو (في "الأثر المفتوح" أو "بندول فوكو") أو دريدا (في "أطياف ماركس" أو "علم الكتابة" أو "الكتابة والاختلاف") بما فعله مصطفى ناصف (في "قراءة ثانية لشعرنا القديم" أو "نظرية التأويل") أو عبد الغفار مكاوي (في "ثورة الشعر الحديث") أو شكري عيّاد (في "الرؤيا المقيّدة: دراسات في التفسير الحضاري للأدب" أو "بين الفلسفة والنقد")، مع ضرورة الوعي بالمرجعية الثقافية أو الحلقة التأويلية التي كان يدور في فلكها كل مُؤوِّل منهم.

تنقص قليلًا أو تزيد قليلًا، يصبح النقد الثقافي جزءًا من أرشيف النقد في العالم؛ أي جزءًا من تاريخه الموضوع على أرفف المكتبات، جنبًا إلى جنب التاريخانية الجديدة والتفكيكية ودراسات ما بعد الاستعمار والجنوسة.

7- خاتمة البحث:

في سياق تطوّر العلوم الإنسانية في الربع الأخير من القرن الماضي، قُدِّر للنقد الأدبي أن ينال الكثير من الدعم المنهجي والاصطلاحي من الأساس الفلسفي الهرمنيوطيقي؛ إذ كانت مقولات هايدجر وجادامر وهابرماس[1] وريكور وإيكو وغيرهم ذات أثر بالغ ومباشر في بلورة تيّارات النقد ما بعد الحداثي، خصوصًا في تفكيك الميتافيزيقا الغربية التي مارسها دريدا الذي يمكن النظر إليه لا بوصفه ناقدًا أدبيًّا أو فيلسوفًا بل بوصفه -فوق ذلك- **"مُؤوِّلًا كبيرًا"** أيضًا. وهنا، يبزغ سؤال لابد من طرحه في خاتمة هذا البحث: **هل غدا "التأويل"**

المصادر العربية:

-أبو زيد، نصر. (1992). **الإمام الشافعي وتأسيس الأيديولوجية الوسطية. القاهرة.** دار سينا للنشر.

- أبو زيد، نصر. (1992). "مركبة المجاز: من يقودها وإلى أين؟". **"ألف".** مجلة البلاغة المقارنة: 12. القاهرة: الجامعة الأمريكية.

- أبو زيد، نصر. (1995). **النص، السلطة، الحقيقة: الفكر الديني بين إرادة المعرفة وإرادة الهيمنة. الدار البيضاء-بيروت.** المركز الثقافي العربي.

- أبو زيد، نصر حامد. (1996). **الاتجاه العقلي في التفسير: دراسة في قضية المجاز في القرآن عند المعتزلة. الدار البيضاء-بيروت.** المركز الثقافي العربي.

- أبو زيد، نصر حامد. (2002). **هكذا تكلّم ابن عربي. القاهرة.** الهيئة المصرية العامة للكتاب.

- إيكو، أومبرتو. (2004). **التأويل بين السيميائيات والتفكيكية.** ترجمة وتقديم: سعيد بنكراد. الدار البيضاء-بيروت. المركز الثقافي العربي.

- بن الوليد، يحيى. (2010). **أين هم المثقفون العرب: سياقات وتجليات، تحليل ثقافي. الأردن:** دار أزمنة.

- بو عزة، محمد. (2018). "تأويل النص في الدراسات الثقافية"، ضمن كتاب: **فلسفة التأويل: آفاقها واتجاهاتها. القاهرة.** المجلس الأعلى للثقافة.

- توفيق، سعيد. (2018). "ضرورة التأويل بوصفه توجّهًا معرفيًّا"، محاضرة افتتاحية ضمن أعمال المؤتمر الدولي (فلسفة التأويل، آفاقها واتجاهاتها)، صدرت في كتاب: **فلسفة التأويل: آفاقها واتجاهاتها. القاهرة.** المجلس الأعلى للثقافة.

- جاسبر، ديفيد. (2007). **مقدمة في الهرمنيوطيقا.** ترجمة: وجيه قانصو. بيروت: الدار العربية للعلوم- ناشرون، منشورات الاختلاف.

- الجاصة، وردية. (2018). "تأويل النص الأدبي: دراسة في العلاقة بين النقد الأدبي وفلسفة التأويل". ضمن كتاب **فلسفة التأويل: آفاقها واتجاهاتها.** القاهرة: المجلس الأعلى للثقافة.

- ديورنغ، سايمون. (2015). **الدراسات الثقافية: مقدمة نقدية.** ترجمة: ممدوح يوسف عمران. الكويت: المجلس الوطني للثقافة والفنون والآداب.

الفكر الوضعي الذي يُكِنّ له عداء نظريًّا مكيئًا". انظر: عادل مصطفى. (2018). فهم الفهم: مدخل إلى الهرمنيوطيقا، نظرية التأويل من أفلاطون إلى جادامر. مؤسسة هنداوي. المملكة المتحدة. ص 230.

[1] يُعَدّ هابرماس على وجه الخصوص أقرب التأويليين إلى التفكيكية، بحيث يمكن وصف عمله بأنه ينتمي إلى الهرمنيوطيقا النقدية، وهو القادم من قلب مدرسة فرانكفورت بحمولتها الماركسية الواضحة، لكنه استطاع -كما يقول عادل مصطفى- "أن يجعل من الفلسفة أداة لتفكيك الأفكار والمعتقدات الرائجة والمتداولة، ولمحاكمة

- الرويلي، ميجان. البازعي، سعد. (2017). **دليل الناقد الأدبي، إضاءة لأكثر من سبعين تيَّارًا ومصطلحًا نقديًّا معاصرًا.** الدار البيضاء-المغرب. المركز الثقافي العربي.
- الزيود، إسماعيل محمد. (2013). إرهاصات النهضة في المجتمع العربي، دراسة سوسيولوجية في ضوء نظرية التحدّي والاستجابة. الكويت: مجلة **"دراسات"- العلوم الإنسانية والاجتماعية.** المجلد 40.
- الشحات، محمد. (2015). **هوامش ثقافية، تأملات في نصوص ومفاهيم نقدية. مسقط.** بيت الغشام للنشر والترجمة.
- الشحات، محمد. (2022). **خارج المنهج: مقاربات ثقافية للأدب والنقد. القاهرة.** الدار المصرية اللبنانية.
- الشحات، محمد. (2023) **النظرية وتحديات الناقد الثقافي، مساءلات وممارسات في الخطاب الأدبي والنقدي العربي.** الرياض. دار أثر.
- العسكري، سليمان إبراهيم. (2013). **تحديات الثقافة العربية.** بيروت-بغداد. منشورات الجمل.
- عصفور، جابر عصفور. (1992). **قراءة التراث النقدي.** الكويت. دار سعاد الصباح.
- عصفور، جابر. (2014). **تحديات الناقد المعاصر.** القاهرة-بيروت. دار التنوير للطباعة والنشر.

- عناني، محمد. (1996). **المصطلحات الأدبية الحديثة، دراسة ومعجم إنجليزي عربي.** القاهرة. الشركة المصرية العالمية للنشر-لونجمان.
- عيد، محمد عبد الباسط. (2017). **الخطاب النقدي: التراث والتأويل.** بيروت-لبنان. مؤسسة الانتشار العربي.
- فريد، ماهر شفيق. (2016). **ما وراء النص: اتجاهات النقد الأدبي الغربي في يومنا هذا.** القاهرة. الدار المصرية اللبنانية.
- محمد، رمضان بسطاويسي. (2020). **الفلسفة والمستقبل: الدراسات المستقبلية من منظور فلسفي.** القاهرة. الهيئة العامة لقصور الثقافة.
- مصطفى، عادل. (2018). **فهم الفهم: مدخل إلى الهرمنيوطيقا، نظرية التأويل من أفلاطون إلى جادامر.** المملكة المتحدة. مؤسسة هنداوي.
- الموسوي، محسن جاسم. (2005). **النظرية والنقد الثقافي، الكتابة العربية في عالم متغير، واقعها، سياقاتها، وبناها الشعورية.** بيروت- الأردن. المؤسسة العربية للدراسات والنشر.
- مولى، فريدة. (2018). "قراءة في النظرية الهرمنيوطيقية لبول ريكور". ضمن كتاب: **فلسفة التأويل: آفاقها واتجاهاتها.** القاهرة. المجلس الأعلى للثقافة.
- النعمان، طارق. (2019). **مفاهيم المجاز بين البلاغة والتفكيك.** القاهرة. المجلس الأعلى للثقافة.

English References:

Adamson, Peter and Taylor, Richard C. (2004). *The Cambridge Companion to Arabic Philosophy*. Cambridge: Cambridge University Press.

Bloom, Harold. (1973). *The Anxiety of Influence: A Theory of Poetry*. New York. Oxford University Press.

Keane, N. and Lawn, C. (2016). *What is the hermeneutic circle?* an essay published in *The Blackwell Companion of the Hermeneutics.* Oxford: Blackwell.

Toynbee, Arnold. J. (1948). *Civilization on Trial*. New York: Oxford University Press.

The role of the translator's cultural reference in rendering the Holy Qur'an into Hebrew:

A study of two Hebrew translations of the Holy Qur'an

Abied Alsulaiman

Professor of Arabic, University of Leuven, Belgium

Abstract:

This study examines the influence of the Jewish translator Yosef Yoel Rivlin's cultural background on his translation of the Holy Qur'an into Hebrew in general and on his translation of verses relating to the Islamic pillars of faith and worship in particular. The study also examines - specifically - the extent to which the biblical reference of the translator Yosef Yoel Rivlin influenced his use of Hebrew terms and concepts that have etymological similarities with the Arabic language, such as *Allah*, *Ṣalāt*, *Zakāt*, *Ṣawm* and *Ḥaǧǧ*. It also touches upon some of the terms and concepts that have a common linguistic heritage of the Semitic languages to which Arabic, Hebrew belong, on the one hand, and to the monotheistic heritage, on the other hand. To analyze the influence of the Jewish cultural background of the Jewish translator Yosef Yoel Rivlin, we have compared his translation, issued in 1936, with two Hebrew translations carried out by two Muslim translators, namely the translation of Ṣubḥī Al-ʿAdawī, published in 2015, and the translation of ʾAḥmad Baṣūl, issued in 2019 published by the King Fahd Complex for the Printing of the Holy Qur'an in Saudi Arabia. The comparison aims primarily to shed light on Yosef Yoel Rivlin's approach and to clarify and describe the translation strategies he employed in his translation. The comparison also aims to investigate some of the translation difficulties that Rivlin may have encountered, attempting to offer a detailed description and classification of these difficulties. The study explores the problems of the objective and non-objective use of Jewish cultural reference when translating the Holy Qur'an into Hebrew, and attempts to identify the translational pitfalls resulting from the use of linguistic faux-amis in translation, drawing conclusions from them.

Keywords: *The Holy Qur'an; Jewish cultural reference/background; Hebrew translations; faux-amis; Bias in translation; translation of Yosef Yoel Rivlin; translation of Ṣubḥī Al-ʿAdawī; translation of ʾAḥmad Baṣūl.*

Short Bio

Abied Alsulaiman, Professor of Arabic at KU Leuven, Belgium. He is a co-founder of Arabic Translators International (ATI), an international association uniting translators of Arabic worldwide, and is the co-editor of its academic series *ATI Publications*. He lectures on the history of Arabic culture, as well as legal and business translation and interpreting. His research interests include translation studies and translation technology, legal translation and legal terminology, literary and religious translation, Arabic language and linguistics, Islamic studies and history, Semitic languages and linguistics, Hebrew studies, and Judeo-Arabic literature. He has published extensively on translation studies, Arabic linguistics, Semitic languages, and Judeo-Arabic literature.

دور المرجعية الثقافية للمترجم في ترجمة القرآن الكريم إلى العبرية:

بحث في ترجمتين عبريتين للقرآن الكريم[1]

عبد الرحمن السليمان

أستاذ العربية والترجمة، جامعة لوفان، بلجيكا

مستلخص

تبحث هذه الدراسة في تأثير المرجعية الفكرية على المترجم اليهودي يوسف يوئيل ريفلين عند ترجمته للقرآن الكريم إلى اللغة العبرية بشكل عام، وعند ترجمة الآيات المتعلقة بأركان الإيمان والعبادات بشكل خاص. كما تبحث الدراسة – بالتحديد – في مدى تأثير المرجعية التوراتية للمترجم يوسف يوئيل ريفلين على توظيفه للمصطلحات والمفاهيم العبرية التي لها ما يجانسها تأثيليًا في اللغة العربية مثل (لفظ الجلالة) و(الصلاة) و(الزكاة) و(الصَّوم) و(الحج) وغيرها من المصطلحات والمفاهيم التي تعود إلى التراث اللغوي المشترك للغات الجزيرية[2] التي تنتمي إليها العربية والعبرية والآرامية وغيرها من لغات الشرق القديم من جهة، وإلى التراث التوحيدي من جهة أخرى. ولتشخيص دور المرجعية اليهودية للمترجم اليهودي يوسف يوئيل ريفلين تقارن الدراسة أيضًا بين ترجمته التي صدرت سنة 1936 وبين ترجمتين عبريتين أنجزهما مترجمان مسلمان هما ترجمة صبحي علي بدر فياض العدوي التي صدرت سنة 2015 وترجمة أحمد بصول التي صدرت عام 2019 عن مجمع الملك فهد لطباعة المصحف الشريف في المدينة المنورة. وتهدف المقارنة إلى ضبط مقاربة يوسف يوئيل ريفلين واستجلاء استراتيجيات الترجمة التي وظّفها في ترجمته وتوصيفها. كما تهدف المقارنة إلى تقصي الأخطاء الترجمية التي قد يكون ريفلين وقع فيها، وإلى توصيفها وتصنيفها. وتحلّل الدراسة إشكاليات التوظيف الموضوعي وغير الموضوعي للمرجعية اليهودية عند ترجمة القرآن الكريم إلى العبرية وتحاول ضبط المزالق الترجمية الناتجة عن توظيف أشباه النظائر اللغوية في الترجمة وتستخلص منها النتائج.

الكلمات المفتاحية: القرآن الكريم؛ المرجعية اليهودية؛ الترجمات العبرية؛ أشباه النظائر؛ التحيّز في الترجمة؛ ترجمة يوسف يوئيل ريفلين؛ ترجمة صبحي العدوي؛ أحمد بصول.

تعريف موجز:

عبد الرحمن السليمان، أستاذ الترجمة والثقافة العربية في كلية الآداب، وأستاذ علوم القرآن الكريم وعلم الكلام الإسلامي في كلية اللاهوت والعوم الدينية في جامعة لوفان، بلجيكا.

---

[2] نستعمل في بحثنا هذا وفي سائر أعمالنا مصطلح (اللغات الجزيرية) للدلالة على (اللغات السامية). انظر: عبدالرحمن السليمان 2019 ص. 11-12. وانظر أيضًا: طه باقر (1980). من تراثنا اللغوي القديم؛ ما يسمى في العربية بالدخيل. بغداد: مطبعة المجمع العلمي العراقي.

دور المرجعية الثقافية للمترجم في ترجمة القرآن الكريم إلى العبرية:

بحث في ترجمتين عبريتين للقرآن الكريم

عبد الرحمن السليمان

أستاذ العربية والترجمة، جامعة لوفان، بلجيكا

1. مقدمة:

يُعَدُّ النص الديني من النصوص الحسّاسة، وتُعَدُّ ترجمته ترجمة صحيحة أمرًا في غاية الأهمية خصوصًا إذا كان الهدف الرئيس من الترجمة التواصل مع متلقي الترجمة وإيصال معاني النص الأصلي إليه بدقة. وقد يقتضي تحقيق ذلك أن تركّز الترجمة على النص الأصلي وتنطلق من شبكته المفاهيمية ومن مخزونه اللغوي والديني والثقافي فتأتي الترجمة مؤدية لمفاهيم النص الأصلي ومحققة لشروطه. وقد تقتضي الترجمة أيضًا أن يأخذ المترجم المخزون اللغوي والديني والثقافي للغة المنقول إليها بعين الاعتبار وأن ينجزها انطلاقًا من الشبكة المفاهيمية لذلك المخزون الثقافي فتأتي الترجمة مؤدية لمفاهيم النص الهدف ومحققة لشروطه اللغوية والدينية والثقافية. والناظر في ترجمات القرآن الكريم إلى اللغات الأخرى يجد أنها على ثلاثة أنواع: (1) ترجمات غير المسلمين و(2) ترجمات المسلمين غير العرب و(3) ترجمات العرب مسلمين أكانوا أو غير مسلمين (البقاعي، محمد خير الدين 2002 ص 3). ومن ترجمات غير المسلمين: الترجمات العبرية التي أنجزها مستعربون يهود منها ترجمة يوسف يوئيل ريفلين والد رئيس إسرائيل الأسبق رؤوفين ريفلين (2014-2021) موضوع دراستنا.

ويُمَيَّز عند الحديث عن المصطلحات والمفاهيم الدينية بين نوعين مهمين من المصطلحات والمفاهيم هما: (1) المصطلحات والمفاهيم الدينية العامة ذات المعاني الدينية العامة أو العابرة للديانات إن صح التعبير مثل مصطلح

(الدُّعاء) و(العبادة) اللذين نجدهما في معظم الديانات، وبين (2) المصطلحات والمفاهيم الدينية المؤسساتية التي تشير إلى معتقد إيماني أو تعبُّد مخصوصَيْن بدين معين، مثل (لفظ الجلالة) و(الصلاة) و(الزكاة) و(الحج) وغيرها من المصطلحات التي لها حدودها اللغوية والدينية الدقيقة في الإسلام. وعلى الرغم من أن الدقة مطلوبة في ترجمة المصطلحات والمفاهيم الدينية وغير الدينية ترجمةً دقيقة وصحيحة، فإن الصحة والدقة في ترجمة هذا النوع الثاني من المصطلحات والمفاهيم الدينية شرط أساسي لتحقيق غرض التواصل من الترجمة وهو نقل معاني النص الأصلي للمتلقي نقلاً صحيحًا وأمينًا.

إن من نافلة القول استحضار أن الإسلام آخر الرسالات السماوية وأن رسالتين سماويتين سبقتا ظهور الإسلام دُوِّن الوحي فيهما بلغتين تنتميان إلى أسرة اللغات الجزيرية التي تنتمي العربية إليها هما العبرية والآرامية، وأسستا فيما بعد لتبلور ديانتين مستقلتين هما اليهودية والنصرانية. من هنا فإننا نستخلص أن الإسلام والنصرانية واليهودية ديانات تلتقي في كونها (أ) ديانات توحيدية تدعو إلى عبادة الإله الواحد وأنها (2) ترى في إبراهيم عليه السلام أول الموحدين الداعين إلى عبادة الإله الواحد و(3) أنها تؤمن بأن الإله الواحد قد عرّف البشرية بذاته العلية من خلال الوحي لأنبياء ورسل اصطفاهم للدعوة إليه و(4) أن الوحي الذي تلقاه الأنبياء والرسل المصطفون دُوِّن في بلغات متقاربة في أسفار

وكتب سمّى القرآن الكريم منها الزبور والتوراة والإنجيل والقرآن الكريم. إن الإيمان بالإله الواحد الذي عرّف البشرية بذاته من خلال الوحي هو الذي جعل الناس يجمعون على تسمية هذه الديانات الثلاث بالديانات السماوية أو ديانات الوحي، مع فارق أن مفهوم الوحي عند هذه الديانات الثلاث يلتقي في كونه من عند الله عبر أنبياء ورسل دونوه في صحف، ويختلف في طريقة حدوثه. وهنا نلاحظ أن الترجمات التي أنجزها لأهداف مختلفة غيرُ المسلمين من المستعربين تطرح أكثر من غيرها إشكالية المرجعية الفكرية للمترجم؛ وهي بالنسبة إلى لغات الأمم التي تدين بالديانتين الكتابيتين اليهودية والنصرانية إما مرجعية كتابية أو مرجعية عَلمانية انبثقت جدليًا عن المرجعية الكتابية أو مرجعية كتابية - عَلمانية معًا.[1]

وقد وُظِّفَت المرجعية الكتابية في الماضي من أجل إثبات أن الإسلام ليس سوى فرقة يهودية وأن القرآن الكريم ليس سوى نسخة من التوراة مؤقلمة مع السياق العربي كما كان عليه زمن بعثة النبي صلى الله عليه وسلم. وللبرهنة على ذلك كان لا بد من رد الشبكة المفاهيمية للغة القرآن الكريم العربية إلى الشبكة المفاهيمية للغة التوراة العبرية، وهما لغتان شقيقتان كما تقدم تلتقيان وتختلفان في مفاهيم كثيرة. فالعربية والعبرية والآرامية وكل اللغات الجزيرية تشترك مع بعضها في النسبة العظمى من الجذور الأولية في اللغة وتبلغ عدة آلاف جذر وكلمة.[2] وتتوزع المادة المشتركة على جميع نواحي الحياة البدائية. والقرابة بين اللغات الجزيرية في مجال المفردات ثابته تنظمها قوانين صوتية كثيرة يُرجع إليها في كتب الدراسات المقارنة للغات الجزيرية مثل كتاب

موسكاتي (Moscati 1964) وغيره. وقد تكون نسبة القرابة والتجانس بين جذور اللغات الجزيرية (أ) مطلقة أي باللفظ والمعنى مثل فعل /كتب/، فهو في كل اللغات الجزيرية من الجذر /ك ت ب/ ويعني فيها "الكتابة"؛ أو (ب) بالتضاد مثل /وثب/ الذي يعني "جلس" في معظم اللغات الجزيرية، ومثل /أبى/ ومعناه في اللغات الجزيرية "وافق، قَبِلَ"، أو (ج) بتغيير طفيف يطرأ على ترتيب الحروف مثل /حَنَش/ في العربية الذي يجانسه /نحش/ في العبرية؛ أو في الحروف ذاتها مثل /قتل/ في العربية الذي يماثله في العبرية /قطل/ – بالطاء. وثمة، وهذا مهم، (د) ألفاظ تطورت بتطور الشعوب الجزيرية الاجتماعي مثل /لحم/ الذي تعني في العربية "لحم" وفي الآرامية والعبرية "خبز" (عبدالرحمن السليمان 2019 ص 130).

2.1. أسئلة البحث:

يطرح البحث الأسئلة التالية:

1. هل للمرجعية الدينية اليهودية أثرٌ في ترجمة يوسف يوئيل ريفلين للقرآن الكريم إلى العبرية؟

2. في حالة ثبوت دور للمرجعية الدينية اليهودية في ترجمة يوسف يوئيل ريفلين العبرية للقرآن الكريم: ما البدائل التي قدّمها صبحي علي بدر فياض العدوي وأحمد بصول لترجمات ريفلين التي قد تبدو متشبعة بالمرجعية التوراتية؟

3. هل ساهمت ظاهرة أشباه النظائر اللغوية، التي تكون حاضرة عند الترجمة بين لغتين تنتميان إلى

---

[1] لفهم العلاقة الجدلية بين النصرانية والعَلمانية، انظر دراستنا (تفكيك مصطلح العلمانية) في: عبدالرحمن السليمان (2019)، الصفحة 85 – 112. وانظر أيضًا: .Bloch, E. (1972). Atheism in Christianity: the religion of the Exodus and the Kingdom. New York: Herder and Herder.

[2] جمع المادة المشتركة في اللغات الجزيرية المستشرق الفرنسي دافيد كوهين في كتابه "معجم الجذور السامية كما هي في اللغات السامية" (انظر David Cohen 1970). وهذا عمل تراكمي شارك في وضعه جيل

من المتخصصين في المادة، وهو أهم معجم شامل يعالج المادة اللغوية المشتركة في اللغات الجزيرية. وجمعها في العربية رمضان عبدالتواب وحازم علي كمال الدين في معجم كبير (رمضان عبدالتواب وحازم علي كمال الدين 2008) وكذلك يحيى عبابنة وآمنة الزعبي في معجم جيد أفضل من الأول هو: "معجم المشترك اللغوي العربي السامي. الألفاظ القديمة المشتركة بين العربية ومجموعة اللغات السامية" (يحيى عبابنة وآمنة الزعبي 2013).

المفاهيمية للنص الأصلي الذي قد يكون ضاربًا في القدم، مما يخلق هوةً دلالية وثقافية مع المتلقي الحالي. ويؤكد كيله كونويه (Kyle Conway 2012) مقاربة نايدا هذه ويرى أن الترجمة (Translation) إنما تعني في أصلها اللاتيني "نقل إلى الجهة الأخرى" وأن الثقافة هي "البضاعة المنقولة" أو المعنية بـ النقل إلى الجهة الأخرى في أثناء الترجمة؛ مما يجعل من الشكل الذي تنقل فيه الثقافة أمرًا في غاية الأهمية (Kyle Conway 2012 ص 21). إنه إذن الشكل الذي يستسيغه المتلقي – وهو أطره اللغوية وقوالبه الثقافية وشبكته المفاهيمية – هو الذي يفرض نفسه على المترجم الذي يريد أن يصل بترجمته إلى أوسع شريحة في المجتمع المترجم إلى لغته.

وفي المقابل يرى عبدالرحمن السليمان (عبدالرحمن السليمان 2019) أن تغيرًا كبيرًا طرأ على مفاهيم المصطلحات الدينية المؤسساتية مثل مفاهيم الإله المعبود بحق في الإسلام والنصرانية واليهودية بحيث نشأ شرخ بين التجانس اللغوي التأثيلي نتيجة للقرابة اللغوية بين اللغات الجزيرية من جهة، وبين التوازي الديني إن صح التعبير، حيث تدعو الديانات السماوية في الأصل إلى عبادة الإله الواحد المعبود بحق من جهة أخرى. يقول: "ففي المسيحية ظهر مفهوم الثالوث المقدس الرامي إلى وجود إله واحد بثلاثة أقانيم: الإله الأب والإله الابن والروح القدس. ويشار إلى الإله الابن باسم God-Man للدلالة على يسوع، ومعناه "الإله الانسان" للتدليل على اتحاد طبيعتي الناسوت واللاهوت في شخص يسوع في العقيدة النصرانية. وفي اليهودية تعرض لفظ (إلُوهِيم/אלהים) العبري الدال على الإله المعبود بحق في أسفار التوراة والعهد القديم إلى تطور دلالي متنوع فضلاً عن كونه جمعًا لـ אלاה /إلُوَه/ "إله". وهذا يطرح إشكاليات عقدية عويصة لأن الاسم אלהים /إلُوهِيم/ الذي يرد في أسفار العهد القديم على أنه الاسم الدال على الإله المعبود بحق عند اليهود، يرد في تلك الأسفار أيضًا للدلالة على آلهة متعددة وأوثان استعار قدامى اليهود

أسرة لغوية واحدة كالعربية والعبرية، في إنجاح عملية الترجمة والتواصل، أم أنها شوَّشت عليها؟

نوظّف – للإجابة على أسئلة البحث أعلاه – منهجًا تحليليًا لنصوص مختارة من ترجمتَيْن عبريتَيْن لآيات قرآنية تتعلق بأركان الإيمان والعبادات بهدف ضبط مقاربة المترجمَيْن واستقصاء استراتيجيات الترجمة التي وظّفاها في ترجمتيهما وتوصيفها. كما نوظّف في أثناء عملية التحليل منهجًا تفكيكيًا يهدف إلى تفكيك الشبكة المفاهيمية الكامنة خلف بعض الترجمات يرافقه توظيفُ منهجٍ ثالثٍ هو منهج الدراسات التأثيليّة وعلم اللغة المقارن وذلك بهدف استجلاء المفاهيم الأصليّة للمصطلحات والمفاهيم المشكلة وضبطها هي والدلالات التي تولّدت عنها مع مرور الزمن. ويتوخّى البحث في نهاية المطاف تسليط الضوء على ترجمة عبرية منتشرة للقرآن الكريم بهدف استجلاء استراتيجيات الترجمة الموظفة فيها وتحليلها وعرضها وتسليط الضوء على إشكاليات المرجعية الفكرية للمترجم اليهودي المتشبع بالمرجعية اليهودية عند ترجمته للقرآن الكريم إلى العبرية، وهو مجال لم يُوفَّ حقه من البحث بعد رغم أهميته العلمية والثقافية والسياسية والاجتماعية.

3.1. الدراسات السابقة:

يرى دوغلاس روبنسون (Robinson, D. 2000) أن الترجمة الدينية تطرح إشكاليات كثيرة خصوصًا فيما يتعلق بمدى قبول الجمهور للترجمة. ويتساءل عن وضعية الترجمة التعبدية في الديانات السماوية سواء أكان التعبد بالصلاة أو بالقراءة أو بهما معًا. وهذا السؤال ناتج عن قدسية النص بالنسبة إلى المؤمنين به. لذلك تطرح ترجمة النص الديني التي ينجزها شخص غير مؤمن به إشكالية المرجعية وحتى الثقة. ويرى نايدا (Nida, E.A. 1974) أن الترجمة الدينية ممكنة وتحقق هدفها التواصلي إذا كانت ترجمتها تركّز عند إنجازها على الشبكة المفاهيمية للمتلقي وليس على الشبكة

عبادتها عن أمم مجاورة مثل عشتار وبعل وغيرهما. وقد شكَّل ذلك منذ البداية مشكلة لاهوتية عويصة لعلماء التوراة من النصارى واليهود (عبدالرحمن السليمان 2019، ص 120). وسنناقش ذلك بالتفصيل عند الحديث عن ترجمة البسملة (انظر الفقرة 1.4.).

ينطلق هانس فيرمير (Hans J. Vermeer)، مطوّر النظرية الغائية (Skopos Theory) في الترجمة (Vermeer & Reiss, 1984) التي تمكن المترجمين من وضع ترجمات تأخذ بعين الاعتبار النص الأصلي من جهة والنص الهدف من جهة أخرى، من الغاية المتوخاة من الترجمة (الغاية/الهدف: skopos). ويرى أن هدف الترجمة النهائي هو الذي يحدد مسبقًا للمترجم الاستراتيجية التي ينبغي عليه أن يتبعها في ترجمته، وليس غير ذلك من عوامل. وقد يكون لترجمة ما عدة أهداف تؤخذ كلها بعين الاعتبار وقت تحقيق الترجمة. ويميز فيرمير أيضًا بين نوعين من الترجمات: "الترجمات الوثائقية" (Documentary Translations) و"الترجمات الوظائفية" (Instrumental Translations). (Nord 1997، ص 47-50). في النوع الأول يركز المترجم على القيمة التواصلية للنص بحيث يتمكن واضع النص في اللغة المنقول منها من التواصل مع متلقي الوثيقة في اللغة المنقول إليها وذلك بأخذ جميع العوامل الثقافية للغة المنقول منها بعين الاعتبار. وهذا يعني أن النص الأصلي وثقافته يحددان شروط الترجمة هنا بحيث تأتي الترجمة في اللغة المنقول إليها تعبيرًا دقيقًا عن النص الأصلي المترجَم وعن عناصره الثقافية. وأكثر ما يكون هذا النوع في الترجمة الأدبية والترجمة الدينية وما كان بحكمهما. أما في النوع الثاني فإن هدف الترجمة يقتضي نشوء وظيفة جديدة في القيمة التواصلية بين واضع النص في اللغة

المنقول منها ومتلقي الوثيقة في اللغة المنقول إليها، تتمثل في احتفاظ النص المترجَم بالوظيفة ذاتها التي للنص الأصلي (Nord 1997، ص 50). وأكثر ما يكون هذا النوع في الترجمة الإدارية والرسمية والقانونية.

إن الترجمة الدينية ترجمة أدبية وبالتالي تقع تحت مسمى "الترجمات الوثائقية" في النظرية الغائية. وهذا يفترض تحديد الهدف من الترجمة قبل البدء بها لأن الهدف من الترجمة إنما هو الذي يحدد للمترجم مسبقًا أيةَ استراتيجية ترجمية يتبع في ترجمته (Vermeer & Reiss, 1984).

2. الترجمات العبرية الحديثة للقرآن الكريم

لا ندري على وجه الدقة متى أنجزت أول ترجمات عبرية، جزئية أو كاملة، للقرآن الكريم لأن هذه الترجمات لا تزال حبيسة المكتبات العالمية ولم يُكتب لها التحقيق والنشر بعد. يحول عدم تحقيق تلك الترجمات وعدم نشرها دون تحديد تاريخها بدقة ودون تحديد اللغات الوسيطة التي أنجزت تلك الترجمات عبرها. لذلك سنقتصر في حديثنا عن الترجمات العبرية للقرآن الكريم على الترجمات الحديثة التي تُرجمت مباشرة عن العربية وليس عبر لغات وسيطة، وهي ترجمة الحبر حاييم هرمان ريكندروف التي صدرت في ألمانيا عام 1875،[1] وترجمة يوسف يوئيل ريفلين التي صدرت في فلسطين عام 1936،[2] وترجمة أهارون بن شيمش التي صدرت في فلسطين عام 1971،[3] وترجمة أوري روبين التي صدرت في فلسطين عام 2005.[4] وقد صدرت، بالإضافة إلى هذه الترجمات العبرية الأربع التي أنجزها مترجمون يهود مستعربون، ترجمتان عبريتان جديدتان للقرآن الكريم أنجزها مترجمان مسلمان هما صبحي علي بدر فياض العدوي الذي صدرت ترجمته في عمان سنة 2015، وأحمد بصول الذي

---

[1] انظر: (Reckendorf, H. (1857. والترجمة موجودة على الرابط التالي: Der Korân - Hebrew Translation By Hermann RECKENDORF : Free Download, Borrow, and Streaming : Internet Archive

[2] انظر ريفلين (1987).
[3] انظر بن شيمش (1987).
[4] انظر روبين، أ. (2005).

أصدر ترجمته عام 2019 مجمعُ الملك فهد لطباعة المصحف الشريف في المدينة المنورة. ونقصر الحديث في سياق بحثنا هذا على ترجمة يوسف يوئيل ريفلين وترجمة صبحي علي بدر فياض العدوي مع الإحالة على ترجمة أحمد بصول للاستئناس بها.

1.2. ترجمة يوسف يوئيل ريفلين:

تُعدُّ ترجمة ريكندروف أول ترجمة عبرية مطبوعة للقرآن تُرجمت رأسًا عن العربية. وقد صدرت هذه الترجمة سنة 1875 كما تقدم، أي قبل إحياء اللغة العبرية الحديثة مع بداية الهجرة اليهودية إلى فلسطين على يد إليعيزر بن يهودا الراحل سنة 1922 بعقود. وكانت العبرية قبل هذا التاريخ محدودة المفردات وكان معجمها يقتصر على المفردات التوراتية والمشنائية فقط، وهي محدودة الكم. لذلك اقتصر السجل الخطابي الذي وظّفه ريكندروف في ترجمته هذه على العبرية التوراتية والمشنائية. وهذه الأخيرة هي عبرية كتاب "المشناة" (משנה) الذي يقول فيه اليهود إنّه التوراة التي أنزلها الله على موسى في سيناء "على شفته" (על שפתו = عَلْ سفتاه) بعكس التوراة التي أنزلها في الألواح وتمّ تدوينها وهي الأسفار الخمسة الأولى من أسفار العهد القديم. إذن يعتقد اليهود بوجود توراتين: واحدة نزلت مكتوبة، وأخرى ألقاها الله في فم موسى فرواها ليهوشع الذي رواها بدوره لأحبار اليهود الذين نقلوها تواترًا قبل أن يدوّنوها قبل ظهور المسيحيّة بحوالي قرن من الزمان.[1]

وفي تصريح ريفلين وسائر المترجمين اليهود سواءٌ أترجموا إلى العبرية (كترجمة ريفلين وروبين وغيرهما) أو إلى لغات غربية (كترجمة أندريه شوراكي إلى الفرنسية وغيرها) اعتمادهم على السجل الخطابي التوراتي في العبرية أو الكتابي بشكل عام في

اللغات الغربية حكم مسبق حول الإسلام وأصله نجده عند جميع المترجمين اليهود للقرآن الكريم وبدرجات متفاوتة عند غيرهم، مفاده اعتبار الإسلام دينًا منبثقًا عن اليهودية والنصرانية. فالمترجم المتشبع بهذا الحكم المسبق يلجأ، بوعي أو بدون وعي، إلى النظر إلى القرآن الكريم من خلال مرجعيته الكتابية وترجمته انطلاقًا من مرجعيته الكتابية هذه. وقد أوقع هذا المذهب المترجمين المتشبعين بهذه الرؤية في أخطاء تعج بها ترجماتهم التي تفتقر إلى العلمية في هذا المجال. وقد أدى هذا الشطط في الترجمات التي أنجزت من الرؤية المتشبعة بالأحكام المسبقة إلى جعل العرب والمسلمين لا يطمئنون إلى هذه الترجمات من جهة، والنظر بعين الريبة إلى كل عمل يقوم به مستعرب ذو خلفية كتابية من جهة أخرى.

يميز الباحث المغربي عبدالكريم بوفرة في هذا السياق بين العبرنة والتهويد (سعاد الكتبية وآخرون 2018، ص 93). فالعبرنة هي سعي المترجم اليهودي الحثيث عند ترجمته الأدب العربي عمومًا والنص الديني خصوصًا إلى العبرية في إيجاد مقابلات لغوية وبيانية وبلاغية عبرية تحاكي بلاغة اللغة العبرية وبيانها، خصوصًا وأن التراث الأدبي العبري القديم محدود نسبيًا ويقتصر على أسفار العهد القديم والمشناة والتلمود وأن اليهود لم يعرفوا الأدب غير الديني من شعر ونثر ومقامة إلا بعد استعرابهم وتلمذتهم على العرب في العصر الأندلسي.[2] أما التهويد فيقصد به "هو تلك المحاولة القائمة على إرجاع كل شيء من الناحية الدينية إلى التوراة والديانة اليهودية عمومًا" (سعاد الكتبية وآخرون 2018، ص 94). فالعبرنة ذات علاقة باللغة والأدب، والتهويد مرتبط بالدين. ولا نكاد نعرف مترجمًا يهوديًا واحدًا لم يُهوّد النص الديني عند ترجمته إلى العبرية أو إلى لغات

---

1 انظر عبدالرحمن السليمان (2021)، ص 179. وانظر أيضًا: .M. H
Segal, M.H. (1908) و(Sáenz-Badillos, A. (1993.
2 انظر موسى بن عزرا (2013). وموسى ابن عزرا بمثابة الجاحظ عند اليهود، وقد عالج في كتابه هذا كيفية تطور الأدب العبري في الأندلس

بعد إدخال بحور الشعر العربي في العبرية وقرض شعراء الأندلس اليهود الشعر وفقًا لها.

أخرى لأن ما يميز جميع هؤلاء المترجمين هو تشبعهم بالمرجعية الكتابية عمومًا والتوراتية خصوصًا عندما يتعلق الأمر بالقرآن الكريم وأصل الإسلام. ولعل أهم أعمال تؤطر لهذه المرجعية هي كتاب جيجر "ماذا أخذ محمد من اليهودية" (Geiger, A. 1902)، وكتاب توري "الأساس اليهودي للإسلام" (Torrey, Ch. C. 1933) وكتاب كاتش "اليهودية في الإسلام: الخلفية التوراتية والتلمودية للقرآن ولتفاسيره" (Katsh A.I. 1951) وأخيرًا كتاب بار زيف "القرآن في ضوء التوراة" (Bar-Zeev, Haï 2015). [1]

وعودة إلى ترجمة ريفلين: إن لتوظيف سجل خطابي توراتي ومشنائي في الترجمات العبرية، وهو ما فعله كل المترجمين اليهود الأربعة الذين طُبعت ترجماتهم وهم حاييم هرمان ريكندروف ويوسف يوئيل ريفلين وأهارون بن شيمش وأوري روبين، مزالقَ لغويةً كثيرةً، وهو ما سنناقشه عند الحديث عن ترجمة ريفلين لأنه يلتقي مع المترجمين الثلاثة الآخرين في ذلك، الشيء الذي يشي بحضور قوي للمرجعية الكتابية لديه ولدى زملائه المترجمين الآخرين. لذلك سنقتصر في مناقشتنا لمسألة توظيف سجل خطابي توراتي ومشنائي في الترجمات العبرية على ترجمة ريفلين فقط.

لقد صرَّح ريفلين في مقدمة ترجمته بأنه يختار اللغة التوراتية سجلاً خطابيًا لترجمته (ريفلين 1987، ص 7). ويطرح هذا الخيار مشكلة لأن أسفار العهد القديم هي كل ما تناهى إلينا من ثروة لغوية عبرية قديمة وهي متواضعة من حيث الكم

وبالتالي غير كافية للتعبير عن معاني القرآن الكريم لغةً وبلاغة. ثم صرّح بأنه سيعتمد أيضًا على عبرية ما بعد المرحلة التوراتية (ريفلين 1987، ص 8)، وهي العبرية التي تطورت في العراق والشام ومصر وخصوصًا في الأندلس إبان العصر الذهبي للدراسات اليهودية في الأندلس. فجاءت ترجمته بلغة عبرية تجمع بين أسلوبين متباينين: الأسلوب التوراتي حتى آخر عصر المشناة (القرن الأول الميلادي)، وأساليب العصور الوسطى المتأثرة بالتراث اللغوي العربي إبان استعراب اليهود في الحواضر الإسلامية _حتى القرن الرابع عشر). [2] إن ترجمة القرآن الكريم بلغة عبرية ذات سجل خطابي توراتي مشنائي ليست إشكالية بسبب قصور عبرية التوراة الكمي والنوعي عن أداء معاني عربية القرآن الكريم فحسب، بل بسبب مشكلة أشباه النظائر (= faux - amis) [3] وتشابك الحقول الدلالية واختلاطها في الألفاظ الجزيرية التي تشترك العربية والعبرية فيها. وهذه المشكلة تواجه المترجم العبري الذي يترجم من العربية إلى العبرية الحديثة لأن المخزون اللغوي التوراتي والمشنائي مندمج في العبرية الحديثة.

وعليه فإن توظيف سجل لغوي خطابي قديم للغة جزيرية كالعبرية ينطوي على مزالق لغوية كثيرة لا يسلم منها جهابذة المترجمين. إن مجرد نظرة بسيطة إلى أية ترجمة عبرية للقرآن الكريم كافية لاستخراج أمثلة كبيرة عن الأخطاء الترجمية التي أوقع المترجمين اليهود توظيفُهم للقرابة

---

[1] الأعمال التي تعبّر عن هذا التيار كثيرة لكن من أكثرها تطرفًا في الطرح كتابُ (الهاجرية) لباتريسيا كرون ومايكل كوك وكتابُ (القراءة الآرامية/السريانية للقرآن الكريم) لكريستوف لوكسمبيرغ:

Crone P. & Cook M. (1977). Hagarism. The Making of the Islamic World. Cambridge: Cambridge University Press.

Luxenberg, Ch. (2007) – The Syro-Aramaic Reading of the Koran – A Contribution to the Decoding of the Koran. Berlin: Verlag Hans Schiler.

[2] انظر الفصل التالي: "الدراسات الجزيرية المقارنة في العصر الوسيط: أسبابها الثقافية وبواعثها الدينية" في كتابنا: عبدالرحمن السليمان (2019)، صفحة 31 – 52، حيث ألقينا الضوء على الدراسات اليهودية، وخصوصًا اللغوية منها، التي ازدهرت آنذاك في الحواضر الإسلامية وخصوصًا في العراق والشام ومصر والمغرب والأندلس.

[3] انظر الفقرة 4.3. ونجد هذه الظاهرة في اللغات التي تنتمي إلى أسرة لغوية واحدة، وفي الألفاظ المشتركة التي اختلفت دلالتها فيما بعد. ونمثل على هذه الظاهرة بكلمة actual الانجليزية وكلمة actuel الفرنسية، ذلك أن كلمة actual الإنكليزية تعني"واقعي"، "حقيقي"، "فعلي"، بينما تعني كلمة actuel الفرنسية "حاليّ"، "راهن"، "حاضر". وعليه فإن الترجمة الفرنسية لكلمة actual الإنكليزية هي réel وليس actuel.

اللغوية بين العربية والعبرية دون الانتباه إلى مشكل أشباه النظائر. ونقتصر في التمثيل هنا على مثالين من ترجمة ريفلين

- من سورة التوبة، الآية 3 حيث ترجم ﴿الحج الأكبر﴾ بـ הֶחַג הַגָּדוֹל /هاحَگ ها گُدُول/ (ريفلين 1987، ص 184)،
- والآية 11 حيث ترجم ﴿الزكاة﴾ بقوله הַצְּדָקָה /هاصدقه/ (ريفلين 1987، ص 184).

وهاتان سقطتان علميتان قبل كل شيء. فكلمة חַג /حَگ/ في العبرية التوراتية تعني "عيد؛ مهرجان؛ رقص دائري"، وليس "الحج" بمفهومه الإسلامي. وأما ترجمة (الزكاة) بـ הַצְּדָקָה /هاصدقه/ فغير دقيقة أيضًا لأن الزكاة ليست صدقة كما هو معلوم.

ونحن نجد مثل هذا التوظيف للسجل الخطابي التوراتي أيضًا في ترجمات القرآن الكريم التي أنجزها مترجمون يهود إلى لغات غربية كترجمة اليهودي الجزائري أندريه شوراكي (1917-2007) وغيره كما تقدم. فقد حاول هذا الأخير إلغاء الحدود بين الديانة اليهودية والديانة النصرانية والإسلام من خلال التلاعب بالكلمات المشتركة بين العربية والعبرية والآرامية/السريانية (لغة المسيحية) وردها إلى أصول عبرية وكذلك من خلال تعمد توظيف أشباه النظائر مثل (حج) و(زكاة) و(صدقة) وغيرها من الكلمات المشتركة بين العربية والعبرية والآرامية/السريانية رغم اختلاف الدلالات وذلك بهدف ترسيخ وجود ثلاثة عهود دينية في ذهن قارئ ترجمته الفرنسية للقرآن الكريم هي العهد القديم أو الأول (= اليهودية) والعهد الأوسط أو الثاني (= النصرانية) والعهد الأخير أو الثالث (= الإسلام). وهذا توظيف غير موضوعي

بله مغرض وفج للقرابة بين أسرة اللغات الجزيرية التي تنتمي العربية والآرامية/السريانية والعبرية إليها.[1]

2.2. ترجمة صبحي العدوي:

أنجز المترجم الفلسطيني صبحي علي بدر فياض العدوي – وهو أستاذ اللغة العبرية في فلسطين – ترجمته للقرآن الكريم إلى العبرية بهدف تعريف قراء العبرية من اليهود بالقرآن الكريم والإسلام بشكل عام. راجع الترجمة العبرية الأستاذ الدكتور زيد عمر العيص مدير مركز بينات للدراسات الإسلامية في عمّان، الأردن، وصدرت عن المركز المذكور سنة 2015. حملت الترجمة عنوانًا ملفتًا للنظر هو: "القرآن بلغة أخرى".[2] وقد صرَّح المترجم في لقاء بثَّته قناة مساواة بتاريخ 1 تشرين الثاني / نوفمبر 2015[3] أن العنوان مقصود ويحمل دلالتين واحدة حسية وأخرى مجازية. تعني الدلالة الحسية "أن القرآن مترجم إلى لغة أخرى هي العبرية". وتعني الدلالة المجازية "أن القرآن الكريم تُرجم بلغة أخرى أي بأسلوب آخر" غير أسلوب الترجمات السابقة "التي أنجزها مستشرقون يهود" كما يقول المترجم في اللقاء التلفزيوني المذكور أعلاه والتي يرى العدوي بشأنها أنها لا تخلو من أخطاء المترجمين ومن أهوائهم وتدخلاتهم.[4]

ويشير العدوي إلى أن ترجمته "أول ترجمة أنجزها مسلم من أهل السنة والجماعة يؤمن بما جاء في القرآن الكريم" وأنه كان يعتبر عملية الترجمة "عبادة لله".[5] لذلك احتفظ المترجم هنا بتقسيم القرآن الكريم كما هو عليه في المصحف وترقيمه بالأرقام العربية فجاء مقسمًا على أجزاء وأحزاب وسور وآيات مرقمة في دوائر صغيرة كما نجد ذلك في المصحف، بينما توظِّف جميع الترجمات العبرية التي أنجزها مترجمون يهود حساب الجمّل بالأحرف وليس بالأرقام فضلاً

---

[1] ناقش الأستاذ محمد خير البقاعي (البقاعي 2002) ترجمة أندريه شوراكي إلى الفرنسية باستفاضة فنحيل عليها.

[2] (הקראן בלשון אחר / ها قُرآن بِلَشون أحِر).

[3] اللقاء على الرابط التالي: Musawachannelصبحي عدوي القرآن بلغة أخرى 2015 11 1 صباحنا غير قناة مساواة الفضائية - YouTube. زرنا الموقع للمرة الأخيرة بتاريخ 1 أبريل 2024.

[4] المصدر نفسه.

[5] المصدر نفسه.

الدعاء. والصلاة المكتوبة في الإسلام خمس صلوات. وتعرف الديانة اليهودية الصلاة المكتوبة أيضًا: (תְּפִלָּה / تِفِلَّاه) وهي في اليهودية ثلاث صلوات: (أ) صلاة الفجر (שַׁחֲרִית / شَحَرِيت "السَّحَر") و(ب) صلاة الظهر (מִנחָה / مِنْحَه) و(ج) صلاة المغرب (מַעֲרִיב / مَعَرِيب "المغرب").

وجاءت ترجمة العدوي للآية كالتالي: כִּי אִם בַּעַל בְּרִיתְכֶם אַלָּה וּשְׁלִיחוֹ וְהַמַאֲמִינִים אֵלֶּה אֲשֶׁר מְקִימִים אֶת הַתְּפִילָה. وهذا تجانس مطلق لأن الحقول الدلالية للكلمة العربية (صلاة) تتكافأ وتتجانس مع الحقول الدلالية للكلمة (תְּפִלָּה / تِفِلَّاه) "صلاة".

ومن الملفت للنظر ترجمة ريفلين كلمة ﴿وليكم﴾ في الآية نفسها بـ (מָגְנְכֶם / مَاجِينْكِم) أي "درعكم، ترسكم" بينما ترجمها أحمد بصول بـ (הַמָגֵנִים שֶׁרָכֶם / هَمَّگَانِيم شِلاخِم) أي "دروعُكم".

3.3. ترجمة مصطلح (الزكاة):

ترجم ريفلين مصطلح (الزكاة) في الآية 55 من سورة المائدة ﴿... ويؤتون الزكاة ..﴾ وكذلك في الآية 11 من سورة التوبة وفي غيرهما من السور بـ (הַצְדָקָה /هاصدقه/)، بينما نقحرها صبحي العدوي وأحمد بصول إلى (זַכַאת / زَكاة) على الدوام.

تطرح ترجمة (الزكاة) إلى غير العربية إشكالية لأنه لا يوجد مكافئ وظيفي لها في اللغات الأخرى. فالجذر السامي (ز ك ي) من الموروث السامي المشترك ويعني في مفهومه الأصلي الطهارة. ومنه العبرية (זַכוּת / زَكوت) والآرامية (זַכוּתָא / زَكوتا) والسريانية (ܙܟܘܬܐ / زاكوتا) وكله بمعنى التزكية والطهارة والبراءة. أما معنى (الزكاة) الاصطلاحي في الإسلام فهو معنى مخصوص بالإسلام فقط وليس له ما يقابله وظيفيًا في أية من الديانات واللغات الأخرى. وترجمة المصطلح الإسلامي (الزكاة) بالطهارة لا تصح، كما أن ترجمته إلى اللغات الأوربية بـ alms أو religious taxes لا تصح

عن بعضها لا تشكّل النص العبري تشكيلاً كاملاً بالحركات لصعوبة التشكيل بالعبرية كما فعل العدوي في ترجمته فجاءت مضبوطة بالشكل ضبطًا تامًا.

3. الآيات المختارة للبحث

1.3. ترجمة (البسملة):

ترجم ريفلين البسملة ﴿بسم الله الرحمن الرحيم﴾ بـ: (בְּשֵׁם אֱלֹהִים הָרַחֲמָן וְהָאַחָם / بِشِيم إِلُوهِيم هارَحَمان وِهازَرحُوم). (ريفلين 1987، ص 1). أما صبحي العدوي (العدوي 2015، ص 14) ومعه أحمد بصول (بصول 2019، ص 2) فقد ترجماها بـ (בְּשֵׁם אַלָּה הָרַחֲמָן וְהָאַחָם / بِشِيم الله هارَحَمان وِهازَرحُوم).

ومن الملاحظ هنا أن ريفلين استعمل في ترجمته اللفظ العبري الدال على الإله المعبود بحق في الديانة اليهودية وهو (אֱלֹהִים / إِلُوهِيم)، بينما اختار صبحي العدوي وأحمد بصول نقحرة لفظ الجلالة إلى (אַלָּה /الله) بدلاً من استعمال أي لفظ عبري يشير إلى الإله المعبود بحق في الديانة اليهودية. أما سائر كلمات البسملة فقد تساوت في الترجمات الثلاث.

2.3. ترجمة مصطلح (الصلاة):

ترجم ريفلين الآية 55 من سورة المائدة: ﴿إنَّما وليكم الله ورسوله والذين آمنوا الذين يقيمون الصلاة ..﴾ بـ מָגְנְכֶם אֱלֹהִים וּשְׁלִיחוֹ וְהַמַאֲמִינִים הָעוֹרְכִים הַתְּפִילָה ... (ريفلين 1987، ص 113). وترجم الصلاة المكتوبة بـ (תְּפִלָּה / تِفِلَّاه). وكذلك ترجمها كلٌ من صبحي العدوي (العدوي 2015، ص 105) وأحمد بصول (بصول 2019، ص 86).

يُراد من الصلاة في هذه الآية الكريمة وفي معظم آيات القرآن الكريم التي وردت كلمة الصلاة فيها: الصلاة المكتوبة، وليس

446

أيضًا، فال alms هي "الصدقة"، وreligious taxes هي "ضرائب دينية" تفرضها بعض الدول – مثل ألمانيا – على المسيحيين الراغبين في التردد على الكنائس للتعبد فيها، وذلك لقاء قيام تلك الدول بتمويل الكنائس وتعيين قساوسة لها ليقيموا القداس فيها. وهذا خطأ شائع في الترجمة الدينية ناتج عن جهل المترجمين بحقيقة المصطلحات والمفاهيم الدينية في العربية وفي اللغات الأجنبية – خصوصًا الغربية منها – بشكل عام. فالزكاة مصطلح مؤسساتي ليس له مكافئ وظيفي في اللغات الأخرى، سواء أكانت تلك اللغات من أسرة اللغات الجزيرية أو من أسرة اللغات الهندية الأوربية أو أية أسرة لغوية أخرى. أي ليس لمصطلح (الزكاة) في الإسلام ما يقابله لغويًا ولا دينيًا ولا ثقافيًا في أية لغة أخرى، وبالتالي فلا مندوحة من نقحرته.

لذلك لا تجوز ترجمته إلى الإنكليزية بـ alms كما يفعل بعض المترجمين، لأن alms تؤدي معنى "الصدقة" في الإنكليزية. والزكاة فريضة معلومة بنسبة معلومة تؤدى في أوقات معلومة، وليست صدقة تعطى متى شاء المتصدق وكيفما شاء.

4.3. ترجمة مصطلح (الصِّيام/الصَّوم):

ترجم ريفلين مصطلح (الصِّيام) في الآية 183 من سورة البقرة ﴿يَا أَيُّهَا الَّذِينَ آمَنُوا كُتِبَ عَلَيْكُمُ الصِّيَامُ كَمَا كُتِبَ عَلَى الَّذِينَ مِنْ قَبْلِكُمْ لَعَلَّكُمْ تَتَّقُونَ ...﴾ بـ המאמינים אתם צויתם לצום כאשר צוו אלה אשר מלפניכם למען תיראו אלהים. (ريفلين 1987، ص 27).

أما العدوي فقد ترجمها بما يلي: הוי אלה אשר תאמינו נכתב עליכם הצום פני שנכתב על אלה אשר קדמו לכם שמא תיראו. فترجم كل من ريفلين والعدوي وأحمد بصول مصطلح الصوم بـ (הצום / הַצُّوم) "الصَّوم".

وهذا تجانس مطلق لأن الحقول الدلالية للكلمة العربية (الصوم) تتكافأ وتتجانس مع الحقول الدلالية للكلمة العبرية (הצום / הَצُّوم) "الصَّوم".

5.3. ترجمة مصطلح (الحج):

ترجم ريفلين الآية 197 من سورة البقرة ﴿الْحَجُّ أَشْهُرٌ مَّعْلُومَاتٌ فَمَن فَرَضَ فِيهِنَّ الْحَجَّ فَلاَ رَفَثَ وَلاَ فُسُوقَ وَلاَ جِدَالَ فِي الْحَجِّ﴾ بـ בחג בחדשים ידועים (יהיה) אשר יקבל בהם על נפשו את החג ונשמר מאשה ומפשע וממריבה בעת החג. (ريفلين 1987، ص 30). فترجم ريفلين (الحج) بـ (החג / הَחַג). وكذلك فعل بصول في ترجمته للآية. أما صبحي العدوي فترك المجانس التأثيلي العبري (החג / הَחַג) واستعمل العلاية לرגל وترجم الآية كما يلي: העליה לרגל חדשים ידועים ומי שהתחיב לעלות בהם לרגל אין ביאה אין פריצות ואין מריבות בעת העליה לרגל. (العدوي 2015، ص 39). وقد تجنَّب العدوي ترجمة (الحج) بـ (החג / هَחَג) لاشتباهه بها لأنها من أشباه النظائر، فاستعمل مصطلحًا يهوديًا خالصًا هو (העליה לרגל / הَا عَلِيًا لارِگِل) يعني "الصعود إلى" أي "الحج للقدس".

6.3. ترجمة كلمة (راعنا):

ترجم ريفلين الآية 104 من سورة البقرة ﴿يا أيها الذين آمنوا لا تقولوا راعِنا وقولوا اُنْظُرْنا وَاسْمَعُوا عَذابٌ أليم﴾ بـ הוי המאמינים אל תאמרו (לנביא) "ראענא" כי אמרו "אנטרמנא" ושמעתם ולכופרים ענש דאבה. (ريفلين 1987، ص 15). وترجمها صبحي العدوي بـ הוי אלה אשר האמינו אל תאמרו "ראענא" אמרו "אנטרמנא" ושמעו ולכופרים ענוי מכאיב. الترجمتان – ومعهما ترجمة أحمد بصول – تنقلان المعنى بدقة، لكن الفرق بين ترجمة ريفلين للآية من جهة، وترجمة صبحي العدوي وأحمد بصول لها من

جهة أخرى، يكمن في الشرح الذي أورده المترجمون الثلاثة في حواشيهم على الترجمة.

فقد ذكر صبحي العدوي (العدوي 2015، ص 26-27، الحواشي 98-100) وأحمد بصول (بصول 2019، ص 14 الحاشية 1-2) في حواشيهما أن القصد من توظيف اليهود للكلمة العبرية רَע [= رَعْ "شِرِّير"] مع ضمير الملك للمتكلم بصيغة الجمع في العبرية (נוּ / نُو) الذي يقابل ضمير الملك (نا) في العبرية لتصبح (رَعْنُو / رَعْنُو "شِرِّيرْنا") إنما كان بهدف الغمز واللمز بالنبي محمد صلى الله عليه وسلم. أما ريفلين فقد ذكر تبريرًا مختلفًا سنناقشه في الفقرة 6.4.

7.3. ترجمة (السِّلْم):

ترجم ريفلين الآية 208 من سورة البقرة ﴿يا أيها الذين آمنوا ادخلوا في السِّلْم كافة ..﴾ بـ המאמינים באו בדת באסלאם כֻּלָם ومعنى ترجمته الحرفي هو: "أيها المؤمنون، ادخلوا كُلَّكُم في دين الإسلام" (ريفلين 1987، ص 32).

أما صبحي العدوي (العدوي 2015، ص 40) فقد ترجم ﴿السِّلْم كافة﴾ بـ בדת באסלאם בשלמותה "ادخلوا في دين الإسلام بكامله" أي بكامل أحكامه وأوامره ونواهيه. ومثله فعل أحمد بصول (بصول 2019، ص 26) الذي ترجم ﴿السِّلْم كافة﴾ בדת באסלאם כלו ""ادخلوا في دين الإسلام كُلِّهِ" أي بكامل أحكامه وأوامره ونواهيه.

4. نتائج البحث:

4.1. ترجمة (البسملة):

إن الكلمة الدالة على المعبود بحق في أسفار العهد القديم والأكثر ورودًا فيه هي (אלהים /إلُوهِيم/)، جمع (אלוה /إلُوَه/). وأصل (אלוה /إلُوَه/): إلاه. (انظر W. Gesenius 1951 وكذلك E. Klein 1987). وانحراف ألف المد إلى /ōa/ مصدرُه انقلابُ ألف المد قبل حروف الحلق إلى ōa.

ويدل هذا اللفظ مُعرَّفًا (الإله/الله في الإسلام وܐَلَاܗَܐ /إِلَاها/ "الإله" في النصرانية) في الأصل على الإله المعبود بحق في اليهودية والنصرانية والإسلام. فالعلاقة بين هذه الألفاظ الثلاثة علاقة تأثيلية ودينية في الأصل.

ثم طرأ مع مرور الزمن تغيير كبير في مفاهيم الإله المعبود في الديانتين اليهودية والنصرانية بحيث أصبح ثمة شرخ بين التجانس اللغوي التأثيلي الواضح من القرابة اللغوية بين اللغات الجزيرية كما تبين أعلاه من جهة، وبين "التوازي الديني" إن صح التعبير، حيث تدعو الديانات السماوية في الأصل إلى عبادة الإله الواحد المعبود بحق من جهة أخرى. ففي المسيحية ظهر مفهوم الثالوث المقدس الرامي إلى وجود إله واحد بثلاثة أقانيم: الإله الأب والإله الابن والروح القدس. ويشار إلى الإله الابن باسم God-Man للدلالة على يسوع، ومعناه "الإله الانسان" للتدليل على اتحاد طبيعتي الناسوت واللاهوت في شخص يسوع في العقيدة النصرانية. وفي اليهودية تعرض لفظ (אלוהים/إلُوهِيم/אלהים) العبري الدال على الإله المعبود في أسفار التوراة والعهد القديم إلى تطور دلالي متنوع فضلاً عن كونه جمعًا لـ אלוה /إلُوَه/ كما ذكرنا أعلاه. وريفلين إذ يترجم لفظ الجلالة (الله) في العبرية بـ /إلُوهِيم/ وكذلك الذي يترجم /إلُوهِيم/ في العربية بلفظ الجلالة (الله) إنما يذهب في ذلك مذهب الاصطلاح دون أن يكون توخي الدقة في الترجمة هدفه الرئيس. والمشكل – وببساطة شديدة – يكمن في أن الاسم אלהים /إلُوهِيم/ الذي يرد في أسفار العهد القديم على أنه الاسم الدال على الإله المعبود بحق عند اليهود، يرد في تلك الأسفار أيضًا للدلالة على آلهة متعددة وأوثان استعار قدامى اليهود عبادتها عن أمم مجاورة مثل عشتار وبعل وغيرهما. وقد شكَّل ذلك منذ البداية مشكلة لاهوتية عويصة لعلماء التوراة من النصارى واليهود، ففسروا /إلُوهِيم/ على أنه "جمع جلالة" (pluralis majestatis). غير أن التفسير المنطقي الوحيد لهذه المشكلة اللاهوتية العويصة قد يُبحَث عنه في ارتداد بني إسرائيل عن التوحيد بعد عبادتهم العجل في سيناء، لأن

448

(حَيِّيم)، وهذا الأخير جمع مذكر سالم في العبرية وهذا محال في "جمع الجلالة".

إن ما تقدم يجعلنا أمام إشكالية حقيقية. فمن جهة تتجانس هذه الألفاظ لغويًا لأن العربية (لغة القرآن الكريم) والعبرية (لغة التوراة وأسفار العهد القديم) والآرامية (لغة الإنجيل وأسفار العهد الجديد الأصلية) لغات ذات أصل واحد تتجانس كلماتها تأثيليًا في حالات كثيرة مثل كلمة (إله) وغيرها، وتفترق عند المعاني الدينية المفهومة من تلك الكلمات المتجانسة تأثيليًا كما شاهدنا في تطور الدلالات لكلمة (إله). وجاء هذا الافتراق في المعاني الدينية نتيجة للتطورات المنفردة التي شهدتها الديانتان اليهودية والنصرانية عبر الزمن.

لذلك ارتأى صبحي العدوي وأحمد بصول عدم ترجمة لفظ الجلالة (الله) بـ /إِلُوهِيم/ في العبرية والاقتصار على نقحرتها هكذا: (אֱלֹהַ / الله).

2.4. ترجمة مصطلح (الصلاة):

تطرح ترجمة الصلاة المكتوبة إلى اللغات الأخرى التي يدين أهلها بالديانة المسيحية مشكلة دلالية وترجمية لأن الصلاة في النصرانية هي "الدعاء". لكن ترجمة الصلاة المكتوبة إلى العبرية لا تطرح مشكلة دلالية لأن الصلاة المكتوبة موجودة في اليهودية ومنصوص عليها فيها. لذلك نجد أن ريفلين ومعه المترجمَيْن المسلمَيْن صبحي العدوي وأحمد بصول قد ترجموا جميعهم الصلاة المكتوبة بـ (תְּפִלָּה / تِفِلَّاه) لتكافؤ هذه الأخيرة وظيفيًا مع الصلاة المكتوبة في اليهودية وبالتالي لالتقاء الحقول الدلالية للصلاة المكتوبة و(תְּפִלָּה / تِفِلَّاه) التقاءً تامًا أو شبه تام. وعليه فإن ترجمة الصلاة المكتوبة بـ (תְּפִלָּה / تِفِلَّاه) ترجمة توطينية تأخذ بعين الاعتبار الحقول الدلالية والبعد الديني للكلمتين.

أصل دينهم كان التوحيد اتباعًا لملة النبي إبراهيم عليه السلام، واستمروا عليه حتى زمان النبي موسى عليه السلام، ثم ارتدوا في سيناء، ثم عادوا إلى التوحيد من جديد، وهذا كله موجود في التوراة التي بأيدينا اليوم وبالتحديد في سفر الخروج. وبما أن نص التوراة الحالي قُنِّنَ بعد السبي البابلي في القرن السادس قبل الميلاد، فإن شيئًا لا يحول دون الاعتقاد أن اليهود تشبعوا بالشرك في بلاد بابل وآشور إبان السبي البابلي، خصوصًا وأنهم كانوا ارتدوا إلى الشرك في حياة موسى عليه السلام، حينما كان على الطور في سيناء، فما الذي يمنع من ارتدادهم إلى الشرك بعد موته بألف عام كما يُرَجَّح؟ إن تشبعًا بالشرك كهذا الذي نراه قد يكون هو الذي جعلهم يجمعون اسم الإله المعبود عندهم على /إلوهِيم/، إذ لا يعقل أن يُعتَقَد أن جمعًا كهذا كان على أيام موسى عليه السلام. ثم إن الثابت أن النص العبري للتوراة كان في مرحلة ما إبان السبي البابلي يورد الأفعال التي كان جمعُ الإله على /إلوهِيم/ يرد فاعلا لها بصيغة الجمع على غرار ما يعرف بالعربية بلغة "أكلوني البراغيث" التي كانت متبعة لدى بعض القبائل العربية، وأن الصفة في العبرية تتبع الموصوف في جميع حالاته (مثل العربية)، بحيث ينعت المفرد بالمفرد والجمع بالجمع - كما سيتبين لنا من المثالين التاليين.

جاء في سفر التكوين، الإصحاح العشرين، الآية الثالثة عشرة: (הִתְעוּ אֹתִי אֱלֹהִים מִבֵּית אָבִי / هِتْعوا أوتي إِلُوهِيم مِبِّيْت أبي) "وكان عندما أتاهوني الآلهة من بيت أبي". فورد الفعل هِتْعوا (= أتاهوا) بصيغة الجمع لأن الفاعل هو إلوهيم جمع /إلوَه/ "إله". ولو كان هذا جمع جلالة لما استبدلوا صيغة الجمع في الأفعال الواردة مع /إلوهيم/ بصيغة المفرد على أساس أن /إلوهيم/ لفظ مفرد.

وجاء في سفر تثنية الاشتراع، الإصحاح الخامس الآية الثانية والعشرين: (קוֹל אֱלֹהִים חַיִּים / النقحرة: قُوْل إِلُوهِيم حَيِّيم) "صوت الآلهة الحية". فنعتت هذه الآية (إِلُوهِيم) بـ

ولكن الملفت للنظر في ترجمة ريفلين ترجمته للكلمة ﴿وليكم﴾ في الآية نفسها بـ (מגנכם / ماگِينْكِم). فكلمة (מָגֵן / ماگِين) من التراث اللغوي المشترك في اللغات الجزيرية وتجانس تأثيليًا العربية (مِجَنّ) والسريانية (مِگِنّا/ܡܰܓܢܳܐ) والفينيقية (716 / مگن) التي تعني في هذه اللغات "ترس" و"درع". فلهذه الكلمة استعمال حسي ومجازي في التوراة ومن ذلك الآية الأولى من الإصحاح الخامس عشر من سفر التكوين:

אַחַר הַדְּבָרִים הָאֵלֶּה הָיָה דְבַר־יְהֹוָה אֶל־אַבְרָם בַּמַּחֲזֶה לֵאמֹר אַל־תִּירָא אַבְרָם אָנֹכִי מָגֵן לָךְ שְׂכָרְךָ הַרְבֵּה מְאֹד:

"بعد هذه الأمور صار قول الله إلى أبرام في الرؤيا قائلاً: لا تخف يا أبرام أنا ترسُك. أجرُك عظيم جدًّا". وفي العبرية الحديثة يُشار إلى نجمة داود بـ (מָגֵן דָּוִד / ماگِين دافِد) ومعناها "درع/ترس داود". فللكلمة شحنة دلالية قوية مرتبطة بالتوراة والتراث اليهودي بشكل عام. ومع ذلك فقد اختارها أحمد بصول في ترجمته للآية (أحمد بصول، ص 86)، بينما وظَّف صبحي العدوي في ترجمته للآية (בעל ברίתכם / بَعَل بِرِيت) أي "الحليف" أو "ذو العهد".

3.4. ترجمة مصطلح (الزكاة):

إن ترجمة ريفلين الزكاة بـ (הצדקה /هاصدقه/) مزلق ترجمي نتيجة لعدم انتباهه لظاهرة "أشباه النظائر" (= -faux amis) أو لتوظيفه البريء أو غير البريء لها. وهذه ظاهرة نجدها في كل اللغات التي تنتمي إلى أسرة لغوية واحدة. وهذه الظاهرة موجودة بحدة أكبر بين اللغات الجزيرية. ونمثل على ذلك بـ "رب" و"وثب" فهما نموذجان واضحان لهذه الظاهرة، ذلك أن "رب" في العبرية تعني "سيد" فقط، بينما لها في العربية معنيان رئيسان: "السيد" و"الإله". وعليه فإن /רבּי/ربي/رابي/ - بإضافة ياء الملك إليها - تعني في العبرية "سيدي"، ثم أصبحت تستعمل فيما بعد للدلالة على الحاخام اليهودي (بالإنكليزية: rabbi وبالفرنسية:

rabbin). وعليه فإن ترجمة /רבּי/ربي/رابي/ إلى العربية بكلمة "ربِّي" يعتبر خطأ نتيجة لكون الكلمتين من "أشباه النظائر". وأما "وثب" فهو من الأضداد في اللغات الجزيرية لأنه يعني في العربية "قفز"، بينما يعني في اللغات الجزيرية الأخرى "جلس" وبالتالي "سكن" (قارن الأكادية: /وشابُ/ "جلس، سكن"؛ الأوغاريتية: /يثب/ "جلس، سكن"؛ العبرية: ישב = /يَشاب/ "جلس، سكن"؛ الحميرية: /وشب/ "جلس، سكن"؛ الحبشية: /أوسَبَ/ على وزن أفعل "تزوج" بمعنى أن الزواج يؤدي إلى الجلوس فالاستقرار. ومنه: "رأس المثيبة" لرئيس اليهود في الدول الإسلامية في العهدين الأموي والعباسي وما تلاهما. و"المثيبة": الجالية المقيمة. وهذه الكلمة بهذا المعنى تعريب للكلمة العبرية ישיבה = /يِشيبا/ بلفظ الباء ۷، عربها اليهود لاستعمالهم الخاص للدلالة على الجالية المقيمة كما تقدم). إذن يعني "وثب" - في كل اللغات الجزيرية: "جلس" وبالتالي "سكن"، بينما يعني في العربية "قفز، نطَّ". وهذه الظاهرة مسؤولة عن ترجمة ريفلين الزكاة بـ (הצדקה /هاصدقه/) وكذلك ترجمته لأكثر الكلمات العربية التي لها ما يجانسها تأثيليًا في العبرية.

4.4. ترجمة مصطلح (الصوم):

تتطابق الحقول الدلالية لترجمة ريفلين مصطلح (الصوم) في الآية 183 من سورة البقرة ﴿يَا أَيُّهَا الَّذِينَ آمَنُوا كُتِبَ عَلَيْكُمُ الصِّيَامُ كَمَا كُتِبَ عَلَى الَّذِينَ مِنْ قَبْلِكُمْ لَعَلَّكُمْ تَتَّقُونَ ...﴾ بـ (צום /صُوم) تكافؤًا لغويًا وشعائريًا مع (צום /صُوم) العبرية لأن الصوم من الفروض الدينية في الديانات السماوية مع فارق أنه أصبح رمزيًا في الديانة النصرانية بينما لا يزال امتناعًا عن الطعام والشراب والجماع في الديانة اليهودية وفي الإسلام. ولهذا ترجم المترجمان المسلمان صبحي العدوي وأحمد بصول مصطلح الصوم في الإسلام بمقابله اللغوي العبري (הצום / هَصُوم) "الصِّوم" لأن الأمر يتعلق هنا بتجانس مطلق لأن الحقول الدلالية للكلمة العربية (الصوم) تتكافأ وتتجانس لغويًا ودينيًا مع الحقول الدلالية للكلمة

العبرية (הַצּוֹם / هَصُّوم) "الصَّوم" كما تقدم. فهذه ترجمة توطينية تأخذ بعين الاعتبار الحقول الدلالية والبعد الديني للكلمتين.

5.4. ترجمة مصطلح (الحج):

ترجم ريفلين مصطلح (الحج) في الآية 197 من سورة البقرة ﴿الْحَجُّ أَشْهُرٌ مَعْلُومَاتٌ ...﴾ بـ (החג / هَحَگ). وكذلك فعل بصول في ترجمته للآية. أما صبحي العدوي فترك المجانس التأثيلي العبري (החג / هَحَگ) واستعمل العلاية لرجل. وقد تجنَّب العدوي ترجمة (الحج) بـ (החג / هَحَگ) لاشتباهه بها لأنها من أشباه النظائر، فاستعمل مصطلحًا يهوديًا خالصًا هو (העלاية لرجل / ها عَلِيًّا لارِّگل) يعني "الصعود إلى" أي "الحج للقدس"، فكان كمن استجار من الرمضاء بالنار!

إن ترجمة (الحج) بـ (חג /حَگ/) سقطة علمية قبل كل شيء، ذلك أن كلمة (חג /حَگ/) في العبرية التوراتية تعني "عيد؛ مهرجان؛ رقص دائري"، وليس (الحج) بمفهومه الإسلامي. فقد جاءت هذه اللفظة في التوراة بمعاني العيد في مواضع كثيرة منها سفر الملوك الأول (الإصحاح 12 الآية 32) وحزقيال (الإصحاح 45 الآية 21) وغيرهما. وهي كذلك بهذه المعاني في السريانية والآرامية (Klein E. 1987 ص. 207). وترجمة ريفلين (الحج) في الإسلام بـ (חג /حَگ/) التوراتية إنما هو اختزال لمعنى (الحج) في الإسلام في حقوله الدلالية العبرية التوراتية، وهذا ضرب من التزوير في الدلالة ومن عبرنة الكلمة العربية لغويًا وتهويدها دينيًا.

6.4. ترجمة كلمة (راعنا):

ترجم ريفلين الآية 104 من سورة البقرة ﴿يا أيها الذين آمنوا لا تقولوا راعِنا وقولوا اُنْظُرْنا وَاسْمَعُوا وللكافرين عَذابٌ أليم﴾ بـ הוי המאמינים אל תאמרו (لنبيا) "راعنا" بي امرا

"אנטרמנא" ושמעתם ולכופרים ענש דאבה. (ريفلين 1987، ص 15).

إن ترجمة ريفلين صحيحة، وتتوافق مع ترجمة صبحي العدوي وأحمد بصول للآية (انظر القرة 6.3). لكن ريفلين ذكر في الحاشية على ترجمة الآية (ريفلين 1987، ص 15، الحاشية 1) ما نصه: ("ראענא" השגח עלינו) وأوَّلها بأنها تعني "حُطَّ عنا خطايانا" وأضاف إليها قوله: اليهود استخدموا بملة الراشونة وحشب شهتخونو ללעג لو بهشتمش بفعل "رع" العبري لامر "رع شلنو" (אתה מחמד) "استعمل اليهود الكلمة الأولى [= راعِنا] فظَنَّ [النبي محمد] أنهم أرادو السخرية منه بتوظيف الكلمة العبرية רע [= رَعْ "شِرِّير"] للغمز منه بقولهم הرع شلنو [= ها رَعْ شِلانُو]: أنت شريرُنا (يا محمد)". فهو يدفع التهمة عن قومه الذين يُفهم من توظيفهم (רע / رَعْ "شِرِّير"] الغمز واللمز بالنبي صلى الله عليه وسلم، وهذا تزوير واضح لدلالة الآية بواسطة حاشية!

7.5. ترجمة (السِّلْم):

ترجم ريفلين الآية 208 من سورة البقرة ﴿يا أيها الذين آمنوا ادخلوا في السِّلْم كافة ..﴾ بـ המאמינים באו בדת באסלאם כלכם ومعنى ترجمته الحرفي هو: "أيها المؤمنون، ادخلوا كُلَّكُم في دين الإسلام" (ريفلين 1987، ص 32).

ويبدو من ترجمة صبحي العدوي وأحمد بصول أنهما يعتمدان في تأويلهما لكلمة (السِّلْم) في الآية بأن المراد بها الإسلام على التفاسير، بينما ارتكب ريفلين هنا خطأً جليًا يفضي إلى تزوير الدلالة تزويرًا واضحًا لأنه صرف البدل في (كافة) إلى الناس موحيًا لقرائه بضرورة إدخالهم في الإسلام بالقوة.

كله على الرغم من الجهد الأدبي الكبير الذي بذله ريفلين في ترجمته التي تتفوق أدبيًا على ترجمات غيره العبرية، فهو واحد من أهم المترجمين اليهود الذين ترجموا إلى العبرية أعمالاً عربية مثل كتاب السيرة لابن هشام وكتاب ألف ليلة وليلة وكتاب الأيام لطه حسين وبعض كتب توفيق الحكيم ومحمود تيمور (سعاد الكتبية وآخرون 2018، ص 95). فقد راجع ترجمته مستعربون يهود كبار ذكرهم في مقدمة ترجمته، وراجعها له الشاعر اليهودي البارز حاييم ناحمان بياليك (1873-1934) مراجعةً أضفت عليها لمسة شاعرية بلاغية بهدف محاكاة بلاغة القرآن الكريم.

وختامًا نوصي بمراجعة فريق من المتخصصين في اللغة العبرية والأدب اليهودي الترجمات العبرية للقرآن الكريم بهدف استجلاء استراتيجيات الترجمة الموظفة فيها خصوصًا وأن هذه الترجمات العبرية الحديثة ترجمات أكاديمية في المقام الأول وأنها لم تُنجَز بهدف التواصل وتبليغ محتوى القرآن الكريم للناطقين بالعبرية كما هي الحال عليه في ترجمات القرآن الكريم إلى اللغات الأخرى، بل من أجل دراسة الإسلام وفهم المسلمين.

الخاتمة:

يتضح من هذه الدراسة في تأثير المرجعية الفكرية على المترجم اليهودي يوسف يوئيل ريفلين عند ترجمته للقرآن الكريم إلى اللغة العبرية بشكل عام أن الترجمة لا تخلو من أخطاء عديدة بسبب توظيف غير الموضوعي للقرابة اللغوية بين العربية والعبرية بهدف رد الحقول الدلالية للكلمات العربية إلى العبرية من جهة (= عَبْرَنَة)، ورد المفاهيم الدينية الإسلامية إلى مفاهيم يهودية من جهة أخرى (= تَهويد). وقد اتضح ذلك من خلال ترجمته للفظ الجلالة وكذلك لمصطلحَيْ الحج والزكاة حيث عمد إلى اختزال حقولها اللغوية والدينية الإسلامية بحقول دلالية ومفاهيم دينية يهودية. وتُعرف هذه الظاهرة في ترجمة النص القرآني إلى العبرية وإلى لغات ذات مرجعية فكرية كتابية بالعَبْرَنَة وباطراد بالتهويد. كما يتضح من ترجمته لكلمة (السِّلم) بالإسلام وصرف البدل (كافة) إلى الناس وليس إلى الدين بأنه يفتقر إلى الأمانة العلمية في النقل. ومثله يُقال في حاشيته عن كلمة (راعِنا) التي حاول فيها صرف النظر عن محاولة قومه الغمز واللمز بالنبي محمد صلى الله عليه وسلم. وذلك

المراجع العربية

بصول، أحمد (2019). ترجمة معاني القرآن الكريم إلى العبرية. المدينة المنورة: مجمع الملك فهد لطباعة المصحف الشريف.

البقاعي، محمد خير الدين (2002). ترجمات معاني القرآن الكريم إلى اللغة الفرنسية: رينيه خوام وأندريه شوراكي وجاك بيرك نموذجًا. المصدر: بن شيمش، أ. (1987). القرآن. ترجمه من العربية إلى العبرية أهارون بن شيمش. الطبعة الثانية. تل أبيب: دار سفاريم كرني. صدرت الترجمة العبرية بالعنوان التالي: (אהרן בן שמש: הקוראן, ספר הספרים של האסלאם. הוצאת ספרים קרני.תל-אביב. מהדורה שניה 1987).

بن عزرا، موسى (2013). كتاب المحاضرة والمذاكرة. تحقيق أحمد شحلان والسعدية المنتصر. الرباط: مطبعة الرسالة.

البهنسي، أحمد (2014). الترجمات العبرية لمعاني القرآن الكريم .. التاريخ، والأهداف، والإشكاليات. صدر في: المجلة المغربية لدراسات الترجمة، المجلد 2، العدد 2-3. الصفحة

151 – 172. المغرب: مركز الدراسات والبحوث الإنسانية والاجتماعية.

روبين، أ. (2005). القرآن. ترجمه من العربية إلى العبرية أوري روبين. الطبعة الأولى. تل أبيب: دار جامعة تل أبيب. صدرت الترجمة العبرية بالعنوان التالي: (אורי רובין: הקוראן. הוצאת לאור, אוניברסיטת תל-אביב 2005).

ريفلين، ي. ي. (1987). القرآن. ترجمه من العربية إلى العبرية يوسف يوئيل ريفلين. الطبعة الرابعة. تل أبيب: دار دفير. صدرت الترجمة العبرية بالعنوان التالي: (יוסף יואל ריבלין: אלקוראן, הוצאת דביר,תל אביב, הדפסה שלישית 1937).

السليمان، عبد الرحمن (2019). دراسات في اللغة والتأثيل والمصطلح. إربد: عالم الكتب الحديث.

السليمان، عبد الرحمن (2021). الترجمة القانونية والدينية وتكنولوجيا الترجمة. جامعة الملك عبدالعزيز. مركز التميز البحث في اللغة العربية. سلسلة برنامج الأولويات البحثية رقم 6. جدة، المملكة العربية السعودية.

العدوي، صبحي. (2015). القرآن بلغة أخرى. ترجمه للعبرية صبحي علي بدر فياض العدوي بإشراف أ.د. زيد عمر العيص. عمان: مركز بينات للدراسات الإسلامية.

الكتبية، سعاد وآخرون. (2018). المرجعيات اليهودية والمسيحية في ترجمات معاني القرآن الكريم. أعمال مهداة إلى الأستاذ الدكتور أحمد شحلان. سلسلة الترجمة والمعرفة العدد 4. إربد: عالم الكتب الحديث.

عبابنة، يحيى والزعبي، آمنة. (2013). معجم المشترك اللغوي العربي السامي. الألفاظ القديمة المشتركة بين العربية ومجموعة اللغات السامية. إربد.

عبدالتواب، رمضان وكمال الدين، حازم علي. (2008). معجم مفردات المشترك السامي في اللغة العربية. القاهرة، مكتبة الآداب.

Non-Arabic References

Allaithy Ahmed (2014). Qur'anic Term Translation: A Semantic Study from Arabic Perspective. ATI-Academic Publications No 7. Antwerp: Garant.

Alsulaiman A., Allaithy A. (Eds.) (2019). Handbook of Terminology. Volume 2: Terminology in the Arab world. (Handbook of Terminology). Amsterdam: John Benjamins Publishing Company. ISBN: 9789027263063.

Bar-Zeev, Haï (2015). Le Coran à la lumière de la Bible. Une lecture juive de Coran. Paris: Berg International.

Conway, Kyle. (2012). Cultural Translation. Handbook of Translation Studies vol. 3, ed. Yves Gambier and Luc van Doorslaer. P. 21-25. Amsterdam: John Benjamins Publishing Company.

Geiger, A. (1902). Was hat Mohammed aus dem Judenthume aufgenommen? Leipzig: M.W. Kaufmann.

Gesenius W. (1951). Hebrew and English Lexicon of the Old Testament ... Translated by E. Robinson. Ed. by F. Brown. Oxford: Oxford University Press.

Griffith S.H. (2013). The Bible in Arabic: The Scriptures of the "People of the Book" in the Language of Islam. Princeton University Press.

Katsh A.I. (1951). Judaism in Islam, Biblical and Talmudic Background of the Koran and its Commentaries. New York: Sepher- Hermon Press.

Klein E. (1987). A Comprehensive Etymological Dictionary of the Hebrew Language for the Readers of English. New Yor: Macmillan Publishing Company.

Moscati S. (1964). An Introduction to the Comparative Grammar of the Semitic Languages. Phonology and Morphology. Wiesbaden, Otto Harrassowitz.

Nida, E.A. & Taber, C.R. (1974). The Theory and practice of translation. Leiden: E.J. Brill.

Nord, C. (1997). Translating as a Purposeful Activity. Manchester, St. Jerome Publishing.

Reckendorf, H. (1857). Der Koran. Aus dem Arabischen ins Hebräische übersetzt und erläutert. Leipzig: Wolfgang Gerhard.

Robinson, D. (2000). "Sacred Texts." In The Oxford Guide to Literature in English Translation, Peter France (ed.), 103–107. Oxford: Oxford University Press.

Rudolph, W. & Ruger, H. P. (1976-1977). Biblia Hebraica Stuttgardensia. Stuttgart.

Sáenz-Badillos, A. (1993). A History of the Hebrew Language (trans. John Elwolde). Cambridge: Cambridge University Press.

Segal, M.H. (1908). Mišnaic Hebrew and Its Relation to Biblical Hebrew and to Aramaic. JSTOR, vol. 20, p. 648 – 737.

Torrey, Ch. C. (1933). The Jewish Foundation of Islam. New York: Jewish Institute of Religion Press.

Vermeer H. & Reiss K. (1984). Grundlegung einer allgemeinen Translationstheorie. Tübingen: Max Niemeyer Verlag.

Website:

ترجمات معاني القرآن الكريم إلى اللغة الفرنسية رينيه خوام وأندريه شوركي وجاك بيرك نموذجًا. تحميل :noor-book.com الكتاب في مارس 2024.

Body Transformations and their Phenomenological Hermeneutics:

A Study of the Concealed Body Phenomenon in Pre-Islamic Arabic Poetry

Rania Alardawe

Abstract:

This paper discusses the intertwined relationship between the two concepts of phenomenology as an interpretive philosophy for revealing phenomena that leads to the formation of a vision of the world; and phenomenological interpretation as concept as a method of intensive textual reading that deals with phenomena as part of both subject and object embedded in phenomenology. The researcher delves into the concept of phenomenological hermeneutics as a method to uncover the textual meanings in pre-Islamic Arabic poetry. The phenomenon of the body is selected as a sample studied to probe this existing entanglement. Merleau-Ponty's approach and its techniques is applied to tackle this phenomenon of concealed body. The paper attempts to define phenomenological hermeneutics; and examine how Merleau-Ponty's ideas present the body in phenomenological hermeneutics. The hermeneutics transformations which revealed the phenomenon of concealed body, and the techniques of its presence in pre-Islamic Arabic poetry are explored. The concealed body is investigated whether it is considered traveling through a successive poetic technique. The paper also seeks to present a view that covers the characteristics of the concealed body using the techniques of hermeneutics to explore its mysterious identity by presenting various Arabic poetry examples; in an attempt to present a critical phenomenological hermeneutic study that sheds light on the technique of intentional concealment in poetry.

Short Bio

Rania Alardawe, an Associate Professor of Literature and Criticism in the Department of Arabic Language and Literature, holds a Master's Degree in Literary Criticism from King Abdulaziz University and a Doctorate in the Philosophy of Comparative Criticism from Durham University, UK. As a researcher in thought, creativity, and philosophy, she is also a certified trainer and a founding member of the Saudi Philosophy Society. She serves on the Board of Directors of the Saudi Comparative Literature Society and is a member of the Literature Society. Rania has authored over 30 published articles, six studies, two single-authored books, and contributed to four published books. She has made more than 40 local and international contributions to conferences and forums on philosophy, culture, language, and literature.

في ارتحالات الجسد والتأويل الفينومينولوجي:

دراسة لظاهرة الجسد المحتجِب في الشعر العربي قبل الإسلام(*)

رانية بنت محمد شريف العرضاوي

أستاذة الأدب والنقد المشارك، جامعة الملك عبدالعزيز بجدة

مستخلص:

تسائل هذه الورقة العلاقة المتشابكة بين مفهومين؛ الأول: الفينومينولوجيا باعتبارها فلسفة تأويلية للكشف عن الظاهرة، ومن ثمّ الوصول إلى تشكيل رؤية العالم، والآخر: مفهوم التأويل الفينومينولوجي كونه منهج قراءة نصية متكاثفة تتعامل مع الظاهرة على أنها جزء من الذات والموضوع معا، وولدت في محضن الفينومينولوجيا. ومن ثمّ ينبش البحث في مفهوم التأويل الفينومينولوجي، طريقة للالتماس مع المعطيات النصية المنغلقة في الشعر العربي قبل الإسلام، ويختار ظاهرة الجسد لتكون العينة المدروسة للتطبيق على هذا التشابك القائم في تأسيس التأويل الفينومينولوجي. ويسلك البحث سبيل ميرلوبونتي في التعاطي مع ظاهرة الجسد المحتجِب وتقنيات احتجابه. ويحاول البحث الإجابة عن تساؤلات أهمها: ما التأويل الفينومينولوجي؟ كيف قدّمت أفكار ميرلوبونتي الجسد في تأويل فينومينولوجي؟ ما المنعطفات التأويلية التي كشفت عن ظاهرة الجسد المحتجِب في المتن الشعري العربي قبل الإسلام؟ وما هي تقنيات حضور الجسد المحتجِب في الشعر العربي قبل الإسلام؟ وتسعى الورقة إلى محاولة طرح رؤية تلمّ أطراف سمات الجسد المحتجِب، وتوظّف أداوت التأويل في فضّ هويته الغامضة عبر طرح أمثلة شعرية متنوعة من الشعر العربي قبل الإسلام، ساعية لتقديم خطاطة نقدية تأويلية فينومينولوجية تلقي الضوء على تقنية الاحتجاب القصدي الشعري.

كلمات مفتاحية: *الفينومينولوجيا، التأويل الفينومينولوجي، ميرلوبونتي، الجسد المحتجِب، الشعر العربي قبل الإسلام، المكان.*

تعريف موجز:

رانية بنت محمد شريف العرضاوي: أستاذة الأدب والنقد المشارك بقسم اللغة العربية وآدابها، حاصلة على الماجستير من جامعة الملك عبدالعزيز في النقد الأدبي، والدكتوراه من جامعة دَرَم ببريطانيا في فلسفة النقد المقارن. باحثة في قضايا الفكر والإبداع والفلسفة ومدرب معتمد، وعضو مؤسس جمعية الفلسفة السعودية، وعضو مجلس إدارة جمعية الأدب المقارن السعودية لدورتين، وعضو جمعية الأدب، لها أكثر من ثلاثين مقالة منشورة وست دراسات وكتابان منفردان، وأربع كتب مشارَكة، وأكثر من أربعين مشاركة محلية ودولية في مؤتمرات وملتقيات تتعلق بالفلسفة والثقافة واللغة والأدب.

في ارتحالات الجسد والتأويل الفينومينولوجي:

دراسة لظاهرة الجسد المحتجِب في الشعر العربي قبل الإسلام

رانية بنت محمد شريف العرضاوي

أستاذة الأدب والنقد المشارك، جامعة الملك عبدالعزيز بجدة

1. مدخل:

تطوي قراءةُ الشعر العربي قبل الإسلام المسافة الزمنية بين الإنسان المعاصر والعالم السرمدي الذي احتفى بتجارب الإنسان البدئية، وشهد خطواته الواعية الأولى تجاه عالمه. ممّا يجعل مهمة هذه القراءة في محاولة إيصال إنسان اليوم بإنسان الماضي، ومن ثمّ إحياء جذور التجربة الإنسانية وبثّ جماليتها في التجربة الآنية المعاشة، وتطرح بذلك فرضية المشاركة الجمعية الإنسانية في التجارب جماليا باختلاف الأزمنة، وعالمية هذه التجربة باختلاف مكانها وتداخلها في تكوين الخبرة الجمالية. ولأنّ الشعر العربي قبل الإسلام حفل بعناية كبيرة بالإنسان والمكان والعالم، تأتي هذه الورقة لتحاول فضّ اشتباك الإنسان القديم مع مسألة الجسد المحتجِب، والوقوف عليه باعتباره ظاهرة، احتفت بها المدونة الشعرية القديمة، وصوّرتها في تموضعات مختلفة وتقنيات فريدة. وتتخذ الورقة في تناولها لظاهرة الجسد المحتجِب في شعر العرب قبل الإسلام منهجا متحرّرا من قيد المنهجية الصارمة التي حفلت بها مناهج النقد الحديث

من مطلع القرن العشرين ودعت إليها[1]، ويعنى به التأويل الفينومينولوجي[2] الذي تأصّلت جذوره في فلسفة الفينومينولوجيا، ممثّلة تيارا قويا في الفلسفة المعاصرة[3]. ولا يمكن الزعم بأنّ التخلي عن المنهجية العلمية ستكون دعوة هذه الورقة أو ديدنها، على العكس من ذلك؛ فهي ساعية إلى اتخاذ إجراء نقدي ممنهج ولكن منهجيته لا تسلّط التجريبية أو الموضوعية على المادة الشعرية، ولا تسعى بعملها إلى تحصيل نِسَب أو أرقام قارّة؛ إذ تتبنى فكرة المسبار الفلسفي النقدي المتمثل في التأويل الفينومينولوجي. رغبة في تقصّي الأثر الجمالي وفحص المعنى المنغلق، ونقله إلى رحابة التأويل وفسحة الفهم والتفسير، مع بقاء الامتداد التأصيلي القائم في الموقف الشعري التاريخي.

والجدير بالذكر إنّ هدف مثل هذه القراءة يسمو على مجرد إفهام وتفسير، ويطمح إلى الوصول إلى طرح نموذج

---

[1] ظهر عدد من المناهج النقدية التي تتبعت خطى منهجية صارمة فيما يعرف بالمناهج السياقية Contextual methods، وتتمثل في المنهج التاريخي والاجتماعي والنفسي أو الأنثروبولوجي، ومنها ما عُرف بالمناهج النصية Textual methods كما في البنيوية أو الأسلوبية أو السيميولوجيا، وبعض المناهج كان متقاطعا في إجرائه مع مناهج ما بعد الحداثة Post-modern methods كنظريات ما بعد البنيوية، ونقد استجابة القارئ والتفكيكية والنقد البيئي وغير ذلك كثير. ينظر: الشحات، محمد، *خارج المنهج: مقاربات ثقافية للأدب والنقد*، ط1، القاهرة، الدار المصرية اللبنانية، 2022، ص9.

[2] تُرجمَ مصطلح الفينومينولوجيا Phenomenology إلى العربية بـ (الظاهراتية)، نسبة إلى دراسة الظاهرة، وباعتبار مفهومه (علم الظواهر)، ولتمييزه عن المصطلح الفقهي المذهبي (الظاهرية)، وقد اتجهت الباحثة إلى استعمال هذه الترجمة في دراساتها السابقة حول هذه الفلسفة، لكنها ارتأت استعمال التعريب في هذه الورقة لاضطراد المصطلح المعرّب وشيوعه بين الباحثين خاصة في الدراسات التي تناولت ميرلوبونتي تحديدا، وربطه بالتأويلية. ويتكون مصطلح Phenomenology من مقطعين: Phenomenon وتعني الظاهرة، وLogy وتعني الدراسة العلمية لمجال ما، وبذلك يكون معنى الكلمة العِلم الذي يدرس الظواهر، "ويقصد بها العلم الذي يكتفي بدراسة الظواهر المتبدية في الشعور (الوعي)، دراسة وصفية، مع تحليل الشعور وكشف حقيقة أفعال الإدراك ومكوناتها"، يناقش ذلك بالتفصيل: رافع، محمد سامح، *مذاهب الفلسفية المعاصرة*، القاهرة، مكتبة مدبولي، د.ت، 95.

[3] "يطلق المؤرخون على الاتجاهات والمذاهب الفلسفية والمناهج التي ظهرت في بداية القرن (20) تقريبا اسم (الفلسفة المعاصرة)، وهذا للتمييز بين فلسفات عصرنا وفلسفات الحداثة، التي تبدأ منذ اللحظة الديكارتية إلى غاية آخر فيلسوف نسقي، أقصد ها هنا هيغل Hegel "، ومن ثمّ تعدّ الفينومينولوجيا والتأويلية والبنيوية فلسفات اللانسقية التي تؤسس للمناهج. ينظر: أحمد، لاتي حاج، ودراس شهرزاد، "*دراسة حول فينومينولوجيَ هوسرل وميرلوبونتي Maurice Merleau-Ponty*"، مجلة دراسات إنسانية واجتماعية، جامعة وهران2، مج10، ع3، 2021/6/16، ص ص:113-124.

إجرائي نقدي، يعبر الزمن بعبوره شعر الجزيرة العربية قبل الإسلام، عندما يقدّم أداةً قرائيةً معاصرة حرّة من حُكُم جاهز أو ذوق مكرور، وهذا العبور هو الذي تعتقد الورقة بأنّه مُعين للقارئ على فهم ذاته وعالمه من خلال مشاركة ذات الشاعر وعالمه، وموضوع النص وموقفه التخيلي. كما تهدف هذه الورقة إلى تناول ظاهرة الجسد المحتجِب في الشعر العربي قبل الإسلام -الجاهلي- تحديدا لتبيان علاقة وعي الإنسان بعالمه وإدراكه الحسي من خلال الجسد المدرِك في صورته المحتجِبة، ورفع الالتباس عن علاقة الإنسان بالجسد وفق تقسيم قارّ بين الجسد والنفس، ومناقشة حقيقة الجسد باعتباره حاضرا في الوعي والإدراك حضورا تاما وليس جزئيا أو فسيولوجيا حيويا. وفي حالة الاحتجاب، يكون هذا الحضور بصفة مختلفة تؤثر على الإدراك والفهم والتواصل مع العالم المعاش، مما يعني بأنّ وعي الإنسان سيكون متشكلا من تموضع الجسد في الاحتجاب قصدا، وهو ما يتوقع أن ينتج تفسيرا مغايرا لكثير من الصور الشعرية التي حفلت بالجسد المحتجِب. وهذا كله يصبّ في الكشف عن فهم الإنسان للعالم ومدّ جسور التواصل بين هذا الفهم وفهم الإنسان المعاصر لذاته وعالمه ومستقبله، بما سيحيي من جديد التجربة الإنسانية الشعرية العربية القديمة والجديدة. ودراسة ظاهرة الجسد المحتجِب -وفق علم الباحثة- لم يلتفت إليها كثير من الباحثين، وخاصة بمسبار التأويل الفينومينولوجي[4]، وربما يرجع ذلك إلى تغييب مفهوم الاحتجاب والانشغال بالتجلي والظهور أكثر. وهو ما دفع إلى البحث في حضوره داخل المدونة الشعرية العربية قبل الإسلام، وإن كان ذلك في أول الطالع بدا أمرا منتفيا، لكنه

تجلى باحتجابه في طيات المدونة المختارة وضمن عدد ملحوظ من النماذج. وقد اختيرت هذه النماذج باشتراطية زمنيتها قبل الإسلام، وباتساقها مع التقنيات المفترضة لاحتجاب الجسد في هذه الورقة، وهو ما وجّه الاختيار نحو عدد من شعر المعلقات وغيرها، وحدّ من هذا العدد من النماذج حدُّ البناء المقرّر لهذه الورقة، وهذا ما يثي بإمكانية توسيع هذا العمل في أعمال لاحقة أخرى يستفيد منها الباحثون في اكتناه المكتنز من الشعر العربي بمختلف عصوره. ولا ريب أنّ موضوع الجسد في الشعر العربي قبل الإسلام قد شغل بعض الدارسين؛ بيد أنّ طرحه كان من خلال مناهج نقدية أخرى، أو ضمن دراسة لظواهر شعرية أخرى متعلق بها أو دراسات أنثروبولوجية أو فلسفية أو دينية[5]، ومن هذه الدراسات على سبيل المثال:

● شعرية الكتابة والجسد، دراسات حول الوعي الشعري والنقدي، محمد الحرز، الطبعة الأولى، بيروت، الانتشار العربي، 2005: تقدم هذه الدراسة الجسد في عالم الشعر متصلا بالكتابة، ومتحركا في النسق الجمالي، مع كشف لعلاقته بالكتابة والتاريخ والنقد. وتركز على الشعر مادة تطبيقية لاستكناه المتشابكات الخاصة بالجسد، والكتابة والتاريخ. وتستعين بالمفاهيم الفلسفية الخاصة بالجسد والنقد الثقافي. وحضور الجسد اللا محتجب فيها هو اللافت، وهو ما يختلف تماما عن الوتد الذي تقوم عليه الورقة هنا.

● الجسد الدبق، إبراهيم محمود، الطبعة الأولى، القاهرة، رؤية للنشر والتوزيع، 2018: وقدّم فيها

والتوزيع، 2016، وروب، جون، وأوليفر ج.ت هاريس، *تاريخ الجسد: أوروبا من العصر الحجري القديم إلى المستقبل*، جمال شرف (مترجم)، بيروت، دار الرافدين للطباعة والنشر، 2018، و إسماعيلي، حمودة، *الجسد بين مارلين مونرو وآرثر ميللر*، القاهرة، دار اكتب للنشر والتوزيع، 2018، وبوردو، سوزان، وآخرون، *الجسد دينا: الجندر، النحافة، الجمال*، هناء خليف غني (مترجم)، العراق، البصرة، دار شهريار للنشر والتوزيع، 2021.

[4] لم تصل الباحثة إلى أي دراسة تتناول الجسد المحتجِب بهذه المنهجية حتى الآن.

[5] تعاورت مختلف الحقول العلمية على دراسة الجسد، لكنها دراسات حمل بعضها رائحة الاتهام والتجريم والتحريم، وحمل بعضها مفهوم القداسة والطهارة، وركز بعضها على المائزة (اللحمية) في الجسد، يُذكر منها: محمود، إبراهيم، *الجسد المخلوع بين هز البطن وهز البدن*، بيروت، رياض الريس للكتب والنشر، 2009، وحماد، حسن، *دوائر التحريم: السلطة، الجسد، المقدّس*، القاهرة، مصر العربية للنشر

الدارس صورة عن مكاشفة الجسد وسلوكه، وتعرية المستور في حضوره المعرفي، مستعينا بنماذج تحليلية لروايات عربية مدارها الجسد، مستعينا بمنهج التأويل والتفسير، ومقدّما صورة الجسد (اللحمية) ونطاقاته الحميمية. كما تحدث عن الامتداد الأنثروبولوجي للجسد وتاريخيته ساعيا إلى مكاشفة هوية الجسد. وهو يختلف عن الدراسة التي نقدمها في المادة المختارة للتطبيق وفي منهجية الطرح كما هو واضح.

• الجسد المجتاز: مجازات الجسد في خطاب إخوان الصفا، د.علي أحمد الديري، الطبعة الأولى، عمّان، دار خطوط، 2021: ولهذه الدراسة أهمية كبيرة؛ إذ تقدّم الجسد باعتباره خبرة تراكمية تساهم في الإفهام والإدراك، وفاعلة في بناء تصورات الإنسان عن العالم، وتجعل من المعرفة الحسية الجسدية خطابا مجتازا قابلا للتحليل والتأويل، مما يعني عبور الإنسان بجسده إلى عوالم مرئية ولا مرئية. وتعنى الدراسة بمنتوج إخوان الصفا واستخدامهم لمفهوم الجسد المجتاز خطابا عابرا لصياغة حقائق إلهية وكونية وفلسفية وصوفية. مع طرح وافر لمفاهيم الصوفية الفلسفية المتصلة بالجسد المجتاز، متخذة من التأويل والتحليل وسيلة منهجية ومستعينة بالنظريات الحديثة حول المجاز. وتظهر الدراسة

تقاربا مع المفهوم الذي تطرحه الورقة هنا من كون الجسد فاعلا في الإدراك وفيضا في الخبرة الحسية، ومساهما في تكوين وتشكيل فهمنا للعالم وليس وسيلة حسية أو إجرائية فقط. وتختلف في تركيزها على البعد الصوفي والفلسفي في المادة المختارة- رسائل إخوان الصفا- ومصطلح المجاز ومفهومه باعتباره آلة التحليل الجوهرية في الدراسة.

• خيبة التمثيل: الجسد وأنثروبولوجيا الإفراط، عبدالصمد الكباص، رؤية للنشر والتوزيع، الطبعة الأولى، القاهرة، 2021: تتناول هذه الدراسة تتبعا عميقا لفلسفة الجسد وتموضعه في الدراسات الفلسفية، ومختلف الإسهامات الفلسفية حول الجسد والوجود والزمن والمكان والرغبة والمعنى والإفراط وغير ذلك. وتقدم قراءة وافية حيال علاقة الجسد بكل هذه المفاهيم وتكوين اللغة المتجسدة. وهذه الدراسة تنظيرية لا تقارف التطبيق، لكنها تعتمد التأمّل ومحاورة الأفكار الفلسفية المتعلقة بالجسد، ويمكن توظيفها في قراءة صورة الجسد.

كما يوجد عدد لا بأس به من الدراسات التي ركزت على الجسد فلسفيا، وعلى وظيفته الجمالية في الشعر[6]، لكنها تتفق جميعها في عدم طرقها لموضوع الدراسة هنا وهو الجسد المحتجِب، وقراءته بأدوات التأويل الفينومينولوجي[7].

---

[6] مثل دراسة: الخواجي، مجدي، في جسدنة الغياب: التأويل والمعرفة، الشارقة، الدار العربية للعلوم ناشرون، الشارقة، 2021، ودراسة: الطرابلسي، المنهجي، الجسد العذري: قراءة في أخبار العشاق العذريين، سلسلة مرايا السرد، تونس، كلمة للنشر والتوزيع، 2021.

[7] تمثل هذه الدراسة حلقة ضمن سلسلة من الأبحاث التي قدمتها الباحثة في حقل الفلسفة الفينومينولوجية ونقلها إلى دائرة الإجراء النقدي، وهي على النحو التالي:

The Poetic Image of Water in Jāhilī and Andalusian Poetry: A Phenomenological Comparative Study. Doctoral thesis, Durham University,2016, A

Phenomenological Comparative Study: http://etheses.dur.ac.uk/11841/

و"ظاهراتية الصورة الشعرية في النص العربي القديم: صراعية الترابية والهوائية عند عنترة بن شداد"، مجلة أنساق، قسم اللغة العربية، كلية الآداب والعلوم، جامعة قطر، مج 1، ع 0، 2017، ص ص 123- 144، و"قراءة ظاهراتية للصورة الكونية في شعر الصعاليك: قصيدة عروة بن الورد "أقلي علي اللوم يا بنة منذر" نموذجا"، مجلة جذور، النادي الأدبي الثقافي بجدة، ج62، 1443-2021، أغسطس، ص ص:131-174. وتختلف هذه الدراسة في طرحها من جهتين: أولاهما تبني الباحثة رؤية ميرلوبونتي في مفهوم الجسد، وثانيهما تناول الجسد المحتجِب تحديدا ضمن تطوير أدواتها في التحليل عبر التأويل الفينومينولوجي الذي

2. مفهوم الفينومينولوجيا:

ليس من اليسير الوقوف على مفهوم التأويل الفينومينولوجي دونما المرور ببداية ظهور الفلسفة الفينومينولوجية، وهو ظهور امتدّ عبر خطوات حثيثة في أولها، متغيّرة الاتجاه في سيرها، ومنتهية بفروع متعددة للفينومينولوجيا وفق اختلاف المشتغلين بها. إذ كان استعمال هذا المصطلح في أول الأمر عند ي.ه.لامبرت (1728-1777) في كتابه(8) في ألمانيا، ثم استعملها كانط Kant (1724-1804) في كتابه(9)، ومن بعده هيجل Hegel (1770-1831) في كتابه(10)، ثم جاء هوسرل Husserl (1859-1938) ليطرحها منهجا فكريا واضح المعالم(11). وتذهب الخولي إلى أنّ ظهور الفينومينولوجيا كان بسبب اعتقاد أتباعها بـ "أنّ افتقاد العِلم للأسس الإنسانية وإبعاد الوعي الإنساني بمنزلة خطر يهدد الحضارة"(12)، فتكون هذه الفلسفة عودة إلى روح العلم والتخفّف من المادية القاتلة لروح الإنسان وإنقاذ وعيه بالعودة إلى أصل الأشياء. "والحقيقة إنّ الفينومينولوجيا ليست مذهبا أو فلسفة بعينها، وإنما هي في المقام الأول

اتجاه أو منهج"(13)، وهو ما يعني أنّ مُعاقر الظاهراتية أمام متوالية من (الظاهراتية) وبالتالي عدد من المفكرين الظاهراتيين الذين طرحوا أفكارهم وطوّروها ليخرجوا بعد ذلك بمناهجهم الخاصّة(14)، مثل هايدجر Heidegger (1889-1976) وسارتر Sartre (1905-1980) وغيرهما(15).

وتأتي الفينومينولوجيا لتعالج مسائل الظاهرات في العالم المعيش، وهي وسيلة لاكتشاف الذات في حضور الموضوع وفهمه، وتقوم على معالجة مسائل ثلاثة: الجزء والكل، الهوية والتعددية، الحضور والغياب"(16). مما يجعلها مجالا واسعا للحديث عن الوعي كونه أداة التحرير الفكري والتحليل الإنساني لكل ما يحيط به، وهي بذلك تعتمد تخليص الوعي الإنساني من الرواسب التقييدية للتطوير التأويلي لكل ما يتصل بعالمه المعيش(17). وتقوم على مفاهيم رئيسة هي: نقد العِلم، والعودة إلى أصل الأشياء،

يتخلّص من التأمّل الانعكاسي (الإيبخو) الذي عُدّ معنى مركبا في تجاوزه تخليص للمنهج من أي ثغرة غامضة تلتبس على القارئ في تحليل الظاهرة، وقد حاول الدارسون شرحها لكن كان في ذلك مزيد من التباس، مثاله: "يقول هوسرل من أجل وصف فينومينولوجي لفنجان قهوة ينبغي أن أنحّي جانبا الفرضيات المجرّدة وأية تداعيات انفعالية متطفلة. حينئذ يمكنني التركيز على الظاهرة الداكنة الفوّاحة الغنية أمامي الآن... "الوضع بين أقواس" للإضافات التكهنية هو ما يسميه هوسرل تعليق الحكم epoche، وهي كلمة مستعارة من الشكوكيين القدامى، يعني بها تعليقا عاما للحكم بشأن العالم. وهو ما يشير إليه هوسرل أحيانا بأنه "اختزال" فينومينولوجي: عملية تبخير للتنظير الإضافي بشأن ما يكونه فنجان القهوة "في الواقع"، بحيث نبقى فقط مع المذاق الكثيف والمباشر: الظاهرة...والنتيجة هي تحرير كبير. الفينومينولوجيا تحررني للحديث عن القهوة من خلال تجريبي لها بوصفها موضوع بحث جاد. كما تحررني أيضا للحديث عن مجالات عديدة لا تظهر خصوصيتها إلا حين أناقشها بطريقة فينومينولوجية. والمثال الواضح القريب من حالة القهوة هو خبير تذوق النبيذ، وهي ممارسة فينومينولوجية لطالما جرت من قبل، حيث تحتل القدرة على تمييز الخصائص التجريبية ووصفها، معا، الدرجة نفسها من الأهمية". لفهم أكبر للإيبخو ينظر في: بكويل، سارة، على مقهى الوجودية، الحرية والوجود وكوكتيلات المشمش، حسام نايل (مترجم)، بيروت: دار التنوير للطباعة والنشر، 2019، ص 57 وما بعدها.

(8) Lambert, Johann Heinrich, *News Organon*, Leipzig,1764.

(9) Kant, *Metaphysiche Anfangsgruendeder Naturwissenchaft*, 1786.
(10) Hegel, *Phenomenologiedesgeistes*, 1807.
(11) *الموسوعة الفلسفية الغربية*، زيادة، معن (محرر)، بيروت: معهد الإنماء العربي، 1988، ص839.
(12) الخولي، يمنى طريف، *فلسفة العلم في القرن العشرين*، الكويت، المجلس الوطني للثقافة والفنون والآداب، 2000، ص234.
(13) توفيق، سعيد، *الخبرة الجمالية دراسة في فلسفة الجمال الظاهراتية*، ط2، القاهرة: الدار المصرية اللبنانية، 2016، ص25.
(14) العرضاوي، رانية محمد،"*قراءة ظاهراتية للصورة الكونية في شعر الصعاليك: قصيدة عروة بن الورد "أقلي علي اللوم يا بنة منذر"* نموذجا"، مجلة جذور، النادي الأدبي الثقافي بجدة، ج62، أغسطس، 2021، ص133.
(15) للتوسع في الفروقات والتشابهات بين الظاهراتيين ينظر في:
The Poetic Image of Water in Jāhilī and Andalusian Poetry: A Phenomenological Comparative Study: http://etheses.dur.ac.uk/11841

(16) Sokolowski, Robert, *Introduction to Phenomenology*, US, Cambridge university press, 2000) p.12.
(17) توفيق، سعيد، مرجع سابق، ص25، "بتصرف".

والتحرّر من الفروض والأحكام المسبّقة، ومعرفة العالم، والقصدية[18].

ويمكن تلخيص إجراءها التحليلي في النقاط التالية:

1. تجاوز ثنائية الذات والموضوع.
2. ممارسة الإبوخية Epoche.
3. وصف الظاهرة Description.
4. التعامل مع الماهيات Essences وأساليب ظهورها.
5. التأسيس Constitution .

"وهذه الإجراءات التحليلية نجحت في أن تحدث جلَبَة فكرية في تناول الجمال والفن، وقادت كثيرين إلى تلقّف العالم الفني والجمالي من حولهم برؤى مختلفة"[19]، وهي رغم تأسيسها لكنها خاضعة بطبيعة الحال إلى التطوير والتغيير، والاندماج مع غيرها من المناهج والأدوات المعاصرة، خاصة في مواقف تلاميذ هوسرل اللاحقة على تأسيسه الأولى للفينومينولوجيا.

3. التأويل الفينومينولوجي:

يعلن هذا المصطلح انشطاره على نفسه إلى شطرين: شطر يُعنى بالتأويل، وآخر بالفينومينولوجيا. فأمّا الشطر الأخير فقد تقدّم بيانه، وهو ما يعني أن تكون محاولة التعرية للدلالة مع الشطر الأول: التأويل، ومن ثمّ الوصول إلى التأويل الفينومينولوجي.

فأمّا التأويل Hermeneutics-Interpretation، فمن معانيه "-إذا أدخلناه في الاعتبار اللغوي- إرجاع الشيء إلى أصله، وقد استخدم في مجال القرآن الكريم بصفة خاصة بمعنى التفسير. ومن هنا كان المقصود من التفسير والتأويل إظهار أو كشف المراد عن الشيء المشكِل، وإن كنا نجد فريقا من العلماء (المسلمين) يفرق بين التأويل والتفسير، نظرا لأنّ التفسير عادة ما يتعلق بشرح الألفاظ والمفردات، أما التأويل فينصب أساسا على الجمل والمعاني"[20]. وفي الدراسات المعاصرة، يُتداول مصطلح التأويل بأصله اللاتيني للمصطلح، ليكون هيرمونيطيقا. وتكوّن الهيرمونيطيقا[21] حالة جدلية ثقافية منهجية؛ فعند بعض الدارسين هي نظرية[22] للتفسير، وتعني كيف نفسّر النص وماذا يعني

458

---

[18] ورد تفسير هذه المفاهيم بالتفصيل في: Husserl, Edmund, *"philosophy and the crisis of European man"* in phenomenology and the crisis of philosophy, translated with introduction by Quentin Laucer, 1965, p. 149. وفي ، Penit, Philip, *On the idea of phenomenology.* Dublin, Sceptre Books, 1969, وفي: سعيد توفيق، مؤجع سابق، وفي: 3. ,Robert Sokolowski, *Introduction to Phenomenology*, US, Cambridge university press, 2000. وغيرها.

[19] للوقوف على تفصيل هذه الخطوات وتطبيقها في التحليل ينظر: العرضاوي، مرجع سابق، 2022.

[20] قام بالتأويل أناس كثيرون داخل الفرق الكلامية بالإضافة إلى إخوان الصفا والصوفية والفلاسفة، وقد لا نجد عندهم التزاما بمجرد تفسير الآيات القرآنية. وقد تكلم عنه ابن رشد والجرجاني وأدخلاه في دائرة المجاز مع عدم الإخلال بالمعنى الاعتيادي في لسان العرب، والبقاء في دائرة المحتمل معناه دون زيادة عليه مع القياس العقلي عند ابن رشد خاصة. لمزيد من التفصيل في معناه في التراث في علم التفسير والحديث وضوابطه وشروطه، يُنظر: معن زيادة، مج1، 208 وما بعدها.

[21] "تعود لفظة "هيرمونيطيقا" إلى الفعل اليوناني Hermeneuein الذي يعني ثلاث معان: أ. عبّر عن فكره بواسطة الكلام، ب. عرّف شيئا

ما وأشار إليه وعرضه، ج. أوّل وترجم. ومن ذلك Hermeneia التي تعني "العبارة" وهو عنوان أحد كتب أرسطو المنطقية، وما عرفه العرب تحت عنوان في العبارة." ومن معانيه التفسير والإيضاح والترجمان. وهذا شرح تؤيده أسطورة شاعت تقول إنّ اللفظة مشتقة من اسم هرمس ابن تزوس ومايا، رسول الآلهة، وحامي التجارة والأسفار على الأرض والبحر، بحيث اقترن معنى الهيرمونيطيقا من جهة بأصل مقدّس (رسائل الآلهة إلى البشر) ومن جهة بحرية بشرية في العبارة (من أجل فهم ما بُعث به على نحو ملغّز أو غامض لا بد من تأويله)". ينظر في: المسكيني، فتحي، *"الهرمينوطيقا" كيف صارت التأويلية فلسفة؟ مدخل إلى مسألة الفهم"*، فلسفة التأويل: المخاض والتأسيس والتحولات، مجموعة من الأكاديميين العرب، علي عبود المحمداوي، وإسماعيل مهنانة (مشرفين ومحررين)، الجزائر: ابن النديم للنشر والتوزيع، 2013، ص 13-14.

[22] في القرن التاسع عشر الميلادي تبدت كنظرية أكثر من كونها إجراء تفسيريا، وكانت تعني بكيفية تفسير النص وفهمه في ذاته دون الأشخاص وتلقيهم له. واهتمت بإشكاليات تفسير معنى النص الديني خاصة، وما تلا ذلك من تعالقات الفهم مع المتغيرات الثقافية التي يعيشها القارئ، وما يعني بالوصول إلى الحقيقة في النص، وبذلك تجاوزت الفهم الأولي البسيط لظاهر النص كما كان في القرن (18) Groden, Michael and others, eds., The Johns Hopkins)

النص في قيمته بذاته. وفي القرن الثامن والتاسع عشر ظهرت، وتعنى في أساسها بتفسير النصوص الإشكالية في النصوص الدينية، رغبة في إيجاد المنهج الصحيح لتأويل وفهم نصوص الإنجيل، وعنيت بإشكالية معنى الفهم والتفسير للنص، فهل هذا التفسير يعني نقل المعنى المقصود في النص وفق قصدية الذات المصدّرة له، ونقل المعنى كما هو من داخله القصدي دون حركة خروجية للمعنى تجاه القارئ(23).

وعلى اختلاف مساراتها، فإنّ التعريف النظري للتأويلية اجتمع فيه التأويليون على ثلاثة ركائز؛ وهي: "إنّ التأويلية "فنّ في الفهم"، وإنّ الفهم لا يتم من غير وظيفة "التأويل"، وإنّ موضوع التأويلية هو "اللغة" بعامة"(24).

ويمكن اعتبار التأويلية مفهوما متراكب الدلالة، متحرك التاريخ، وهذا التراكب والتحرك بعيدا عن الثبات مردّه إلى اختلاف عناصره الدلالية على مستوى التركيب، وتغير مفهومه على مستوى الوظيفة، وهو ما جعله يمر بمرحلتين أساسيتين في مفهومه وتطوره(25):

أ. "مرحلة التأويلية الكلاسيكية أو الخاصة: وهي الممارسات التأويلية التقنية والمعيارية التي اتخذت من تفسير النصوص التأسيسية القديمة،

مثل الكتاب المقدس والتراجيديا اليونانية والمدونات القانونية، غرضا لها.

ب. مرحلة التأويلية العامة أو الكلية: وهي المحاولة المعاصرة التي دشّنها شلايرماخر Friedrich Schleiermacher (1768-1834) الهادفة إلى إرساء تأويلية عامة أوكلية، تتحرّر من خدمة علوم اللاهوت والفيلولوجيا والحقوق، وتنصرف إلى بلورة صناعة نظرية قائمة بنفسها"(26).

وإن كانت التأويلية في بدايتها تحلّقت حول النص الديني وفهمه، فإنها حلّقت بعد ذلك إلى رحابة "فنّ الفهم" والاتجاه نحو التوضيح وما هو أبعد من التفسير. ويرى البازعي والرويلي بأنّ التأويلية أبعد ما تكون عن المنهج المحدد أو الإجراء المنضبط؛ بل هي في إطار مفتوح نحو الفهم الدلالي للمعنى، مع العناية بمحاولة تنظيم هذا الفهم وتشكيل نمطية له في النصوص التعبيرية بتنوع أشكالها ومراميها في العلوم الإنسانية المختلفة، "وبهذا المفهوم ينطوي التأويل على شرح خصائص العمل وسماته مثل النوع الأدبي الذي ينتمي إليه، وعناصره وبنيته وغرضه وتأثيراته"(27).

يحدثها النص في عملية التلقي، وأما البُعد الثالث فهو في إحداث البناء "المخصوص" للأدب، وذلك وفق الشروط التي تحقق وظيفته التواصلية. (لمزيد من تاريخية ظهور الهيرمونيطيقية ينظر: السابق، ص92-490، وينظر في: الرويلي، ميجان، وسعد البازعي، *دليل الناقد الأدبي*، ط3، الدار البيضاء: المركز الثقافي العربي، 2002، ص ص:88-89، وينظر في: *الفلسفة الألمانية والفتوحات النقدية، قراءات في إستراتيجيات النقد والتجاوز*، سمير بلكفيف (مشرف ومحرر)، بيروت: جداول للنشر والترجمة والتوزيع، 2014، ص263.

(23) Clark,Timothy, *Interpretation Hermeneutics: Literary theory and Criticism*, Patricia Waugh, p59.

(24) المسكيني، فتحي، *"الهرمينوطيقا" كيف صارت التأويلية فلسفة؟ مدخل إلى مسألة الفهم"*، مرجع سابق، ص15.

(25) لمزيد من التفاصيل حول الفروقات بين هاتين المرحلتين وأهم روادها، ينظر : (المرجع السابق، ص 15 وما بعدها).

(26) نفسه.

(27) البازعي والرويلي، ص 88-89.

Guide to Literary Theory and Criticism, second edition, Hermeneutics, Baltimore and London, U.S.A, The Johns Hopkins University Press, p.486) وفي القرن (20) ارتبطت بهيدجر وتلميذه جادمير Hans-Georg Gadamer (1900-2002) وتجاوزت إلى رحابة التأويل دون العناية المتطرفة بالحقيقة المطلقة للمعنى، لتشمل ما بعد النص الديني (الأدبي والتاريخي والإنساني عموما). ومن قبلهما ظهرت الهيرمونيطيقية الرومانسية عند فريدريك شلاماخير Friedrich Schleiermacher (1768-1834) وعند دلتاي Dilthey (1833-1911) وفي الحديث عن نفسية القارئ المؤوّل والحلقة الهيرمونيطيقية التي تعني أننا كي نفهم أجزاء أية وحدة لغوية لابُد أن نتعامل مع هذه الأجزاء ولدينا حسّ مسبق بالمعنى الكلي، لكننا لا نستطيع معرفة المعنى الكلي إلا من خلال معرفة معاني مكونات أجزائه. ويعدّ آيزر Wolfgang Iser (1926-2007) ممثّل التحول للهيرمونيطيقا، وذلك في دراسته لدلالة المؤلف ودلالة النص المنتج بفعل فهم المتلقي، وقد وجد آيزر أنّ أبعادا في النص تظهر للمتلقي، لا يمكن تجاوزها في عملية تحقق المعنى الأدبي، الأول يتضمنها احتمالات النص بوصفها مظاهر خطاطية. أم البعد الثاني، فهو الإجراءات التي

إنّ "الفهم" في التأويلية هو جوهر العمل الذي يخرجه المؤوّل؛ وهو الذي يجعل حالة الاغتراب التي يشعر بها المتلقي تجاه النص في محلّ إقصاء، وذلك بصناعة الألفة بين المتلقي والنص، هذه الألفة تتبلور في إجراء "الفهم" نفسه. حينها تحيط هذه الألفة بالعالم المعيش، من خلال الحوار الذي ينفتح بين الذات والموضوع، أو الأنا والآخر، وهكذا يولد دائما الاتفاق على شيء مشترك(28)، شيء تنجذب إليه الذات في جمالية تعقدها مع الموضوع أو الآخر أو النص. هذا التوجّه في الفهم، يتلاقح مع الفينومينولوجيا التي تعتني بالظاهرة وتتجه إليه حاسمة مسألة الوعي، ومن ثمّ، تصبح حالة الإفهام الفنية هذه حالة مع الظاهرة في وعي الذات، مما يعني أنّ الفهم هنا هو إجراء تواصلي قصدي تجاه الظاهرة من الذات، وهذا هو جوهر التأويل الفينومينولوجي. مع التأكيد على التحرر من سطوة النموذج المنهجي الميكانيكي، المنهج الذي ينادي بالحقيقة الموضوعية المطلقة بعيدا عن العالم المعيش الأليف للذات(29).

وهكذا يبدو الفهم الإنساني ليس نهائيا، بل يمتدّ دالة مفتوحة متوالية، تستخبر الذات المتلقية، وتوظّف معرفتها وموهبتها. فما يفهمه المتلقي على أنه حقيقة في الفن والشعر هو حقيقة مرتبطة بعالم الإنسان المعيش الذي من جهة، تتجاوز به الفينومينولوجيا إطار الثنائية المتطرفة: الذات والموضوع، وهي نتيجة المنهج، ولا تتمثل الموقف الحي أو العالم المعيش(30). ومن جهة أخرى تمدّ له التأويلية أفقا يسمح بدنو الذات من عوالم الظاهرة،

ليضرب الفهم هنا عمق الذات عبر مساس عمق الظاهرة.

وبذلك يتجاوز الإنسان حالة الاغتراب أمام اللغة والتاريخ والشعر. وبهذا يتخلص الشعر من فرضية اعتباره وثيقة تاريخية تراثية للغة، بل هو الصدى المتردد في وعي الأجيال، الذي يصنع الألفة والحميمية مع العالم بمسافات الزمن المختلفة، وذلك لا يكون فقط من الجمالية التي يقدمها لنا، ولا من أجل اللغة التي يغذيها فينا، إنه المعنى المستبطن الذي يخاطب خبرتنا المتوالية ، ويوصل أوتارنا المتقطعة في عالم التشظي الإنساني، فيرسلنا بعيدا عن اغترابنا الإنساني القائم فينا كلما توسعت التجريبية وطغت المادية. إنه الدائم الذي يكلم كل واحد فينا ويقول له شيئا مختلفا عن الآخر في متوالية من المعنى(31).

لكنّ هذا الانفتاح على الظاهرة بل على الشعر بما فيه يستدعي وجود ارتباط وثيق بين اللغة والكلام والفهم؛ مما يعني أنّ الذات المتلقية تستلزم فيها يقينة المُكنة اللغوية، والمعرفة الخلّاقة، وهو ما ينتج لغة أخرى خلّاقة تولّدت من التماس بين الذات والظاهرة واللغة والشعر بظواهره الكامنة فيه. إنّها أداة مغامرة لوصل الذات بماضيها وفهم حاضرها والتنبؤ بمستقبلها.

وبلا ريب ستواجه هذه الأداة صعوبة مركّبة؛ وهي الوقوف في وجه النموذج الجاهز، وإحلال نموذج التأويل الفينومينولوجي مكانه. هذا النموذج الذي يربط العلوم الإنسانية بالمعرفة الموضوعية، ويستعين في فهمه للظاهرة الشعرية بفهم العلامات المدركات ظاهرا، المدركات بالحواس(32). وفي هذا الموقف الإجرائي "تطمح التأويلية

(28) هانس-جورج جادامر، *تجلي الجميل*، روبرت براساكوني (محرر)، سعيد توفيق (مترجم ودارس وشارح)، القاهرة: رؤية للنشر والتوزيع، 2019، ص17.

(29) السابق، ص18.

(30) نفسه.

(31) السابق، ص24-25.

(32) السابق، ص29.

460

إلى إنتاج نمط جديد من القيمة الموضوعية لم يعد يستمد من المبرهنة الرياضية أو من التجريب المخبري، بل من نزاع إيجابي بين إمكانات الفهم من خلال نزاع منهجي بين قواعد التأويل" الفينومينولوجي"(33).

إنّ الوعي الذي ينتجه هذا الإجراء وعي لا يتكئ على شعث المنهج أو بعثرة التأويل، بل هو مسبار دقيق، ينخرط مع اللغة تأويلا وفي اللغة، لكنه يحافظ على حالة الدوران والحركة التي تميّز هذا الموقف الذي يمكن أن نسميه موقفا نقديا، وهو ما يبعده عن وصم النّرجسية؛ إنه يلملم تجمعا في فهم اللغة بين متلازمات هي: الحميمية الروحية كما في حياة الشاعر، وباطنية الأثر في تأويلها، ومن ثم الوصول إلى رؤية العالم فلسفيا، وفهم الأعمال وتقرير تأويلها الباطني(34). يعني، تمام التواصل الحيوي بين الذات والشعر. ويتحول العالم مع الذات إلى وجودهما "هنا"(35)، وهو ما يعني حدوث التكشّف لكل السديم المحجوب في الدلالة باستمرار التحرك مع الظاهرة ووعيها، مما يسقط أقنعة الظواهر في

العالم المعيش، وتبقى الذات واعية بهذا السقوط الذي يردم الفجوة بين كل الأزمنة، "فيأتي الماضي إلينا من المستقبل أو إننا نتجه صوب الماضي لنفهم في ضوئه، وهي الإضاءة التي تجعلنا "نفهم"، إنّ ما ينقضي يصبح أساس فهمنا لما يأتي"(36).

4. التأويل الفينومينولوجي للجسد عند ميرلوبونتي:

يمكن اعتبار فينومينولوجيا هوسرل هي الملهمة لموريس ميرلوبونتي Maurice Merleau-Ponty (1908-1961)(37) على بعض الاختلافات بينهما وبين غيرهما من فلاسفة هذا التيار(38)، وقد وجّهها ميرلوبونتي ناحية دراسة الجسد توجيها ارتكز على مجموعة من الأفكار التي ضجّت بها مؤلفاته المتعددة(39)، لكننا سننتخب منها ما يخدم موضوع هذه الدراسة فحسب.

وتلخّص أفكار ميرلوبونتي حول الجسد في ركائز جوهرية تبدأ من تحرّره من فكرة (المخ في وعاء)، هذه الفكرة التي حطّت

---

(33) ينظر: هانس، مرجع سابق، ص33. وانشغل هيدغر كثيرا بالتأويل الفينومينولوجي، وأصّل مفاهيم الفهم والتاريخية والزمانية والكينونة، ينظر: مهنانة، إسماعيل، مقال: "من القصد إلى الفهم: نشأة التأويل في الفينومينولوجيا وهيرمونيطيقا الدازاين"، مرجع سابق، ص105 وما بعدها.

(34) هانس، مرجع سابق، ص35-37.

(35) طرح هيدغر مصطلح الدازاين وربطه بسؤال الوجود والزمن والمكان، ليخرج بتأويلية لا تفصل هذه الأقطاب الثلاثة بل تعمق بينها لحصول مفهوم الحاضر. للمزيد ينظر: المرجع السابق، ص110 وما بعدها.

(36) ينظر: مهنانة، المرجع السابق، ص114. وهذه النقطة تخلص الفينومينولوجيا من متعالية هوسرل للتفسير، فاللغة بذلك ليست نظاما متعاليا، بل نظام داخلي خاص باللغة وانتظام الكلام. (السابق، ص119-125) وهذا ما يشرع آفاق التأويل الفينومينولوجي للظواهر. والكشف عن الوجود من خلال الموجود، الكشف الذي يتحرر بالحقيقة والترك.

(37) موريس ميرلوبونتي فيلسوف فرنسي، تأثر بهوسرل وتبنى أفكاره الفلسفية وطورها، وهو أول من طرح السؤال المفاهيمي حول هذه الفلسفة (ما الفينومينولوجيا؟)، واهتم بدراسة الجسد فينومينولوجيا وعلاقته بالفن واللغة والإدراك الحسي، وكان أثر هوسرل عليه كبيرا بل يمكن اعتبار تحليل هوسرل للجسد المتحرك في محاضرته "الشيء والمكان" في العام 1907 تحليلا فينومينولوجيا عميقا، خاصة في الجزء الثاني من كتابه الأفكار. (ينظر في: جالاجر، شون، ودان زهافي، العقل الظاهراتي: مقدمة لفلسفة العقل والعلوم المعرفية، بدر الدين مصطفى (مترجم)، القاهرة، المركز القومي للترجمة، 2019، ص271 وما بعدها.

---

(38) تقوم فينومينولوجيا هوسرل على ركائز تنظيرية مهدت لظهور الجانب التأويلي الجمالي لاحقا عند تلامذته ضمن أنواعها المختلفة، فهنالك الفينومينولوجيا الوصفية، والمتعالية، والتقومية. وفيها ثلاث مسائل رئيسة: القصدية، والعيان المقولي الذي هو "إدراك مباشر للشيء من حيث هو، هو ذاته، حاضر للوعي" ومفهوم القبلية "بمعنى تراكمية إدراك الشيء القبلية في خبرة متكررة للشيء في ذاته، فيكون حكما متراكما قبليا في الإدراك" (معن زيادة، مرجع سابق، ص842-850). ويمكن اعتبار مفهوم القصدية لديه من أهم المفاهيم التي أسست فلسفيا شكل صورة حركية للوعي بالعالم وبكل ظواهر الإدراك التي من أهمها في الدراسات النقدية إدراك الخيال، والتعبير عن الوعي تخيلا توظيفيا لمعطيات العالم المعاش. (نفسه، وما بعده). مما يجعل من الإدراك فعلا قصديا بطابعه، مُبيّتا في بنية الفعل نفسه، بغض النظر عن كينونة الشيء المدرَك. (المرجع السابق، ص841ولمزيد من التفصيل حول اختلاف ميرلوبونتي واتفاقه مع هوسرل وهيدجر وسارتر ينظر في: توفيق، مرجع سابق، ص203 وما بعدها، وأحمد، لاتي حاج، ودراس شهرزاد، مرجع سابق، ص113-124.

(39) ترك ميرلوبونتي مجموعة من المؤلفات والأبحاث التي اشتملت على أفكاره حول فينومينولوجيا الجسد، كان من أهم ما ترجم منها إلى العربية: كتاب: ظواهرية الإدراك، فؤاد شاهين (مترجم)، بيروت: معهد الإنماء العربي. وكتاب: العين والعقل، حبيب الشاروني (مترجم)، منشأة المعارف بالإسكندرية، د.ت. وكتاب: تقريظ الفلسفة، قزحيا خوري (مترجم)، بيروت، باريس، منشورات عويدات، 1983. وكتاب: المرئي واللامرئي، عبدالعزيز العيادي (مترجم ومقدم)، بيروت: مركز دراسات الوحدة العربية، 2008.

"من قيمة الجسد وحصرته على المهمة الوظيفية الحيوية، وهي فكرة فصَلت الجسد عن العقل، ووُجدت في العِلم الكلاسيكي، الذي اهتم بدراسة السلوك الذي مستقلا عن شكل جسماني معين. مما اقتصر الجسد على تمثل القشرة الخارجية الحسية عند علماء الأعصاب"(40). فالجسد عند ميرلوبونتي أخذ اعتبارا إدراكيا، جعل منه "مبدأ تأسيسيا أو متساميا خصوصا وأنه مشارك في إمكانية الخبرة. وهو فاعل بعمق في علاقتنا مع العالم، وفي علاقتنا مع الآخرين، وفي علاقتنا بذواتنا، وبالتالي يكون تحليله مهما لفهمنا للعلاقة بين العقل والعالم، ولفهمنا للعلاقة بين الذات والآخر، وفهمنا للعلاقة بين العقل والجسد"(41). ومن هنا كان الفصل بين الجسد والعقل أمرا منظورا فيه، فهذه الثنائية الفاصلة بين القطبين: العقل والجسد هي ثنائية مرفوضة، لكنّ رفضها لا يعني ببساطة التخلص من العقل؛ "بل إنّ المقصود من فكرة التجسيد فكرةُ وجود العقل المتجسّد أو الجسد الواعي"(42).

ومن هذا المنطلق تعامل ميرلوبونتي مع الجسد على أنه الظاهرة التي تدرِك الظواهر، وليس فقط وسيلة إدراكية حسّية، بل هو فاعل مشارِك في الإدراك ومنتِج له، وكانت مهمّته في خوض رحلة في التفتيش عن جوهر الوعي، فهو يعتبر الفينومينولوجيا "دراسة جواهر الأمور، وكل المشاكل بالنسبة لها تعود إلى تعريف الجواهر: جوهر الإدراك، جوهر الوعي، مثلا"(43). ويرى ميرلوبونتي أن الجسد هو مركز التفلسف الإنساني وتفكيره، إنه جوهر الكائن ذاته، ومنه إلى كل ذات آخر في العالم، فهو مؤثر ويتأثر، رائي ومرئي(44). وبذلك يكون قد وجه الفكر الفلسفي من "الكوجيتو

الديكارتي (أنا أفكر أنا موجود)، إلى كوجيتو آخر هو: أنا جسدي على حسب الرؤية الفينومينولوجية"(45).

وممّا انعطف عليه في طرحه حول (جوهر الكائن) ودور الجسد في الوعي والإدراك حديثه حول العالم المعيش والتواصل فيه مع الآخر، يقول في ذلك: "العالم ليس الذي أفكره، بل الذي أعيشه، إنني منفتح على العالم، أتصل به بلا شك، ولكني لا أمتلكه، فهو غير قابل للفناء"(46). وهذا يؤكّد على مفهوم واسع للتأويل والفهم الفينومينولوجي، إذ يشي هذا الانفتاح على العالم وما فيه، وما يحيط بالجسد يشي بوجود علاقة ثلاثية بين جسد الإنسان ووعيه ومجتمعه الذي يعيش فيه. وهي علاقة متحركة غير ثابتة، متأثرة ومؤثرة، وتتعالق مع مسائل كبرى كالهوية والوعي والتفاعل والتواصل(47). مما يعني أنّ إدراك الجسد يشارك في بناء وتفاعل الذات مع كل ما هو إنساني وغير إنساني. وهو ما يعني أيضا أنّ "لا وجود لكلام إنساني ولا لحركة إنسانية ... بدون دلالة"(48). وهذا ما يؤسس لمفاهيم مهمة في قراءة ظاهرة الجسد ومن ثمّ تأويلها تأويلا فينومينولوجيا، حيث تغدو الحركة، والصوت، والإشارة، وكل ما يمكن أن يتشكل به الجسد من تموضع وتواصل مع الزمان والمكان والآخر، كل ذلك وأكثر هو محلّ قراءة وتأويل. وهو ما يضع له ميرلوبونتي تسمية لطيفة، حين يقول: "غبار نفسية الكاتب، غبار التاريخ، أحداث الحياة... كلها يمكن أن تُفهم من كل جوانبها مجتمعة بشرط عدم عزلها والذهاب إلى عمق التاريخ والوصول إلى أحادية نواة الدلالة الوجودية التي تبرز في أي وجهة نظر"(49).

(40) جالاجر، شون، ودان زهافي، مرجع سابق، ص263 وما بعدها.

(41) السابق، ص272.

(42) نفسه.

(43) ميرلوبونتي، 1998، مرجع سابق، ص7.

(44) حطاب، حطاب، ومولاي مراد الحاج، "الجسد موضوعا للدراسات الثقافية استقراء لأهم الإشكالات والمنجزات"، مجلة آفاق علمية، مج13، ع5، 2021، ص521.

(45) السابق نفسه.

(46) ميرلوبونتي، 1998، مرجع سابق، ص14.

(47) مولاي مراد الحاج، 2021، مرجع سابق، ص524.

(48) ميرلوبونتي، 1998، مرجع سابق، ص15.

(49) نفسه.

ففي استعماله لكلمة (غبار) ما يقود إلى الإحاطة الفينومينولوجية بكل التفاصيل التي يمكن أن ينتجها العالم، وحتى دقائق الأمور ولطائفها. وهذا ما يقرّب هذه الرؤية من مسبار الجمالية التي تهتم بتفاصيل المعطى الفني، والمخرَج الجمالي الإنساني. ومن ثمَّ ليس مستغربا أن يلقي ميرلوبونتي الضوءَ على عدة تقنيات للجسد تكون وسيلة لتأويل دلالته ومعناه، التأويل الذي يتصل مباشرة بالفهم الموظّف للخبرة الجمالية والرؤية المعيشية لدى المتلقي، وليس المنكب على التفسير الأسير للتاريخية أو الإطار اللغوي الضيق.

ومن هنا يمكن الزعم أنّ ميرلوبونتي يحدث تأويلا فينومينولوجيا في تناوله لهذه الأفكار عندما يسلطها على الجسد، تلك الظاهرة المدرِكة بمجسّاتها التناغمية عبر الحواس. ويكون تأويل الجسد عنده فينومينولوجيا بما يحدثه من جدلية ثقافية للجسد، والتخلص من الديناميكية التفسيرية إلى رحابة المعرفة التأويلية، وهذا ما تطمح له هذه الدراسة كذلك، ولكن ضمن معطيات أفكار ميرلوبونتي حول الجسد ومركزية إدراكه. وهو ما تستدعيه الضرورية النصية كما يرى الكاتب، والضرورية التداولية التي تجعل القارئ شريكا في إنتاج المعنى، والضرورية الأنطولوجية التي تجعل الكائن في تعالق مع النص والظاهرة للقراءة.

5. التقنيات التأويلية الفينومينولوجية للجسد عند ميرلوبونتي:

بالنظر إلى رؤى وأفكار ميرلوبونتي؛ ليس من الصعب هنا استنتاج التقنيات التأويلية الفينومينولوجية للجسد عند ميرلوبونتي من ثلاث جهات: جهة اللغة، وجهة الحركة، وجهة الرؤية. فأمّا جهة اللغة، فقد وضّحها في تناوله للكلمة وللغة وعلاقتها بالجسد وإدراكه، وفصّل في جدليات

وتساؤلات كثيرة حولها، منها حديثه عن الكلمة والوعي وصلتها بالذات، يقول: "إذا كانت كلمتي أو الكلمة التي أسمع تتجاوز ذاتها نحو معنى، وإذا كانت هذه الصلة، مثل كل صلة، لا يمكن أن أطرحها كوعي، فإنّ الاستقلالية الجوهرية للفكر تستعاد في اللحظة ذاتها التي بدت فيها موضع تساؤل"(50). فتكون الكلمة متجاوزة وعابرة من المعنى إلى معان أخرى، متصلة متوالية، وهو ما يعيدها إلى الجسد الذي صدرت منه لتكتسب منه المعنى، أو تدلّه إلى معنى، وهذا ما يجعل اللغة في تعالق دائم مع الجسد لا تنفصل عنه حتى لو كانت الكلمة صوتا انطلق سابحا في الهواء. بل إنّ انقطاع هذا الصوت بحد ذاته يعيد الفهم والتأويل للجسد مرة أخرى، فالذات في حالة من التعالق الواعي بالجسد، ولا تتجاوزه، يقول: "ليس هناك إذن علاقة انتقال بيني وبين جسدي، بيني وبين العالم، ولا يمكن تجاوز الأنا إلا نحو (الداخل) الجوّاني"(51). مما يعني بأنّ الجسد في لغته ناطق بفهمه، والعكس قائم. ولا يتم فهم اللغة بعيدا عن الجسد وإدراكه. وهو ما يقود إلى مفهوم تعبيرية الجسد باللغة؛ إذ يكشف لنا ميرلوبونتي بأنّ العالم المدرك ليس بالمستطاع تعريفه كدائرة فريدة إلا بعبارات الأسلوب، و"يمكننا بفضل نظرية الممارسة الشعرية للغة وعموما بقدرتنا على التعبيرية أن نأمل توضيح نسبتنا إلى الحقيقة"(52). ويصف موقف الجسد والتعبير من الفكرة فيقول: "تتقدم في اللحظة وكأنّها وميض البرق، ولكن يبقى علينا بعدئذ امتلاكها، فهي تصبح ملكنا بواسطة التعبير"(53).

ومن ثمَّ، تتوافد على الإنسان أساليب تعبيرية متنوعة، ترتبط بالجسد ومنه تكون، إنها "أساليب التعبير المختلفة، وما تتميز به اللغة، وما هي إلا أساليب الجسد التي يتخذها للانخراط في العالم"(54). فتكون تعبيرات الألم واللذة

---

(53) ميرلوبونتي، 1998، مرجع سابق، ص152.
(54) الشاروني، حبيب، *فكرة الجسم في الفلسفة الوجودية*، القاهرة، دار التنوير للطباعة والنشر والتوزيع، 2009، ص141.

(50) ميرلوبونتي، تقريظ الفلسفة، مرجع سابق، ص78.
(51) السابق، ص19.
(52) بشير، عثمان، مخلوف سيد أحمد، "تعبيرية اللـ في فكر ميرلوبونتي الإستطيقي"، مجلة أبعاد، مج 08، ع1خ، 31 جويلية 2021، ص180.

والغضب، ما هي إلا تعبيرات إيمائية للجسد حتى لو كان تكوينها ذهنيا نفسيا(55)، مما يحمّل الجسد عبء التعبير كاملا، وهو ما قاده إلى الحديث عن الإيماءة اللغوية(56) والتفصيل فيها(57). فالكلمة جزء من العالم اللغوي، وهي قطعة من الوسائل التي يستعملها الجسد ليكون في اتصال دائم مع عالمه. "غير أنّ فعل التعبير لدى الكاتب لا يغدو مختلفا كثيرا عن فعل التعبير لدى الرسام، الذي تصلنا لغته من خلال العالم الصامت للخطوط والألوان، وما يصدق على فعل التعبير لدى الرسام أو النحات يصدق أيضا على فعل التعبير في عالم الموسيقى"(58).

وهذا يعني تحميل اللغة تأويلا يتصل بفهم الجسد لجسده، وفهمه لجسد الآخر، ولا يتم الفهم الأول إلا من خلال حدوث الفهم الثاني، يعني، الجسد يدرك من خلال تواصله بالأجساد والعالم، ومن ثمّ يعبّر باللغة باختلاف أشكالها الفنية والوجودية. وهذا التواصل ينقلنا إلى جهة الحركة، باعتبارها التقنية الثانية من تقنيات تأويل الجسد عنده فينومينولوجيا. فالكلام "حركة لغوية كغيرها من الحركات، يتعامل الجسد عبره مع العالم اللغوي وفق الدلالات المكتسبة(59). وإذا كانت الحركة عادة من عادات الجسد، مع التأكيد على أنّ الجسد هو "العادة الأولية التي هي شرط لكل العادات الأخرى، التي من خلالها يمكن فهم العادات"(60)، تغدو الحركة من طبيعة الجسد سبيلا معرفيا لأحاسيس مزدوجة، فأنا أعرف جسدي بما يعطيني،

ف"عندما ألمس يدي اليمنى بيدي اليسرى، فإنّ اليد اليمنى كموضوع تملك خاصية فريدة وهي الإحساس بدورها أيضا"(61)، إنه أشبه بالتنظيم الغامض بين لامس ولا ملموس. وتتكون بذلك التجربة الجسدية القادرة على إعطاء التأويل والدلالة للإدراك (الداخلي- الجوّاني) وكذلك للإدراك (اللحظي) الذاتي. هنا تحدث ارتدادات حركية للتغير الذي يكون في مواقع أجزاء الجسد، فكل حركة تقوم بها أجزاء جسدي أو أحدها، وكل موقع إثارة في مجمل الجسد حركة منجزة بالغة التعقيد، تعطي للذات ترجمة دائمة بـ(اللغة)، وهي لغة تتعاور فيها الحواس -البصرية، والسمعية، والشمية، واللمسية- تعطي دلالة مفصلية لهذه الحركة(62). وبذلك يكون جسدنا " باعتباره يحرك نفسه بنفسه، أي باعتباره لا ينفصل عن نظرة العالم، وبأنه تلك النظرة ذاتها محققة، هو شرط الإمكانية، ليس فقط للتركيب الهندسي، بل أيضا لجميع العمليات التعبيرية ولكل المكتسبات التي تشكّل العالم الثقافي"(63). هذا التأمّل والتفسير يحيل الجسد إلى دائرة المكانية، فيغدو هو مكان ببعده الحركي، هذا البعد هو الذي يهندس زوايا المكان في الذات المدركة، ويحدّد تفاعلها مع العالم والآخر، ويقود رؤاها إلى كل الأجساد التي يمكن أن تتشارك هذه الدائرة الحركية. لكنّ هذه الدائرة لا يمكن أن تكون إلا بوجود تقنية من جهة ثالثة، هي جهة الرؤية(64). وهذه الجهة تمتد إلى الجهات كلها عبر حلقة الزمن الذي يبتّ في توجيهها بقوة؛ فإذا كانت مكانية

---

(55) توفيق، الخبرة الجمالية، مرجع سابق، ص211.
(56) كان للحديث عن الإيماءة اللغوية جذوره في التراث العربي، فالعرب تقول: "رُبّ إشارة أبلغ من عبارة"(ابن جني، أبو الفتح، *الخصائص*، عبدالحميد هنداوي (محقق)، ج1، بيروت: دار الكتب العلمية، 1971، ص208)، وتقول كذلك: "رُبّ لحظ أنمّ من لسان"(المبرّد، *الكامل*، محمد الدالي (محقق)، بيروت: مؤسسة الرسالة، 1986، ص65)، وأورد الجاحظ في تقسيمه للدلالة أنها على خمسة أقسام، منها الإشارة، يقول: "اللفظ ثمّ الإشارة، ثمّ العقد، ثمّ الخطّ، ثمّ الحال الذي تسمّى النّصبة" (الجاحظ، *البيان والتبيين*، عبدالسلام هارون (محقق)، ج1، مصر: دار الفكر، د.ت، ص76- 77).
(57) أفرد ميرلوبونتي حديثا طويلا عن الكلام والتعبير والإيماءة اللغوية، لمزيد من التفصيل ينظر في كتابه: *ظواهرية الإدراك*، 1998، ص150 وما بعدها.

(58) السابق نفسه.
(59) ميرلوبونتي، 1998، مرجع سابق، ص158.
(60) المرجع السابق، ص86.
(61) السابق، ص87.
(62) السابق، ص91.
(63) بشير، ومخلوف، مرجع سابق، ص315.
(64) أعطى ميرلوبونتي أهمية كبرى للرؤية أثناء العملية الإدراكية المتصلة بالجسد، لخصيصة هذه الوظيفة البحثية والاستكشافية في العامل الخاصة في الفن، و"الفن عند ميرلوبونتي يسمح بفهم العالم المرئي المرتبط بوجود الإنسان؛ وإنّ للجسد القدرة على توحيدنا بالأشياء لأننا من "نسيج واحد". (بشير، ومخلوف، مرجع سابق، ص177)، وفصّل فيها أكثر في كتابه: (*المرئي واللامرئي*، 2008).

الجسد تعالقت مع الحركة، باعتبار أنّ الصورة الجسدية هي ما يعني "كيفية التعبير عن أنّ جسدي هو في العالم"(65)، فإنّ هذا يعني حضور الجسد الذاتي في كينونة مستترة، تتخايل في الفضاء المكاني والفضاء الجسدي، وهذا الفضاء يحيط بجسده الزمن الذي يزدوج في حضوره ويتحقق في جهة اللغة والحركة والرؤية. إذ تحدث التراكمية في الخبرة بين الجهات الثلاثة، مما يعطي الجسد إدراكه للعالم، لتكون العملية الإدراكية خاضعة "لسيرورتين؛ سيرورة الجسد وتحولاته، وسيرورة الزمن في تأثيره على الجسد"(66). لكنّ الرؤية هي العابث في هذه الحركية، وهذه السيرورة، بل هي الشاهد على ارتحالات الجسد بين اللغة التي تسكنه، والحركة التي تنطق به، والزمن الذي يؤثر فيه، والفضاء الذي يشغله. وهي كلها تتجه إلى الخارج والجوّاني باستمرار لا يتوقف.

إنّ الرؤية سبيل الجسد لمعرفة الجسد الذاتي، والجسد البشري الذي لا يعيشه، فيكون بذلك انفتاح الجسد على وجوده عبر الرؤية ليعيش الجسد الآخر، يقول ميرلوبونتي: "ليس لي أية وسيلة أخرى لمعرفة الجسد البشري غير أن أعيشه، أي آخذ لحسابي المأساة التي تجتازه وأذوب فيه"(67). إنّ التحرك يكون تابعا للرؤية، ويكون تجاه ما تراه الذات، فهناك "تواصل نسيجي -كما يرى ميرلوبونتي- بين جسمي والأشياء المرئية... (إنها) حركة دائرية بين الأجسام والزمن والمكان"(68).

وعبر هذه الرؤية التي تحوّل العالم إلى مرايا يكتشف فيها الجسد ذاته، ويكون الفن فيها عِلمًا للعالم كما يرى ميرلوبونتي(69)، ويتداخل في هذه العالمية العلمية الخاصة بالجسد كل عمل إبداعي، ومنه بطبيعة الحال الشعر الذي

هو سبيل من سبل كثيرة متفرقة لاكتشاف الجسد. فكما أنّ الكتابة تكشف عن أسرار الشاعر، فإنّ القصيدة هي التي تكتبه، وليس هو فقط من يكتبها(70)، إنها الكتابة التي تتحقق داخل الشاعر وتكون رؤيته للعالم وسيلته فيها، يعني؛ يغدو جسد الشاعر مكتشفًا في تجربته مع الغير، فيكون هنا بمقدوره التعرف على جسده في جسد آخر(71).

إنّ الرؤية تفتح بوابة الديمومة، فالشيء الذي يراه الإنسان اليوم قد رآه غيره بالأمس، وهو ما يعني أنّ الرؤية تجعل - بشكل ما- الفكرة أبدية(72). وهو ما يقود إلى أنّ كل "حاضر يدعم بشكل ما نقطة معينة في الزمن الذي يستدعي التعرف على كل النقاط الأخرى، فالشيء الذي يُرى إذن من جميع الأزمان كما يُرى من كل الأمكنة وبالوسيلة نفسها التي هي بينة الأفق"(73)، هو شيء يتّسم بالديمومة، ويتوالى في التأويل. وهو ما يوصل إلى نتيجة مهمة مفادها أنّ لقاء النظرات المختلفة والرؤى المتعددة متحقّق بواسطتين: الزمن واللغة(74).

وهكذا تتكون الخبرة الجسدية وتنتقل عبر ما تسجّله الأعمال الإبداعية، ويغدو المنتّج الإبداعي مدوّنة مكتنزة بأفهام أجساد عبر أزمنة وأمكنة مختلفة. ويصبح العالم منظومة من الأشياء الشفافة التي اخترقتها الرؤى، وحملت معها أبعادها الثقافية والتاريخية في عمق الأشياء الجوّاني من جهة، واتصالها الخارجي من جهة أخرى. إنها حالة من الكشْف المتعدد التركيب، ويمكن هنا تسطير انفتاح تأويلها الفينومينولوجي بكل وضوح من منطلق "إنّ النظر إلى الشيء يعني الحلول فيه"(75).

(65) ميرلوبونتي، 1998، مرجع سابق، ص92.

(66) رابعة، موسى، *"الجسد والزمن: مقاربة سيميائية في نماذج من الشعر الجاهلي"*، عالم الفكر، ع 185، يناير-مارس، 2022، ص41.

(67) ميرلوبونتي، 1998، مرجع سابق، ص176.

(68) العين والعقل، مرجع سابق، ص7-12.

(69) المرجع السابق، ص7.

(70) السابق، ص12.

(71) ميرلوبونتي، 1983، ص81.

(72) ميرلوبونتي، 1998، مرجع سابق، ص68.

(73) السابق، ص69.

(74) نفسه.

(75) ميرلوبونتي، 1998، مرجع سابق، ص68.

هكذا يصبح حضور الجسد وفق هذه التقنيات في الشعر العربي ظاهرة جاذبة للتأويل الفينومينولوجي، تطيح بأسوار التمنّع أو التقليدية السياقية في فهمها، وتغدو كينوناته المتعددة حالة يمكن تفنيد متداخلاتها لمفهومية عبر مغامرة القراءة والكشف والتأويل الفينومينولوجي كما يلي:

6. التأويل الفينومينولوجي للجسد المحتجِب في الشعر العربي قبل الإسلام:

وهنا، تصل الدراسة إلى منطقة شرعية إمكانات التأويل المفتوحة أمام القارئ المعاصر لظاهرة الجسد المحتجِب في الشعر العربي قبل الإسلام، لتحاول الانتقال بالنص التراثي من إطار التحديد الأدبي إلى فسحة النقد المعرفي، والتأويل الفينومينولوجي المنهجي. وتعتقد الدراسة أنّ الجسد المحتجب هو كينونة جسدية من الكينونات[76] التي يمكن أن نجدها في الشعر العربي قبل الإسلام. بل هو ظاهرة شعرية لافتة، يمكن تحريرها من طوق السكوت إلى فُسحة الكشف عبر إجراء التأويل الفينومينولوجي باعتماد تقنيات الجهات الثلاثة التي حددها ميرلوبونتي. والتساؤل البدهي بداية، ماذا يُقصد بالجسد[77] المحتجِب؟

جاء في معنى حجَب:"الحَجْبُ والحِجابُ المنع من الوصول، يقال حجَبَهُ حجْبًا وحجابًا، وحجابُ الجوف ما يحجُبُ عن الفؤاد، وقوله تعالى: ﴿وبيْنَهُما حِجَاب﴾ (الأعراف:46) ليس يعني به ما يحجب البصر، وإنما يعني ما

يمنع من وصول لذة أهل الجنة إلى أهل النار وأذية أهل النار إلى أهل الجنة، كقوله تعالى: ﴿فَضُرِبَ بَيْنَهُم بِسُورٍ لَهُ بَابٌ بَاطِنُهُ فِيهِ الرَّحْمَةُ وَظَاهِرُهُ مِنْ قِبَلِهِ العَذَابُ﴾ (الحديد:13) ... والحاجب المانع عن السلطان، والحاجبان في الرأس لكونهما كالحاجبين للعين من الذبّ عنهما"[78]. وجمعه صاحب اللسان في معنى السّتر والمنع باختلاف دلالاته وتداوله[79]. ويكون بذلك الجسد المحتجِب هو جسد يمنع الوصول إليه قصدا، ويكون فاعلا في حصول الاحتجاب قاصدا إليه. ويغدو بوجوده هذا مانعا لا ممنوعا، ومريدا لحدوث الامتناع للوصول، متخذا من الستر له حائلا بينه وبين الآخر.

هذا الجسد بصفته الاحتجابية القَصدية يتوالى في ظهوره في أمثلة شعرية كثيرة[80]، وتبدو فيها تقنيات الاحتجاب من جهات ثلاثة تقبل تأويل احتجابه القصدي، وهي على النحو التالي:

1. من جهة اللغة:

تعبيرية اللغة مصدّرة من الجسد، وأسلوب التكوين اللغوي هو نتيجة للجسد وإدراكه، ولا تنفصل اللغة عن جسدها بل تتماهي معه في تعبيرها، فتكون في حالة تعبيرية شعورية جسدية لغوية، إنها تعيش بالجسد لتنتج الإيماءة اللغوية، كما يؤكد ميرلوبونتي فيما سبق[81]. لكنها إيماءة من نوع خاص، إيماءة تصدر عن جسد اختار الامتناع وعبر عن امتناعه هذا بإيماءته اللغوية، ليؤكد كامل إرادة الاحتجاب

ط3، بيروت: دار المعرفة، 2001، ص100). وزاد صاحب اللسان: " الجسد جسم الإنسان ولا يقال لغيره من الأجسام المغتذية، ولا يقال لغير الإنسان جسد من خلق الأرض، والجسد البدن " (ابن منظور، *لسان العرب*، ج2، ط3، بيروت: دار إحياء التراث العربي، 1990، ص281-282).
[78] الأصفهاني، ص115.
[79] قال ابن منظور: "الحجاب الستر، حجب الشيء يحجبه حجبا وحجابا وحجبه: ستره (لسان العرب، ج3، ص32).
[80] ستعرض الدراسة أمثلة محددة ضمن عينة عشوائية محدودة العدد لضوابط البحث المشروطة، ولتمثّلها لتقنية الاحتجاب بوضوح أكثر من غيرها من وجهة نظر الدراسة.
[81] ص11 من الدراسة.

---

[76] تذهب هذه الدراسة إلى أنّ للجسد كينونات متعددة في الشعر العربي قبل الإسلام، منها الجسد المحتجب، وفيها الجسد المحتجَب، والجسد المتجلّي، والجسد الفاني، والجسد الجنسي، والجسد المتعدد، والجسد الثنائي، والجسد الطيفي، والجسد المقدّس، وهي موضوعات صالحة للبحث والدراسة مستقبلا إن شاء الله.
[77] حفل التراث بتفسير معنى الجسد، ولا بأس من الاستئناس ببعض ما جاء في تفسيره هنا، وإن كانت الدراسة تعتمد معنى الجسد عند ميرلوبونتي كما اتضح سابقا. ومن تناول التراث للفظة ما جاء في مفردات غريب القرآن أنّ الجسد "كالجسم لكنه أخصّ، قال الخليل رحمه الله:" لا يقال الجسد لغير الإنسان من خلق الأرض ونحوه فإنّ الجسد ما له لون والجسم يقال لما لا يبين له لون كالماء والهواء (ص:34)، وباعتبار اللون قيل للزعفران جساد وثوبٌ مجسّد مصبوغ بالجساد" (الأصفهاني، *المفردات في غريب القرآن*، محمد خليل عيتاني (محقق)،

فيه، ويكون كلامه مرتبطا بانفعاله الجسدي وما يعتور الجوّاني فيه، ومن ذلك قول الأعشى:

<div dir="rtl">

ودّع هريرة إنّ الركب مرتحل

وهل تطيق وداعا أيها الرجل(82)

</div>

فهنا يكون الجسد المحتجِب مقصيا بفعل المسافة في مقام الوداع، وباحتجابه (جسد هريرة) صار جسد الشاعر بدوره محجوبا هو الآخر، وهذه الحالة الاحتجابية على ما فيها من حدث تبادلي بين الذات والآخر، إلا أنّ قصدية الاحتجاب التي قدّمها الآخر (هريرة) هي قصدية صارت بفعل الوداع قائمة عند الشاعر، فصار هو مستجيبا لطاعة الاحتجاب بفعل الأمر (ودِّع)، ليكون بدوره فاعلا مضمرا في الفعل (أنتَ)، فيصير جسد الشاعر محتجِبا مستجيبا لفعل الأمر، داخلا في تمام الاحتجاب مريدا له، لكنّ الجملة التي تأتي في الشطر الثاني: (وهل تطيق وداعا أيها الرجل!) تنزل منزلة الإيماءة اللغوية ببنائها الاستنكاري، كيف لا؛ والذات تخاطب ألم الوداع الذي يسري فيها، فتستنكر على الجسد استجابته لحالة الاحتجاب بفعل المسافة، والدخول في الإقصاء عن (هريرة)، هذا الاستنكار يتبلور في بنية السؤال الذي ينتظر جوابه المضمر في تقديره: (لا أطيق!)، وعدم الطاقة لحال الحجب الذي كان مقصودا يصير انفعالا ينكر على الجسد استجابته للحجب الذي أطاعه دونما مخالفة. وهذا ما يجعل الجسد منتقلا إلى حالة المقاومة للاحتجاب، لكنها مقاومة لا تتم، إذ يستجيب الجسد للحجب، ويكتفي بالانتقال إلى الذاكرة مخافة ثقبها بالاحتجاب ويميل وجوده بوجود الجسد المحتجِب، فيستحضر صفات (هريرة) الجسدية طوال سبعة أبيات تالية للبيت الأول تظهر فيها (هريرة) في حال من المشي واللا ثبات بما يتسق مع حالة التدرج للوصول إلى الاحتجاب الذي ولّد الاستنكار بعد ذلك:

<div dir="rtl">

غرّاء فرعاء، مصقولٌ عوارضُها،

</div>

تمشي الهوينا كما يمشي الوجي الوحِل

<div dir="rtl">

كأنّ مشيتها من بيت جارتها

مرّ السحابة، لا ريثٌ ولا عجَلُ

</div>

وهي هنا بشعر طويل وهو جزء بطبيعة الحال يحجب شيئا من الجسد، وتبدو باقي صفاتها (فرعاء، مصقول عوارضها) مما يمكن أن يرى من وراء حجاب كذلك. ثم تطربنا الذات بحديثها عن هذا المشي الذي يقود وعي الشاعر إلى مشي مشابه له، ولكن لجسد مكشوف ظاهر بيد أنه سريع الذهاب، هو جسد (السحاب)، وهنا يقطُر من البيت شفيف اعتراف حضور منتظَر بعده الغياب، فالسحاب لا يبقى ولا يدوم. ثم يقول:

<div dir="rtl">

تسمع للحلي وسواسا إذا انصرفت

كما استعان بريح عشرق زجلُ

</div>

ويظهر سمع وسواس الحلي تأكيد حجب الجسد، فإذا كان الحلي يسمع فقط، فهذا يعني أنه محجوب بحجب جسد المحبوبة على الرغم من علو صوت خشخشته. ثم يقول:

<div dir="rtl">

ليست كمن يكره الجيران طلعتها

ولا تراها لسرّ الجار تختتلُ

يكاد يصرعها، لولا تشدّدها

إذا تقوم إلى جاراتها الكسل

إذا تعالج قرنا ساعة فترت،

واهتزّ منها ذنوب المتن والكفلُ

ملء الوشاح وصفر الدرع بهكنةٌ

إذا تأنّى يكاد الخصر ينخزلُ

</div>

ويظهر الجسد كذلك قاصدا للحجب غارقا فيه، بين قلة حركة وسرّية مكتومة، وارتجاج تحت وشاح على الرغم من ضخامة هذا الجسد وقوة حضوره اللحمي. مما يعني أنّ (هريرة) المحتجِبة في مشهد الوداع كانت محتجبة من قبل ذلك في مشاهد أخرى.

ثم يختمها بالعودة إلى الاستسلام التام للاحتجاب فيقول:

---

(82) الأعشى، أبو بصير، ديوان الأعشى، بيروت: دار صادر، د.ت.

صدّت هريرة عنّا ما تكلمنا،

جهلا بأمّ خُليد حبل من تصِلُ؟

ليثبت تمام الاحتجاب الجسدي بل والكلامي، فيكون المنع منعين: منع الوداع، ومنع الصمت. وهو ما يعقّبه باستفهام آخر: (حبل من تصلُ؟). وهذا يؤكد تمام الانقطاع والستر تجاه هذا الجسد، ومن ثم تمام احتجاب جسد الذات هي الأخرى. إنّ الشاعر هنا وقع في احتجاب تدريجي يبدأ من فورة المشهد الوداعي المستنكر، ثم يسيل إلى حجُب متراكبة بعضها فوق بعض، وكل ذلك يكون من جهة اللغة التي وشت بها الإيماءة اللغوية المعبرة عن حالة الشعور الإنكاري للوجع المصاحب للوداع والخضوع للاحتجاب الإرادي الذي عقبه اعتراف بحدوث تمام الامتناع والصد. وتكون هنا حالة الجسد المحتجِب الذي تقدمه الذات حالة متبادلة بين الشاعر وذات أخرى، (هريرة)، وكأنّ المتلقي هنا يكاد يرى جسد الشاعر مثنيا لا يطيق كل هذا التداعي.

وفي مثال آخر، يقول عروة بن الورد في وصف الصعلوك:

مُطِلّاً عَلى أَعدائِهِ يَزجُرونَهُ

بِساحتهم زجر المنيح المشهّر

إِذا بَعُدوا لا يَأمَنونَ اِقتِرابَهُ

تَشَوُّفَ أَهلَ الغائِبِ المُتَنَظّرِ (83)

وهنا المشهد الشعري يحمل طرافة لغوية تعبيرية، يسهم في صنعها أسلوب الصورة التي يقدّمها الشاعر، فهو في وصف صعلوك يكرّ على أعدائه، ويكون جسده هنا في حالة من العبث، عبث الاحتجاب. فطبيعة الموقف تشي بمراوغة الجسد الذي يظهر من بعيد من مكان مرتفع (مطلّ)، فيكون رائيا لا مرئيا، إذ يحتجب وراء التعالي والارتفاع، مما يجعل باقي الأجساد مكشوفة له، وهو ما

يجعل الجملة (زجر المنيح المشّهر) إيماءة لغوية تعبر عن أثر الاحتجاب على الأجساد المكشوفة. بمعنى أنّ (المنيح) ذاك السهم الذي لا يخيب عند الاستهام عليه فيكون حظه ظاهرا مقابل إلغاز حظوظ باقي الأسهم، هو السهم الذي يقابل (المطلّ) المحجوب الذي يكشف أجساد الآخرين. فيصبح السهم المشهّر الذي لا يخيب مقابلا للجسد المحتجب الذي يعلو، وتغدو الأجساد المكشوفة مقابلة لأسهم خائبة مُلغِزة الحظ، وهذا ما يذكّر بما يشبه بلعبة الكشف والحجب عند الصغار اليوم (الغمّيمة)، فهنالك دائما جسد يكشف كل الأجساد المختبئة عنه، فيصير هو الكاشف المحتجِب عنهم في الوقت ذاته. لذلك يكون (الزجر) انفعال خائب من الأجساد المكشوفة التي ينال منها الجسد المحتجب. ويؤكد معنى احتجابه المتوالي ما ختم به البيت الثاني (تشوّف أهل الغائب المتنظّر)، جسد محتجب كاشف، وعيون تنظر ظهوره ولا يظهر.

ومن ذلك تبدّى كيف أنّ التعبيرية التي انطلقت في أسلوب الأمثلة نابعة من انفعال الجسد المحتجب أو أثره على الأجساد الأخرى، وبفعل المسافة المكانية، وتوالي التذكر، وعبثية الصورة.

2. من جهة الحركة:

إنّ التموضع الذي يمارسه الجسد في الدائرة المكانية وفق الإدراك الحاسي المختلف من شمي وسمعي ولمسي هو ما ينتج هنا دلالة الفهم لحركة الجسد المحتجب، فتكوّن الحركة بعلاقتها مع المكان فهما يفضي إلى كينونة الاحتجاب القصدية، مسفرة عن إرادة المنع واللا وصول، مما يعني أنّ الذات في حالة اتصال ممنوع حركيا، لكنه قد يقع من جهة اللغة أو الرؤية مثلا، هذا الاحتجاب يؤدي إلى ولادة الدلالة المرادة من تموضع هذا الجسد، ومن ذلك قول امرئ القيس:

---

(83) ابن الورد، عروة، ديوان عروة بن الورد أمير الصعاليك، أسماء أبو بكر محمد (دارس وشارح ومحقق)، لبنان: دار الكتب العلمية، 1998.

مِكر مفر مُقبل مدبر معا

كجلمود صخر حطّه السيل من علٍ(84)

وعلى شهرة هذا البيت في وصف فرس امرئ القيس الصيادة الأسطورية، إلا أن التأويل الفينومينولوجي يقود إلى معنى آخر، إنه معنى جسد الذات المحتجب في حركة هذه الفرس. فإن كانت الفرس في حالة حركية عالية (مكر، مفر، مقبل، مدبر) فإنها تتوقف في قوله (معا)، فالمعية التي تجمع بين كل هذه الحركات المتضادة تجعل المعنى شبه مستحيل لحصول الحركة، فلا يمكن الجمع بين هذه الحركات المتضادة في آن زمني واحد، هذا لو سلّمنا بأنّ (معا) تخصّ الجمع بين هذه الحركات. لكن ماذا لو كانت (معا) هنا تستبطن وجود جسد في معية هذه الفرس لا يفارقها في نزالها الخارق هذا؟ ماذا لو كانت (معا) تعني أنّ الفرس مع فارسها تقدر على فعل كل هذه الحركة؟ إنّه ليس بالبعيد القصي، فالصياد من الخيول لا ينطلق دون جسد يعلوه، وما يؤكد ذلك أنّ الشاعر يصرّ على وصف هذا الفرس بأنّه (كجلمود صخر حطّه السيل من علٍ)، يعني لم يكن نزوله وحيدا، بل كان هنالك (السيل من علٍ)، كان هنالك الجسد الذي يعلوه وهو السيل الذي يتدفق بهذه الحركة التي تظهر هنا للفرس، لكنها بفعل جسد الفارس المجتجب. وما يدعم ذلك، ما جاء في البيت التالي عندما وصف ظهر فرسه لكثرة الركوب عليه، وصلابة هذا الظهر الذي لن يذكره إلا وقد استبطن وجود جسده المحتجِب عليه، يقول:

كميت يزلّ اللبد عن حال متنه

كما زلّت الصفواء بالمتنزّلِ

إنّ الجسد المحتجِب هنا يتخفى وراء حركية الجسد الفائق الأسطوري، فيكون في تقنية الاحتجاب أدعى للتأويل بتفوق

أكبر يشير إلى أسطورية الجسد القائد الذي احتجب إمعانا في رسم خارقية له لا يفشي بها ولا يفسّرها، وهذا التخفي الذكي هو ما جعل الفرس محلّ إشغال عن الفارس في المعنى الأولي الظاهر، لكنه مكمن جذبٍ وإلغاز كبير في التحقق من تأويله، إنه ظاهرة يمكن أن تُسمّى بالتخفي الجاذب. وهو أمر لا يبعد كثيرا عن طبيعة العربي التي تنجذب دوما تجاه كل خفي وتجيد التعلق به(85).

وفي مثال آخر، يقول الأعشى:

وقد غدوت إلى الحانوت يتبعني

شاوٍ مِشَلٌّ شلولٌ شُلشُلٌ شَولُ

وهنا، يكون الجسد المحتجِب للذات باستعمال الحركة الصائتة. فالبيت يبدأ بحديث الذات عن نفسها ومشيها إلى الحانة، ولكنّ الذات لا تفشي شيئا عن مشيها هي، ولا عن حركتها، ولا صوتها وانبساطها في حالة المشي إلى مكان اللهو والمرح، بل تحتجب تماما وراء حركة أخرى ذات صوت مرتفع يضجّ بتكرار حرف (الشين)، ومصدر هذا الصوت مجموعة من أجساد مهمتها بالإجماع (الشواء). ولك أن تتخيّل أيها القارئ ما يصحب الشواء من ضجيج من (الشاوي، وحامل القدر، وحامل اللحم، وموقد النار)، كل هؤلاء وما في يدهم من أوانٍ وحاجيات وأدوات تكون أساسا لحصول حدث (الشواء). وعملية الشواء ذاتها تستدعي وجود جسد منحور، يعني (اللحم)، وبذلك يحوي المشهد فضاء حركيا واسعا يتموضع فيه مجموعة من الأجساد: جسد يمشي ثم يحتجب، وأجساد صائتة بضجيجها، وجسد لحمي منحور. إنه زخم من الحضور (اللحمي) للجسد، وهو حضور بين مارق يبرق أول البيت ثم يغيب، وأجساد متحركة بضجيجها، وجسد ساكن ينقل من حالته اللحمية الدموية

---

(84) امرؤ القيس، ديوان امرئ القيس، بيروت: دار صادر، د.ت.
(85) برع العرب في تفسير خفايا الأمور وإلحاقها دائما بالأساطير وقصص الجن والشياطين، وهذا مما ولّد ديوانا من الحكايات والقصص

والأساطير التي عرفها المجتمع العربي قبل الإسلام، لمزيد من التفسير ينظر في: علي، جواد، المفصل في تاريخ العرب قبل الإسلام، بيروت: دار الساقي، 2001.

إلى حالة الاستواء واللذة. وكأنّ الجسد المحتجب للذات يقصد صرف المتابع إلى حالة اللذة والانتشاء التي تظهر في حفل الشواء بين الأجساد الصاخبة، ثم اللذة التي يحدثها الجسد المنحور بعد انتقاله إلى حالة (الطعام)، أو لنقل (الجسد المشوي).

إنه حراك صاخب بالأجساد على تنوعها، وزاد من طغيان هذا الحضور احتجاب جسد الشاعر بعد الغدو مباشرة.

وبذلك يتبدّى جمال الحركية التي يتعامل معها الجسد المحتجب في المثالين السابقين، فتكون الحركة سبيله لتكوين وجوده واحتجابه معا، بل وتشكيل جمالية لوحة الاحتجاب مع تعاضد فضاء المكان الذي احتواها، والزمن الذي استسلم لها.

3. من جهة الرؤية:

إنّ النسيج الذي يكونه الجسد المحتجِب لذاته هو نسيج الرؤية التي تعبث بالحركة وباللغة وترتحل في الزمن والمكان معا، وهي الوسيلة التي يدرك منها الجسد المحتجب احتجابه للرائي، فيكون الرائي بدوره مدركا عبر الرؤية بمعنى الاحتجاب، هذا الإدراك الذي يأخذ رؤى متعددة في نظر الرائي، تنقله مع الجسد المحتجب إلى أفق مرئي يحاول عبره فض الاحتجاب لكنه لا يصل إليه، بل يمعن هو بدوره في هذا الاحتجاب ليصنع منه نماذج تخيلية لمحجوبات تحيط بالذات وتعبر إلى رؤيته، فتلتحم هنا الذات بين رؤيتين: رؤية المحتجِب ورؤية النموذج الذي يزيد من تراكب الحجب، مما ينتج صورا احتجابية قد تحمل فيها صورا لأجساد أخرى

تحتجب هي بدورها، لكنها هنا تتوحد في عالم الذات مع الجسد المحتجب العنيد الذي يرفض الكشف ولو تخيليا. بل قد تتوحد بالمكان المرئي، لتصنع منه جزءا للجسد المحتجِب وتركبه فيه، مما يجعل له وجودا غيريا ربما فارق حقيقة الجسد المحتجِب نفسه، ومن ذلك الأبيات المنسوبة(86) لامرئ القيس:

تعلّق قلبي طفلةً عربيّةً

تنعّم في الديباج والحلي والحلل

لها مقلة لو أنها نظرت بها

إلى راهب قد صام لله وابتهل

لأصبح مفتونا معنّى بحبها

كأن لم يصم لله يوما ولم يُصلّ

حجازية العينين مكية الحشا

عراقية الأطراف روميّة الكفَل

تهامية الأبدان عبسية اللمى

خزاعيّة الأسنان دُرّيّة القُبَل

يظهر للمؤوّل الفينومينولوجي هنا خطاطة جسدية متكاملة، لذات محتجِبة في ذوات أخرى مكانية، وهذا من حِيل الشعر التي تنجح في صناعة ثقافة جمالية متوارثة. والبداية في ذكر جسد المحبوبة التي تعلق بها الشاعر، الطفلة العربية، المنعّمة. وهذا النعيم هو أول الحجب التي تحيط بالجسد، والنعيم لا يكون منفورا منه في مثل مقامها بل مقصودا مرجوا بطبيعة الحال. (الديباج، والحلي، والحلل)، هذه

---

(86) هنالك جدل كبير حول صحة نسبة هذه الأبيات لامرئ القيس، ولم تقف الباحثة على مرجع يفصل فيها، لكنها موجودة في ديوان امرئ القيس الإلكتروني: https://www.aldiwan.net/quote18.html وترى الباحثة بأنها تحمل الروح الجاهلية في صياغتها، وهي مما انتشر بين الناس وعم بنسبته لامرئ القيس، وفيها من الشاهد التخييلي

المناسب، وعلى أضعف تقدير أنها كتبت بثقافة الجاهلي وإن كان الظن البحثي يغلّب نسبتها لمجهول دوّنها في عصور لاحقة علّى الجاهلية، وهو ما يحمّلها الحمولات الثقافية من العصر القديم، ولا بأس بإحلالها شاهدا على الدلالة المرجوّ تحققها فيها، لعموم قبول نسبتها لامرئ القيس

الدائرة التي تطوق الجسد المحتجب فيها، تشكّل أول المشاهدات التي تقع عليها عين الشاعر، إنها من أسباب (التعلق)، فالقلب المتعلق هنا راءٍ لها، وممعن في رؤاه حتى وصف الملبس والحلي وكل ما يطوق هذا الجسد. ثمّ يفضي برؤيته إلى مكمن النظر، إنه يرى من حيث ترى، إنها العين التي تكون نافذة الجسد الواسعة على عالمه المعيش، بيد أنّ الجسد المحتجِب يمارس هنا تعطيلا لهذه الحاسة، بحجبها هي الأخرى عن القيام برسالتها وأدائها، عندما يعلّق حصول الرؤية في تصويرية روحية، تستحضر حالة (الراهب) الذي لم يتعلق، ولم يصب بسهم النظر. وتنقل المتأمّل إلى رسم درامي لاحتمالية حصول هذا السهم الناظر ووصوله إلى صومعة الراهب المستنبطة من ذكره. فلو التقى رمي (المقلة) بالجسد المقطوع عن اللذة الممتنع عن الاتصال المحتجِب هو الآخر لوقع اختراق الجسد المحتجِب للراهب، ولخرج من حال احتجابه إلى حال الانكشاف والتعري، حال الافتتان الذي لا يمكن معه حجب الجسد وحاجته، وسيكون بذلك خروج ينقل الجسد المحتجِب للراهب من حال إلى حال مضاد تماما، من حال العزلة المختارة لاهوتيا إلى حال الغرق في الالتذاذ التام.

ولكنّ ذلك لم يصب الراهب، بل أصاب من (تعلق قلبه)، وبذلك يغير الشاعر بجسده لينقله مكان الراهب وحيزه دون أن يعلن عن هذا النقل صراحة. وما يثبّت هذا في ذهن المتأمّل الوصف الجسدي المكاني للمحبوبة، إنه وصف يجمع بين المكان والعشيرة، وصف يعلي من شأن المحتجِب ويركّب عليه حُجبا متراكمة: (حجازية، مكية، عراقية، رومية، تهامية، عبسية، خزاعية، دُرّية). إنه يجعل لهذا الجسد امتدادا جغرافيا شاسعا، يغطي معظم أرجاء الجزيرة العربية، فيصير الجسد فضاء وطنيا واسعا، يعمّر كل الأنحاء باتساعه، ويغمر الشاعر بغطاء فضائي لا يمكن تجاوزه. وهو

ما يشي بأنّ جسد الذات الآن محجوب بها، بجغرافيتها، بكل ما تلاه من بُعد مكاني. ليس هذا فحسب، بل إنه يصل المكان بالنسب القبلي العريق، الكثير الأجساد، غير المنقطع. وهو ما يعني تعددية الأجساد في أعضاء الجسد المحتجِب الحي، إنها كل شيء. وتأتي في خاتمة الخطاطة هذه (دُرّية القُبل)، لينقل الجسد المحتجِب لهذه الذات إلى حضرة (الدّرة) اللؤلؤة المكنونة في صدفتها، المحجوبة الممتنعة في عمق البحار.

ويا عجبا كيف تكون بهذا الاتساع وفي الوقت ذاته تحتويها هذه الخاتمة (درية). وبذلك يتحقق معنى الحجب في تفاصيل الجسد الحي، مع تراكبه في ذوات أخرى تتوزع على مكامن حواسه ولذائذه. ولا ريب أنّ الشاعر بذلك قطع الشك بيقين تعلقه.

وفي مثال آخر يقول عنترة:

ومدجج كره الكماة نزاله

لا ممعن هربا ولا مستسلم[87]

وهذا نوع مختلف من الاحتجاب، إنه جسد محتجب بقصد آلية الحماية والممانعة، وفي مواجهة مع جسد قاصد للاحتجاب والكشف. هذه المواجهة بين الجسد المحتجب (مدجّج)، والشاعر، تجعل الذات في حالة من الفهم لحالة التعري والكشف التي يعيشها جسدها، وهو ما يزيد من هول الموقف في فهم معنى الاحتجاب. فالجسد المحتجب هنا لا يهدّد بشكل مباشر بل يهدّد بوجوده في حال الاحتجاب فقط، ليكون الحجب وحده وسيلة تهديد، وليس غيره. ورؤية الاحتجاب تحوّل الذات إلى ثائرة منفعلة تجاهه، وتزيد من رغبتها في فض هذا الاحتجاب، مما يسفر عن

---

(87) ابن شداد، عنترة، ديوان عنترة بن شدّاد، عباس إبراهيم (شارح ومعلق)، ط2، بيروت، دار الفكر العربي، 1998.

إعلان العداوة بين الجسدين. وتكون المواجهة بين (اللحم) المحتجب و(اللحم) المكشوف:

جادت يداي له بعاجل طعنة

بمثقّف صدق الكعوب مقوّم

فشككت بالرمح الأصم ثيابه

ليس الكريم على القنا بمحرّم

فتركته جزر السباع ينشنه

ما بين قلّة رأسه والمعصم

هكذا يتمسك الجسد باحتجابه حتى بعد نهايته، لم تنزع عنه ذات الشاعر الحجب، لكنها اخترقت آلة المنع فيها، وجعلت من الاحتجاب حالة هشة، لا يمكن أن تقف بين الجسد الحي المكشوف وبين الجسد المحتجب (المدجج). ومن هنا يظهر للقارئ أنّ الرؤية الأخيرة للجسد المحتجب استمرت لكنها فارقت سلطتها المهيبة التي كانت في البيت الأول. واتضح أنّ الرؤية يمكن أن تكون تقنية فائقة في تشكّل الجسد المحتجب والوعي به، وتعاطي الشاعر معها في حيل شعرية تنقل للقارئ وعي الشاعر بعالمه المعيش وتفاصيله.

الخاتمة:

يمكن الاستنتاج بأنّ التأويل الفينومينولوجي عند ميرلوبونتي في قراءة الجسد هو أداة إجرائية منهجية قابلة للتطبيق، ويمكن به سبر أغوار الشعر العربي قديمه وحديثه، ويخرج المؤوّل منها بتحقق حالة مقاربة حميمية مع النص، تنقله إلى رحابة التوضيح وجمالية اللغة وفهم المعنى. مع توظيف المعرفة الإنسانية التي لديه والخبرة التراكمية الجمالية. وأنّ التقنيات الواردة في القراءة من جهاتها الثلاثة: اللغة والحركة والرؤية، قابلة للتوسيع أكثر بازدياد الأمثلة التطبيقية عليها. بل يمكن الوقوف على وسائل وحيل شعرية متنوعة في قراءة الجسد المحتجب يمكن أن تشي بها نماذج شعرية مختلفة. وهو ما أظهر ارتحالات للجسد بين طيات هذه التقنيات الثلاثة، كما في ارتحاله اللغوي عبر التعبيرية والإيماءة اللغوية،

وارتحاله الفضائي والمكاني والزماني من جهة الحركة، وارتحاله القيمي والمرئي من جهة الرؤية. ويتوقع أنه مع مزيد من التطبيق على نماذج شعرية أخرى ستظهر ارتحالات أخرى للجسد المحتجب في الشعر العربي قبل الإسلام.

المصادر العربية

القرآن الكريم.

ابن الورد، عروة (1998) ديوان عروة بن الورد أمير الصعاليك، أسماء أبو بكر محمد (دارس وشارح ومحقق)، لبنان: دار الكتب العلمية.

ابن جنّي، أبو الفتح (1971) الخصائص، عبدالحميد هنداوي (محقق)، ج1، بيروت: دار الكتب العلمية.

ابن شداد، عنترة (1998) ديوان عنترة بن شدّاد، عباس إبراهيم (شارح ومعلق)، ط2، بيروت: دار الفكر العربي.

ابن منظور (1990) لسان العرب، ج2، ط3، بيروت: دار إحياء التراث العربي.

أحمد، لاتي حاج، ودراس شهرزاد (2021) "دراسة حول فينومينولوجية هوسرل وميرلوبونتي Maurice Merleau-Ponty"، مجلة دراسات إنسانية واجتماعية، جامعة وهران2، مج10، ع3، 2021/6/16، ص ص:113-124.

إسماعيلي، حمودة (2018) الجسد بين مارلين مونرو وآرثر ميللر، القاهرة: دار اكتب للنشر والتوزيع.

الأصفهاني (2001) المفردات في غريب القرآن، محمد خليل عيتاني (محقق)، ط3، بيروت: دار المعرفة.

الأعشى، أبو بصير (د.ت) ديوان الأعشى، بيروت: دار صادر.

امرؤ القيس (د.ت) ديوان امرئ القيس، بيروت: دار صادر.

بشير، عثمان، مخلوف سيد أحمد (2021) "تعبيرية الجسد في فكر ميرلوبونتي الإستطيقي"، مجلة أبعاد، مج 08، ع1خ، 31 جويلية 2021، ص180.

بكويل، سارة (2019) على مقهى الوجودية، الحرية والوجود وكوكتيلات المشمش، حسام نايل (مترجم)، بيروت: دار التنوير للطباعة والنشر.

زيادة، معن (محرر) (1988) الموسوعة الفلسفية الغربية، بيروت: معهد الإنماء العربي.

الشاروني، حبيب (2009) فكرة الجسم في الفلسفة الوجودية، القاهرة: دار التنوير للطباعة والنشر والتوزيع.

الشحات، محمد (2022) خارج المنهج: مقاربات ثقافية للأدب والنقد، ط1، القاهرة: الدار المصرية اللبنانية.

الطرابلسي، المنهجي (2021) الجسد العذري: قراءة في أخبار العشّاق العذريين، سلسلة مرايا السرد، تونس: كلمة للنشر والتوزيع.

العرضاوي، رانية محمد (2017) "ظاهراتية الصورة الشعرية في النص العربي القديم: صراعية الترابية والهوائية عند عنترة بن شداد"، مجلة أنساق، قسم اللغة العربية، كلية الآداب والعلوم، جامعة قطر، مج 1، ع 0، 2017، ص ص 123- 144.

العرضاوي، رانية محمد (2021) "قراءة ظاهراتية للصورة الكونية في شعر الصعاليك: قصيدة عروة بن الورد "أقلي علي اللوم يا بنة منذر" نموذجا"، مجلة جذور، النادي الأدبي الثقافي بجدة، ج62، 2021-1443، أغسطس، ص ص:131-174.

علي، جواد (2001) المفصل في تاريخ العرب قبل الإسلام، بيروت: دار الساقي.

المبرّد (1986) الكامل، محمد الدالي (محقق)، بيروت: مؤسسة الرسالة.

محمود، إبراهيم (2009) الجسد المخلوع بين هز البطن وهز البدن، بيروت: رياض الريس للكتب والنشر.

المسكيني، فتحي (2013) "الهرمينوطيقا" كيف صارت التأويلية فلسفة؟ مدخل إلى مسألة الفهم"، من كتاب فلسفة التأويل: المخاض والتأسيس والتحولات، مجموعة من الأكاديميين العرب، علي عبود المحمداوي، وإسماعيل مهنانة (مشرفين ومحررين)، الجزائر: ابن النديم للنشر والتوزيع.

مهنانة، إسماعيل (2013) "من القصد إلى الفهم: نشأة التأويل في الفينومينولوجيا وهيرمونيطيقا الدازاين"، من كتاب فلسفة التأويل: المخاض والتأسيس والتحولات، مجموعة من الأكاديميين العرب، علي عبود المحمداوي، وإسماعيل مهنانة (مشرفين ومحررين)، الجزائر: ابن النديم للنشر والتوزيع.

بلكفيف، سمير (مشرف ومحرر) (2014) الفلسفة الألمانية والفتوحات النقدية، قراءات في إستراتيجيات النقد والتجاوز، بيروت: جداول للنشر والترجمة والتوزيع.

بوردو، سوزان، وآخرون (2021) الجسد دينا: الجندر، النحافة، الجمال، هناء خليف غني (مترجم)، العراق، البصرة: دار شهريار للنشر والتوزيع.

توفيق، سعيد (2016) الخبرة الجمالية دراسة في فلسفة الجمال الظاهراتية، ط2، القاهرة: الدار المصرية اللبنانية.

الجاحظ (د.ت) البيان والتبيين، عبدالسلام هارون (محقق)، ج1، مصر: دار الفكر.

جالاجر، شون، ودان زهافي (2019) العقل الظاهراتي: مقدمة لفلسفة العقل والعلوم المعرفية، بدر الدين مصطفى (مترجم)، القاهرة: المركز القومي للترجمة.

حطاب، حطاب، ومولاي مراد الحاج (2021) "الجسد موضوعا للدراسات الثقافية استقراء لأهم الإشكالات والمنجزات"، مجلة آفاق علمية، مج13، ع5، ص521.

حماد، حسن (2016) دوائر التحريم: السلطة، الجسد، المقدّس، القاهرة: مصر العربية للنشر والتوزيع.

الخواجي، مجدي (2021) في جسدنة الغياب: التأويل والمعرفة، الشارقة: الدار العربية للعلوم ناشرون.

الخولي، يمنى طريف (2000) فلسفة العلم في القرن العشرين، الكويت: المجلس الوطني للثقافة والفنون والآداب.

رافع، محمد سامح (د.ت) مذاهب الفلسفية المعاصرة، القاهرة: مكتبة مدبولي.

ربابعة، موسى (2022) "الجسد والزمن: مقاربة سيميائية في نماذج من الشعر الجاهلي"، عالم الفكر، ع 185، يناير-مارس، 2022، ص41.

روب، جون، وأوليفر ج.ت هاريس (2018) تاريخ الجسد: أوروبا من العصر الحجري القديم إلى المستقبل، جمال شرف (مترجم)، بيروت: دار الرافدين للطباعة والنشر.

الرويلي، ميجان، وسعد البازعي (2002) دليل الناقد الأدبي، ط3، الدار البيضاء: المركز الثقافي العربي.

Non-Arabic References

Alardawe, Rania. (2016). *The Poetic Image of Water in Jāhilī and Andalusian Poetry; A Phenomenological Comparative Study*. Doctoral thesis, Durham University,2016, A Phenomenological Comparative Study: http://etheses.dur.ac.uk//11841

Clark, Timothy. (2006). *Interpretation Hermeneutics: Literary theory and Criticism.* Patricia Waugh, p59.

Groden, Michael and others, eds. (2004). *The Johns Hopkins Guide to Literary Theory and Criticism*. Second edition, Hermeneutics. Baltimore and London, U.S.A: The Johns Hopkins University Press.

Hegel. (1807). *The Phenomenology of Spirit*. Bamberg and WUrzburg, Joseph Anton Goebhardt.

Kant, August. (1997). *Metaphysiche Anfangsgruendeder Naturwissenchaft*. Unveränderte eBook-Ausgabe.

Lambert, Johann Heinrich. (1764). *News Organon.* Leipzig.

Penit, Philip. (1969). *On the idea of phenomenology.* Dublin, Sceptre Books.

Sokolowski, Robert. (2000). *Introduction to Phenomenology.* US, Cambridge university press.

ميرلوبونتي (1998) ظواهرية الإدراك، فؤاد شاهين (مترجم)، بيروت: معهد الإنماء العربي.

ميرلوبونتي (1983) تقريظ الفلسفة، قزحيا خوري (مترجم)، بيروت، باريس: منشورات عويدات.

ميرلوبونتي (2008) المرئي واللامرئي، عبدالعزيز العيادي(مترجم ومقدم)، بيروت: مركز دراسات الوحدة العربية.

ميرلوبونتي (د.ت) العين والعقل، حبيب الشاروني (مترجم)، منشأة المعارف بالإسكندرية.

هانس-جورج جادامر (2019) تجلي الجميل، روبرت برناسكوني (محرر)، سعيد توفيق (مترجم ودارس وشارح)، القاهرة: رؤية للنشر والتوزيع.