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Communicating through Translation with Arab Migrants in Australia

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Abstract
Translation in countries with a large migrant population plays a significant role in providing social services and in helping migrants and refugees who do not speak the language of their host countries be aware of their rights and responsibilities. This paper investigates the translation of community texts into Arabic in Australia, which aims at providing social justice to migrants and maintaining their languages and cultures. Despite the existence of an established national body and institutions that accredit and train translators, translation for Arab migrants still suffers from problems that hinder these goals and render lip service to the Arabic language because of the prevalence of subjective interference and inappropriate transfer process. This paper discusses the challenges, and investigates the competency of translators and their ability to deal with the cultural dominance of the host country. It investigates and suggests solutions to the factors that impact on the process of producing accurate and accessible translation. As such, it addresses the peculiarities of the types, styles and language of texts requiring translation, as well as the peculiarities of the Australian public service system and terminologies.

Keywords: accessibility, accuracy, community translation, interference, and translation quality

1. Introduction

The paper addresses the provision of community translation into Arabic for the significant Arab migrant community in Australia. It tackles translated informational texts in keeping with the Australian Multicultural policy (Koleth, 2010; Taibi, 2011), which also acknowledges the right of migrants to preserve their languages and cultures within Australian law. As such, the paper does not refer to the translation of private promotional campaigns targeting the Arabic-speaking community. Generally, translated information is disseminated through newspapers, on government websites and on stands at the offices of legal, health and community service providers. Text types and styles differ according to the dissemination method and the purpose of the translation, such as posters, brochures and information booklets as part of awareness campaigns.

Despite more than forty years since the inception of the National Accreditation Authority for Translators and Interpreters (NAATI) and the 'professionalisation' of translation in Australia, the quality of community translation is alarmingly deteriorating because of lack of, or inadequate training, malpractice, unethical behaviour, profiteering, and the (ab)use of technology. The responsibility often rests with agencies and institutions whose mandates are to provide professional translators and uphold the principles of the profession. To pinpoint the issues at stake, this paper moves from (the often unhelpful) discussions on the politics of translation, generalities and rants about mistakes, to a close examination of authentic data for an insight into the issues. In doing so, it aims to answer three questions: are there standards of translation quality peculiar to community translation? Do the translations qualify as translations? And, if so, where do they rank on a scale of accessibility? The first question investigates the yardstick on which a community text ought to be analysed, and revised, i.e., quality-assessed. Using the suggested assessment tool, the second and third questions probe into the *status quo* of the subject matter.

1.1. Background

There are three government levels in Australia: local (councils or municipalities), state and federal. Government departments translate some of the materials they deem relevant for the non-English speaking communities, including citizens' rights and responsibilities. Arabic speaking communities live mainly in the capital cities of the states of New South Wales, Victoria, Queensland, South Australia, and Western Australia. Translated materials target first generation migrants, newly arrived migrants and refugees. According to the 2011 census of the Australian Bureau of Statistics, there are approximately 225,000 first generation Arabs from all the Arab nations living in Australia, the majority of whom are from Lebanon, followed by Iraq then Egypt. The above census also shows that Arabic is among the top three languages spoken by the second generation, a testament to the esteem that the Arabic communities hold for the Arabic language and culture. The pace of demand for Arabic translation has not faltered since the 1960s owing to the waves of Arab refugees and migrants fleeing the civil wars ravaging their countries or people

migrating to Australia for family reunion. This migration highlights the reason most Arab migrants lack proficiency in English.

Since the establishment of NAATI in the mid-seventies, which coincided with the launch of the multicultural policy, most government departments and agencies use NAATI accredited translators. Translation courses started at technical colleges and universities in the eighties. Since then, translation graduates from certain educational institutions have received accreditation from NAATI. Until the end of 2017, accreditation was also awarded by passing a one-off translation exam with NAATI. Starting from January 2018, NAATI is introducing a certification system whereby training in translation will be compulsory in order to sit a translator test. However, despite these constraints, the user of government publications translated into Arabic is often provided with inaccessible and inaccurate information.

1.2. Locating community translation
The concept of 'community' here refers to the first generation of non-English speaking (NES) migrants. The adoption of multiculturalism and its related government policies set the scene for the dual purpose of 'community translation': the integration and participation (di Biase, 1987, 1988; Taibi, 2011) of NES migrants into the Australian society by communicating pertinent messages to them through translated materials that are linguistically accessible and culturally appropriate. Seeing translation for migrants as an exercise of domination rather than inclusion, Seago (2013) suggests the concept of 'transcultural translation' for the activity in question. Therefore, the definition of 'community translation' springs from its geographical and political contexts, purpose and end-users. These factors dictate the selection of the source texts (STs), their fields and genres. Hatim & Mason (1990, p. 241) define genre as 'conventional forms of texts associated with particular types of social occasion'. Nord (2005) considers 'genre conventions', or the different norms of text-production, as a source of translation problem.

The paper ultimately aspires to explore an approach to community translation which enhances the accessibility of translated government information and eliminates the impoverishment (di Biase, 1988) of the Arabic language. Two major competencies are identified in community translation: contextual knowledge and specialist translator skills. A hybrid functional-discursive transfer approach (see section 3 below) employed for the translation quality assessment of a range of community translation samples shows that the translation approaches in the literature on community translation do not assist the trainee or professional translator in learning the skills or dealing with the challenges. The results suggest a translation approach to deal with the foreignness of the source texts, and concludes that only adequate translation can at best be achieved, hence refuting the myth that community translation serves as a vehicle for language and cultural maintenance.

2. Accuracy, accessibility and interference

An accurate and accessible translation, in general terms, is one that corresponds to the elements of meaning and style of the ST (Chakhachiro, 2005). Expressed in Halliday's terms (2001), an accessible translation is one that is considered equivalent to its ST ideationally, interpersonally and textually (see Figure 1). However, achieving this ideal equivalence in community translation is complex, as the translator is negotiating a peculiar context of situation (Halliday & Hasan, 1985), that is, a multi-layered extra-textual environment. The elements of the context of situation of the community materials, the field, tenor and mode of discourse, are largely foreign to the target readership, including the laws, institutions, services, terminology, and text formats, to name but a few of the issues that need to be ironed out in the translation process. One key consequence of failing to negotiate the context of situation is interference.

Interference is usually the subject of investigation in foreign language learning (e.g., Shekhzadeh & Gheichi, 2011), bilingualism (e.g., Grosjean, 2010), second language acquisition (e.g., Ellis, 2008), translation studies (e.g., Toury, 2012; Aixelá, 2009), and translation into the second language, in particular (e.g., Hopkinson, 2004; Thawabteh, 2013). It is also the subject of translator competence. Campbell (1998) argues that translators undergo transitional stages of linguistic development and production, and that translation is the product of a process of language learning projected onto an interlanguage framework. Toury (1979) sees that the interlingual phenomena are integral to translation and inevitable as a result of the tension between the 'adequacy' and 'acceptability' postulates in translation, and occur in the translation from the native language to second language and vice versa, hence they naturally occur and are not 'translationese' (Newmark, 1988). Toury further hypothesises that 'it is more than just reasonable to expect the product of his [the translator's] activity, the translated text, to serve as an unfailing source of interlingual phenomena' (1979, p. 224). While the plausibility of Toury's argument about interlingua is undisputed, especially with regard to community translation, his postulate begs a few questions: to what extent is interlingua tolerable in translation? Can it be minimised and still achieve optimal accuracy? And what effect does it have on the impoverishment of the target language? Campbell's postulate, on the other hand, begs a couple of pertinent questions: what is the entry point of bilingual and bicultural competence required to recruit trainee translators to qualify as community translators? And should the target readership's rights to accurate and accessible information be compromised by his theory of interlingua in [human] translation? It is hoped that the comprehensive analysis below provides answers to the above questions.

In this paper, second language interference into the first language is investigated; this is a peculiar phenomenon that can be imputed to poor translation competence, language competence and socio-cultural awareness. Deviations from generic conventions (Nord, 2005) in translation are inevitable; this applies to our subject matter given the differences between the Australian public and sociocultural systems and the corresponding systems in the Arab World. However, a

distinction has to be made between 'objective' interference resulting from generic conventions and 'subjective' (Nord, 2005) interference resulting from the interlingual phenomena of translation, or, more specifically, the translator's level of competence.

Broadly speaking, owing to modernization, westernisation and technology, foreign, non-Arabic general and specialised terms, expressions and phraseology, are constantly filtered through to the Arab lexicon. This phenomenon and its solutions, especially in migration countries, lie with education and translation.

Interference is the opposite of correctness or genuineness; linguistically, it is a deviation from the norms of the language. The Arab lexicographer, ibn Mandhour (as cited in Nour al-Ddine, 2003) defines it as the 'hybrid and foreign', which does not relate in any way to the Arabic language, as it has entered the language in its foreign form and frame, and it is adopted without change, modification, addition, or omission. However, the notion of interference is no longer confined to terms and expressions as the problem has extended to style, which includes الفصل والوصل: 'asyndetism and syndetism' (Holes, 1995), collocation, cohesion and coherence, idioms, and fixed expressions. In the context of translation of informational texts for migrants, this extended notion of interference conjures up the Arab rhetorician al-Jaahiz's description of التبيين (*al-tabyeen*): 'demonstration' in writing, which

> is directed at everyone, it is grasped through the brain, gained through practice and it necessitates the existence of others: a teacher, a speaker to utter it and a hearer to accept it. It also, necessarily, requires various types of manipulation, as well as illustration and convincing devices (my translation, al-Banaany, 1986, p. 12)

This definition suggests that writing and composition can be a craft, in contrast to art or البيان (*al-bayaan*): 'eloquence', the other side of al-Jaahiz's coin of البلاغة (*al-balaagha*): 'rhetoric'. There seems to be a degree of affinity between the process of community translation and al-Jaahiz's definition of *al-tabyeen*, which entails that subjective and objective interference is amenable to addressing through teaching and learning. Subjective interference can be linguistic or stylistic, while objective interference relates to the generic features of the text and the nature of the task itself, i.e., the transfer process, which also involves stylistic competence.

Linguistic and stylistic interference impact the delivery of intended messages in community translation into Arabic, hence their accessibility. Manifested through vocabulary, terminology, phraseology, syntax, and broadly style, this type of interference can be attributed, in addition to the geographical setting, to the dominance of English over the media, the Internet, pay TV, and poor translation. For example, it is not uncommon to read in government brochures and online Arabic publications odd collocations, such as باحث عن اللجوء: '[lit.] searcher for asylum' rather than the correct collocation طالب لجوء: 'asylum seeker', or يخدم حكم : 'serving a sentence [in a literal

sense]' rather than يمضي فترة محكومية: 'spending a sentence period'. Literalness, among other erroneous translation techniques, can lead to stylistic interference and ambiguity, e.g., the omission of the equivalent of 'are', 'have become', from the heading of one of the translations analysed by the author for this study:

ST: Income Stream Reviews are now quicker

TT: الآن أسرع ^ Income Stream Reviews

Back-translation (BT): Income Stream Reviews now quicker

In Arabic, the resumptive pronoun (ضمير الشأن) هي: 'are' is interpersonally used for emphasis, and calls on the participation (agreement) of the readership (Chakhachiro, 2011); hence هي: 'are' is required to achieve equivalence. An example of an objective interference is the unconventional (underlined), hence incoherent, Arabic structure found in the translation of another heading: العنف الأسري والتأشيرة الخاصة بك; BT: Family violence <u>and the visa that belongs to you.</u>

3. Standards of translation quality

This section addresses the first research question posed in the introduction: the standards of translation quality peculiar to community translation. The textual representations and formats of Australian government publications (e.g., brochures, websites, advertorials) are non-existent or, at best, emerging in the Arab World, and the majority of the Australian government systems have no matching systems in the Arab World (e.g., social security, immigration law). The representations and formats of these types of publications have not received much attention in language learning in Arab countries, or studies on community translation and contrastive linguistics and stylistics between English and Arabic. Accordingly, translators are only guided by their instinct and not by the target text (TT) generic features of the community material they translate or a principled translation method. The few publications on community translation targeting the issue of equivalence are general and speculative (e.g., Yamamoto, n.d.).

There seems to be a consensus in the literature, albeit not based on empirical data, that a target-orientated translation approach, or receiver-orientated approach to community translation is appropriate (e.g., Taibi, 2011). A target-text-oriented approach is an umbrella concept that covers the translation of literature for some translation paradigms (e.g., Toury, 1995) and other types of translation, including community translation, or public service translation (Taibi, 2011). The source-text/target-text dichotomy, however, has long been challenged, and the target-text-oriented approach is questioned by scholars investigating public service translation (e.g., Fraser in Taibi, 2011; House, 1997). Furthermore, given the systemic (contextual) and cultural differences between the host country and the migrants' countries of origin, it can be argued, following Toury (1980, 1995, pp. 56-57), that community translated texts are located between the poles of 'adequacy', [i.e.,] adherence to the textual and linguistic norms of the Source Culture (SC) system,

and 'acceptability', adherence to those of the Target Culture (TC) ' (as cited in Ulrych, 2001, p. 42). Another plausible approach for community translation, which is in keeping with Toury's compromising continuum, is the transfer-oriented approach suggested in the context of literary translation. This approach advocates plurality, diversity and multi-disciplinarity in translation; it considers the source side, the target side and the differences between them, and acknowledges the mediation of the translator who makes the final decision based on the ST's and TT's socio-cultural factors, the text-type and the purpose of the translation (Frank, as cited in Shuttleworth & Cowie, 1997; Ulrych, 2001). With these translation approaches in the background, below is an interactive functional (Halliday, 1994) discursive macro-model in light of the genre at hand and considering the hypothesis that the Arabic translation of public informational material in Australia falls short of meeting the standard of accessibility owing to linguistic, stylistic and contextual interference. This model will be used for the assessment of a data set in conjunction with the general principles of translation quality assessment advanced in Chakhachiro's approach to translation criticism (2005). See Chakhachiro's source-text/target text analytical approach in Appendix A.

Text's communicative functions:

With reference to: genre; text-type; style and format; government systems; and socio-cultural system:

Ideational function (application of experience and logical relations to encode and decode meaning)

Interpersonal function (social relationships and progression from semantic meaning to pragmatic one)

Textual function (relevance to context via lexico-grammatical features, texture, structure, and text's generic features)

Text's rhetorical purpose:

Overall intention of text producer (Hatim & Mason, 1990)

e.g., informing of services and rights; imposing obligations; assigning powers; prohibiting actions; specifying the application of an Act (Bhatia, 1993), etc.
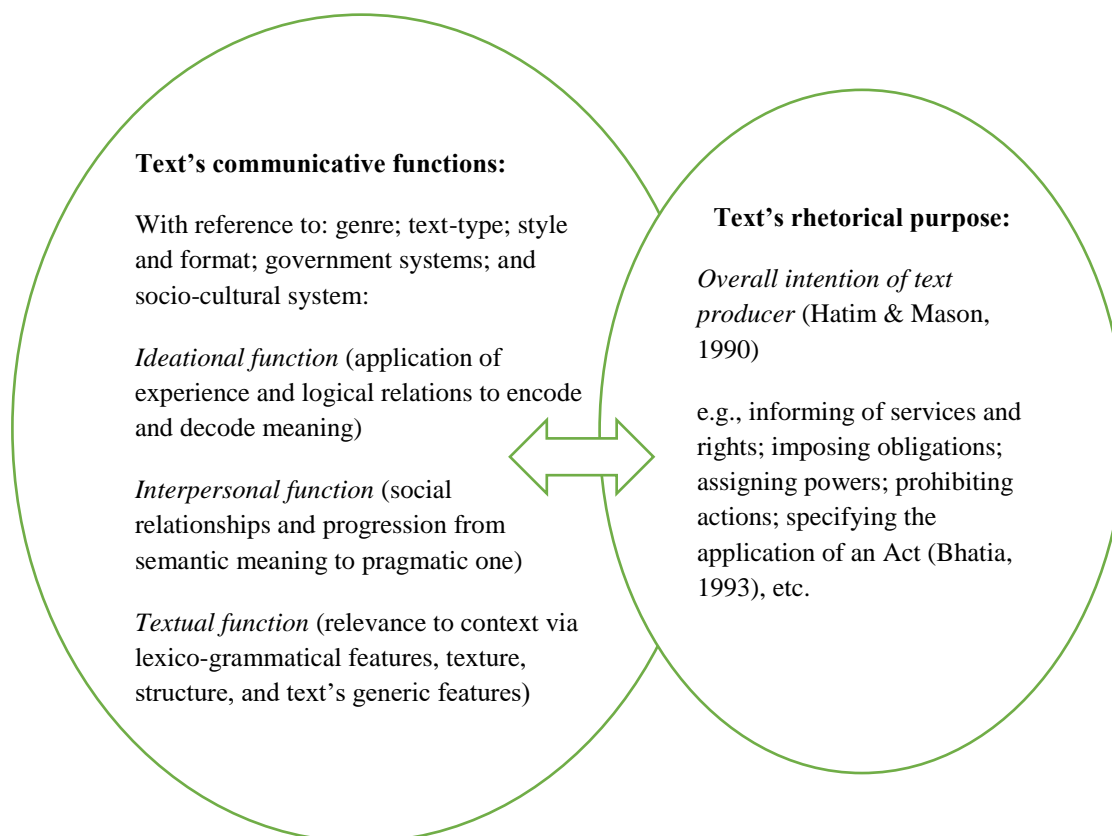
Figure 1. Functional-discursive macro-model for the assessment of community translation

4. Methodology

A contrastive analysis is conducted on twenty-two examples from seven randomly selected community translated texts, guided by the above functional discursive approach in order to, retrospectively, understand the process with which they were produced and discuss the issues that hinder accessibility. Given the space, four examples will be discussed below, and emendations will be suggested in the process[1].

The selected examples represent flagrant mistakes that are likely to affect the overall message comprehension, i.e., accessibility of the information, and overall quality of the translated texts in question. The texts are selected from key topics commissioned for translation by major government departments and agencies addressing migrants and would-be migrants. The departments and agencies include Centrelink, the Department of Immigration, the Federal Department of Human Services, the Department of Human Services in the state of Victoria, the Legal Aid Commission in the state of New South Wales, a group of public children's hospitals, and BreastScreen NSW. The style of the translations and the nature of the mistakes support the assumption that the translations of the texts were undertaken by different translators.

The Arabic versions are faithfully back-translated to reflect the mistakes or suggested emendations. Not all the mistakes will be enumerated – e.g., the ungrammatical *Hamza* in the emphatic particle correlate أن: *anna* in example 1. The focus will be on mistakes that highlight flagrant source language interference or unintelligible renderings. The identified mistakes will be discussed for justification. The term 'mistake' is deemed appropriate for the assessment on the premise that errors happen and mistakes are made and, most importantly, that a mistake represents interference as illustrated above. In the documented examples and their translations/emendations, underlined segments denote mistakes, segments in **bold** denote emendations, and segments in *italics* denote English expressions used in the translation. Each analysis is preceded by a description of the mistakes. 'Systemic mistakes' denote misinterpretations and/or mistranslations of concepts or messages related to government systems in a general sense. Following the analysis of the four representative examples, the overall results of the analysis conducted on the larger data set will be discussed and conclusions drawn pointing to the issues at stake in an attempt to answer the questions put forward above.

The data set comprises twenty-two examples of translations extracted from fields of primary importance for the Arab migrants, who are linguistically disadvantaged and, usually, socio-economically most vulnerable. The fields include legal, medical, welfare and immigration; and the STs provide information about immigration, services, entitlements, rights and responsibilities, welfare, and health. Translated material from the area of immigration targets Arabs around the globe as well as Arab migrants in Australia, which lends special importance to these texts,

including the context and system in which they are situated. Health, by its very nature, is the only area that has universal content.

The topics of the STs are informational and specialised; the texts are fraught with technical terminology and phraseology delivered in an attempted conversational style to accommodate the target readership, the community. Apart from the direct appeal marker, the second person pronoun, the conversational features include: colloquialisms/idioms, e.g., 'wet the bed at night' 'there's no better time than now', 'if you tell us the wrong amount', 'this can be a bit tricky'; and technical terms/institutional names put in informal terms, e.g., 'septicaemia': infection spread into the bloodstream; and 'best interests case planning meeting': meeting for everyone to reach an agreement about what needs to be done to help your child.

The above conversational features can pose translatability challenges because, linguistically, they carry a low level of meaning as language signs, which lowers their degree of translatability. The simplification of specialised expressions for exhortative purposes, and for the engagement of the target audience, is challenging if exercised intra-linguistically, let alone cross-linguistically. The translation challenge in this case is doubled as one is faced with specialised texts displaying linguistic and stylistic translatability issues as well as conceptual and terminological issues.

In the contrastive analysis employed, Modern Standard Arabic (MSA) is considered the variety of Arabic appropriate for the translation and translation quality assessment. Managing the inherent contextual, stylistic, linguistic and specialised issues in 'community' source texts, pose intricate challenges in the translation of these texts for Arab migrants who come from diverse backgrounds. On the one hand, the translator has "to observe at the surface syntax the rules laid down by the grammarians for 'correct/eloquent' (*faṣi:ḥ*) Arabic some twelve centuries ago" (Holes, 1995, p. 160), and, on the other hand, accommodate the purposeful stylistic variations of these texts. Modern Standard Arabic (MSA) is the *lingua franca* of communication among Arabs in writing and in its educated spoken form or formal spoken Arabic, (e.g., Ryding & Zaiback, 2004). Colloquial Arabic is strictly and locally used in writing in the Arab World; in advertisements, for example (see Gully, 1996-1997; Bassiouney, 2009). In Australia, this limited use of the colloquial variety is further restricted in the translation of material targeting Arab migrants who speak a variety of dialects.

Tactfully used in translation, MSA is a 'flexible modern written idiom' (Holes, 1995, p. 160) that serves the purpose of writing in 'correct' Arabic and catering for the stylistic variations of community texts. MSA, as Holes (1995, p. 38) suggests, narrowed the gap between spoken and written Arabic and "syntactic structures common to most spoken dialects are recast into a superficially MSA form in written Arabic." According to Holes (1995), the evolution of MSA has also been affected by loan translation and the dominance of English, the spread of secular

education, and exposure of Arabs to the broadcasting media. Notwithstanding this reality, Holes admits that "[i]n written Arabic there is less room for variation: basic grammar, morphology and lexis are in theory the same for all." (1995, p. 40). The use of colloquial variations in children's comics, cartoons, narratives in drama, advertisements, and in social media is not an option in the translation of community texts for Arab migrants, including the translation of the emerging social media advertisements for government and non-government agencies. The flexibility of MSA furnishes the translator with the means to overcome the dialectal barriers, use more stylistic devices (Bassiouney, 2009) and, therefore, deliver Arabic translations that are accurate and stylistically and socio-linguistically acceptable.

5. Samples of the analysed data
Health
Format: Fact Sheet; Title: Urinary tract infection in children; Published by: The Children's Hospital at Westmead & Sydney Children's Hospital, Randwick, Sydney, New South Wales, Australia

ST	TT
Specimens from infants may be collected in stick-on collecting bags or in older children by catching some of the urine when it comes out (although this can be pretty tricky!)	العينات من الرضع يمكن أخذها بواسطة أكياس تجميع ملتصقة وفي الأطفال الأكبر سناً بأخذ البول عند خروجه) وهذا الأمر قد يتطلب مهارة فائقة. BT: The specimens from infants can be taken by way of sticking accumulation bags and inside older children by taking the urine when it comes out) [sic] and this may require excellent skill.

Syntactic, grammatical and lexical mistakes; ambiguity and total distortion of message
- Syntactically, the default subject, verb, object is inexplicably ignored. This nominalisation, coupled with the use of the definite article with 'specimens', necessary with nouns in initial position, highlights the subject (specimens, here) and not the process, which distorts the message.
- Semantically, 'stick-on collecting bag' is a urine collection bag, a plastic *bag* with a sticky strip on one end, made to fit over the baby's genital area. 'Sticking bags' is obvious mistranslation of the propositional meaning (Baker, 2011) of 'stick-on'. لاصقة: 'adhesive' is a plausible option.
- The unfamiliar 'passive' is commonly used with technical texts. Here the information is technical and the verbal noun 'accumulation', literally used as equivalent for the pre-modifier 'collecting', should be replaced with a verb 'is accumulated' in sentence-initial position. However, the verb that collocates with 'specimen' in Arabic is 'to take', which renders the use of 'is accumulated' redundant and odd.

- Stylistically (and idiomatically), 'in children' should read لدى or عند: 'with'; transferring 'in' communicates 'inside'.   The periphrastic 'catching urine when it comes out' can be compensated by the collocation 'to obtain a specimen' of the urine', as 'catching' is not lexicalised in Arabic for use with 'urine' and the general verbal noun 'by taking' in the translation is inaccurate.
- The rendition of 'although this can be pretty tricky!' is obvious misinterpretation of the TT.

Suggested emendations:

يمكن أخذ عينات من الرضّع بواسطة أكياس **لاصقة** أو **بالحصول على عينة عند التبوّل من** الأطفال الأكبر سناً (**علماً أن ذلك قد لا يكون سهلاً**).

BT: **Specimens from infants can be taken** by way of **adhesive** bags or by **obtaining a specimen when urinating from** older children (**although this may not be easy).**

Legal
Format: Fact Sheet; Title: Custody to Secretary Order; Published by: Government Website, Australia, State Government, Victoria

ST	TT
The <u>magistrate</u> at the <u>Children's</u> Court has made a <u>custody to Secretary</u> <u>order in relation to your child</u>. This means the magistrate has granted the Secretary to the Department of Human Services <u>(the department)</u> <u>sole custody</u> of your child because <u>your child</u> needs protection.	أصدر القاضي الجزئي في محكمة الأحداث أمراً ^^^ .... يقتضي بإنفراد سكرتير دائرة الخدمات البشرية بإحتضان طفلكم لأنه بحاجة إلى الحماية. BT: The <u>Judge of First Instance</u> in the <u>Juvenile Court</u> has issued an order ^^^.... requiring the <u>Secretary</u> of the Department of Human Services to <u>have the advantage of bringing up your [plural]</u> child because they needs <u>the</u> protection.

Specialised vocabulary; *omission; systemic, grammatical and stylistic mistakes; lexical inconsistency*

- Inconsistent use of derivatives from the root word حضن: '[lit.] to foster/bring up' for the translation of 'custody': احتضان / حضانة: 'custody'/ bringing up. حضانة is the common term for custody and is used in the title of this translated text. In non-legal contexts احتضان means also 'hugging' when collocated with humans, which makes the mistranslation more problematic. حضانة is the lexicalised term for children's custody across the Arab World.
- إنفراد: 'have the advantage of' is another flagrant lexical mistake given its misleading referential meaning.

- In addition to the systemic mistakes above, there are serious mistakes pointing to the lack of knowledge of the Australian court system, their jargon and current equivalents in Arabic. القاضي الجزئي is used for judges in the Court of First Instance in some parts of the Arab World. In the court hierarchy, the above court is followed by the Court of Main Instance: الابتدائية. The jurisdiction of both courts roughly covers the jurisdiction of the Local Court in the State of New South Wales and Magistrates' Court in the State of Victoria, for example.
- 'Magistrate' in this text refers to a judge in the Children's Court, hence the chosen equivalent is inaccurate systematically and semantically. قاضي محكمة الأطفال: 'Children's Court Judge' is appropriate here.
- محكمة الأحداث: 'Juvenile Court' deals in the Arab World with young delinquents/offenders. The term 'juvenile' in Australia is used in a similar context. Children's Courts, however, deals with care applications / custody as well as juvenile delinquency. Hence the use of the common equivalent for Children's Court: محكمة الأطفال is in order here.
- The literal translation of 'Secretary' obliterates its systemic reference and makes no sense to the Arabic reader. The word 'Secretary' standing alone is misleading and ambiguous given the multiple usage of the word in Arabic, none of which is applicable here. The reason for the lack of lexical correspondence is also systemic. A Secretary is the head of a government department in the Australian system, and ought to be translated as such in Arabic. Furthermore, as defined by the department in question, a custody order 'gives sole *custody of* the child to the *Department of Human Services* (the *Secretary* being the chief executive officer *of* the *Department*)'. Hence, for accessibility, 'Secretary' ought to be replaced with رئيس دائرة الخدمات البشرية: 'head of the Department of Human Services'
- Grammatically, there is inconsistency in the use of the singular and plural for 'child'. The target readers are parents. However, the addressee is 'parent' in the singular, judging from the ST, e.g., the sub-headings: 'Where will my child live?' and 'Can I see my child?'. Accordingly, the singular ought to be used. When 'parents' is employed with 'child', the dual form of pronouns, nouns, verbs, etc. is required in Arabic (e.g., طفلكما: your [dual] child).
- 'Protection' does not need a definite article in Arabic.
- The translation is an abridged version of the ST. The important explanation of the meaning of Secretary is omitted.

Suggested emendations:

أصدر **قاضي محكمة الأطفال** أمراً **يتعلق بطفلك** يقضي **بمنح حضانته إلى رئيس** دائرة الخدمات البشرية. **يعني هذا الأمر أن القاضي قد منح الدائرة حقاً حصرياً بحضانة طفلك** لأنه بحاجة إلى **حماية.**

BT: The **magistrate of the Children's Court** has issued an order **about your [sing.] child** ruling **granting their custody to the head of** the Department of Human Services. **This order means that the magistrate** has granted the department sole **right to the custody** of **your [sing.]** child because they need protection.

Welfare

Format: Australian Government Website; Title: Child Dental Benefits Schedule; Published by: Department of Human Services, Australian Government

ST	TT
If you do not use all of your $1,000 benefit in the first year of <u>eligibility</u>, you can use it in the second year if <u>you are still eligible</u>. <u>Any remaining balance will not be carried forward at the end of the second year.</u>	إذا لم تستخدم كامل مبلغ الإعانة البالغ 1000 دولار في السنة الأولى من <u>الأهلية</u>، يمكنك استخدامه في السنة الثانية إذا استمرت أهليتك. وأي رصيد متبقي لن يتم ترحيله ^ في نهاية السنة الثانية. BT: If you do not use all of the benefit amount of 1000 dollars in the first year of <u>the eligibility</u>, you can use it in the second year if <u>your eligibility continues</u>. <u>Any remaining balance will not be carried ([lit.] deported]) ^ at the end of the second year.</u>

Literalness; omission; stylistic, grammatical (morphological) and syntactic mistakes; incoherence

- The key concepts, eligibility and its validity, are lost because of the omission and stylistic oddity. أهلية must be qualified with للحصول على الإعانة: 'to receive the benefit', for it not be confused with other meanings, e.g., 'competence'.
- استمرت أهليتك: 'your eligibility continues' is stylistically erroneous as eligibility and entitlement are not personified in Arabic, hence the collocation is unidiomatic.
- The financial jargon ترحيل: [lit.] 'to deport' for 'to carry forward' is too technical in an information text for parents and most importantly is missing its preposition إلى: 'to', which would require the addition of a 'destination' year. An alternative phrasal verb نقل إلى: 'transfer to' is used in the field in lieu of the adverbial phrase and is more appropriate for the text type.
- Syntactically, the default verbal sentence should be used here (see suggestion below) in order not to foreground 'the remaining balance'.
- في نهاية السنة الثانية: 'at the end of the second year' is incomplete in Arabic. Technically in the ST, the meaning of 'to the following year, is communicated in the adverb, 'over'. However, in its current form, ترحيل without its preposition is ambiguous and incomplete. 'Carrying to' or the user-friendly 'transferring to' requires the addition of a destination year, as suggested below.
- For coherence and accessibility, a connective لكن: 'but/however' is required to signal to the reader the link (contrast in this instance) between the two utterances, which is considered an essential text-building element for ease of processability (see al-Batal, 1990).

Suggested emendations:

إذا لم تستخدم كامل مبلغ الإعانة البالغ 1000 دولار في السنة الأولى من أهلية **الحصول على الإعانة،** يمكنك استخدامه في السنة الثانية إذا **ظللت موَهلاً للإعانة؛ لكن لن يتم نقل أي رصيد متبقٍ في** نهاية السنة الثانية **إلى السنة التالية.**

BT: If you do not use all of the benefit amount of 1000 dollars in the first year of the eligibility **for the benefit**, you can use it in the second year if **you are still eligible for the benefit; however, any remaining balance at the end of the second year will not be transferred to the following year.**

Immigration
Format: e-leaflet on Australian Government Website; Title: Family violence and your visa;
Published by: Australian Government, Department of Immigration and Border Protection

ST	TT
The provisions are <u>available if</u>: • <u>you are on a</u> temporary <u>Partner</u> visa <u>or you married your</u> spouse while <u>on a Prospective</u> Marriage visa • you or your dependants have experienced family violence and • <u>your relationship has ended</u>.	الأحكام <u>متاحة إذا</u>: • <u>كنت حاصلة على</u> تأشيرة <u>دخول الشريك المؤقتة أو</u> تزوجت زوجك في الوقت الذي كنت فيه <u>حاصلة على</u> تأشيرة <u>الزواج المنتظر</u>(Prospective Marriage) • تعرضت أنت أو <u>من</u> تقومين بإعالتهم للعنف الأسري • <u>وإذا</u> انتهت <u>علاقتك</u>. BT: The provisions <u>are available if</u>: • you have <u>obtained</u> a temporary <u>partner entry</u> visa or have married your husband at the time when you have <u>obtained</u> <u>the prospective marriage</u> visa (Prospective Marriage) • you or <u>those to whom</u> you are providing maintenance have experienced family violence • <u>and</u> if your <u>relationship</u> has ended.

Lexical, stylistic, syntactic, and systemic mistakes; unidiomatic usage; incoherence; incohesion

- 'Available' is not lexicalised for this context in Arabic. The presupposed meaning (Baker, 2011) of 'available' is 'applicable' or 'usable'; however, these near-synonyms (Chakhachiro, 2011) are not part of the semantic field of 'available' in Arabic. The appropriate equivalence in this informative text is usable: مستفاد, and a suitable derivation الاستفادة من: 'avail oneself of' can be selected.

- حاصلة, the present participle of 'obtain'/'hold', is used as equivalent of 'are on' in the first dot point. The grammatical form used is interchangeable with the simple present tense in Arabic; however, a different lexical item that collocates with visa يحمل: 'to hold' is required, as the root of حاصلة, حصل: 'to obtain/to hold' collocates with other nouns, such as qualifications, e.g., حاصل على شهادة: 'he holds a certificate'.

- Stylistically, there is distortion to the regularity of the parallel patterning in the dot form adopted (cf. BT). In Arabic, 'if': 'provided that' or 'on the condition that' in 'if statements', i.e., antecedents, is by default repeated with each dot point. The inverted 'then statement', the consequent, ends with expressions that introduce specified enumeration; e.g., 'as follows': كما يلي, or 'when the following conditions obtain': في الحالات التالية, etc.

- Lexically, حصل: 'to obtain' distorts the readily available collocational restriction (Baker, 2011) of لدى (فلان) تأشيرة: 's.o. to have a visa' or, the more current and more formal, يحمل: 's.o. to hold a visa'. See above comment on the derivation of حصل: 'to obtain'.

- 'Entry' in 'partner entry' does not collocate with 'visa', as intended it seems. The referential meaning of 'partner visa' is lost owing to the odd collocation coupled with the omission of حياة: 'life' from the Arabic expression شريك حياة: 'life partner', and the use of the determiner, the definite article 'the', with 'شريك': 'partner', which imparts non-inferential referentiality. The inaccuracy stemming from the inappropriate use of definiteness also applies to the ensuing visa category in the sentence الشريك المنتظر: 'the Prospective Marriage'.

- In the ST, the additive coordinating particle 'and' at the end of the second dot point, links the three conditional clauses and communicates 'if the three conditions obtain'. This meaning is lost in translation as 'and' is only used with the last dot point, hence it [vaguely] links the last point with the first point, owing to the repetition of إذا: 'if', and excludes the second.

- Unlike the two letter connective أو: 'or', which connects alternatives, the additive و: 'and' is a letter that must be joined to words in Arabic, hence it cannot hang loosely at the end of each conditional statement. This explains the need for restructuring, such as the stylistic substitution (merging) of 'if' in the consequent clause and 'and' in the last condition statement with 'provided the following three conditions apply to you'.

- علاقتك: your relationship requires, culturally, the addition of الزوجية: 'matrimonial', preferably followed by the presupposed expression 'with your partner'. This is because 'de facto' relationship, the other implied meaning in the ST, is alien to the Arab culture.

- The post-modifier التشريعية: 'legislative' is added to أحكام: 'provisions' for clarity as the latter can also mean rulings, judgments, verdicts, or sentences.

- It is important to note here that in the translation and the emendations the feminine is employed for the addressee rather than the default masculine. This is appropriated as the overwhelming majority of the victims of domestic violence are women. However, as the issue relates to immigration and as arranged marriages involving Australian brides is commonplace, addressing men ought to be covered in a footnote, e.g., 'the use of the feminine gender in this leafltet covers the feminine and masculine genders equally.'

Suggested emendations:

يمكنك **الاستفادة** من هذه الأحكام التشريعية **شرط أن تنطبق عليك الحالات الثلاث التالية:**

- **إذا** كنت **تحملين** تأشيرة **"شريك حياة"** (**Partner**) مؤقتة أو **كنت قد** عقدت قرانك على زوجك خلال المدة التي كنت **تحملين** فيها تأشيرة **"زواج منتظر"** (**Prospective Marriage**)

- إذا كنت قد تعرضت أنت أو **أطفالك** الذين تعيلينهم للعنف الأسري

- إذا انتهت **علاقتك الزوجية بشريك حياتك.**

BT: **You can avail yourself** of these **legislative** regulations **provided the following three circumstances apply to you:**
   - If you **hold** a '**life partner**' (*Partner*) temporary visa or if you have married your **husband** during the period **you have held a 'prospective marriage'** (**Prospective Marriage**) visa
   - If you or your dependent children have experienced family violence
   - If **your matrimonial relationship with your partner** has ended.

6. Results

Table 1 in Appendix B sums up the results of a methodical and theoretically-grounded examination of twenty-two representative examples of community translations. The examination covered the accuracy of meaning and stylistic appropriateness, and ultimately accessibility. Guided by the STs' ideational, interpersonal and textual meta-functions and their rhetorical purposes, the analysis of these examples reveals key problems that impact the purpose of the translations. In other words, it points to failure in achieving the communicative functions of the STs and, therefore, the delivery of the intended messages of the STs' producers.

The analysis of the transfer process and its snapshot below indicate linguistic, stylistic and contextual interference affecting accessibility across the data set. The extent of distortions to the intentions of the ST producers via the examined examples ranges from the utterance level to the section level to the overall text's rhetorical purpose. The example from the welfare text exhibit partial distortion of the utterance message, likely to affect the overall message, respectively. The examples of the remaining texts display distortions affecting the overall messages.

The inaccessibility or, at best, partial inaccessibility of the translated material would deny the non-English speaking Arab migrants access to basic information concerning legal services, entitlements, health, families, etc. The damage, however, extends to their rights as full citizens to engage and integrate in the Australian society, and to be included and empowered through communication in their own language. Maintaining the Arab migrants' language is an important contributing factor to the government's achieving of its multicultural agenda. These ideals are not met by the surveyed translations.

It is also evident that no quality assurance mechanisms took place in the process of producing these translations. The data shows that the translations are fraught with flagrant stylistic, systemic and language mistakes that are likely to deny the accessibility of crucial information to the intended end-user.

The ubiquitous stylistic, syntactic and lexical mistakes, unidiomatic usage, literalness and mistranslations are testament to the mediocre and rudimentary level of translation competency. The number and insignificance of the grammatical mistakes, and the Arabic syntactic structures in general indicate that the translators possess native Arabic competency. The distortions and the magnitude of the systemic mistakes point to English proficiency in the general, non-specialised texts. It can be concluded, then, that two major areas led to the pervasive interference, hence distortions, and therefore inaccessibility of the translations: 1) the lack of knowledge of the Australian government systems and socio-cultural issues, to a varying degree; and (2) the lack of translation skills.

In the introduction, three questions were asked: do the translations qualify as translations? If so, where do they rank on the scale of accessibility? And, are there standards of translation quality peculiar to community translation? The first question was inspired by Halliday's (2001, p. 16) definition of translation equivalence in ideational terms; 'if a text does not match its source text ideationally, it does not qualify as a translation, so the question if it is a good translation does not arise.' The summary of mistakes in the ideational function column and the statements about the transfer of the STs rhetorical purpose in Table 1 provide a critical report on the quality of the translations, hence placing the translations on the lower end of the scale of accessibility. The conclusion answers the third question.

7. Conclusion

This paper identifies two major competencies that need to be met in community translation: contextual knowledge in the broadest sense and specialist translator skills. It demonstrates that community translation is a highly specialised field that stretches the translator's proficiency in their working languages to the limit. Not only are they dealing with the transfer of two languages and two cultures but also overwhelming information about foreign systems affecting the lives of migrants in general. This information is packaged in unconventional styles (e.g., question/answer) and formats (e.g., fact sheets) and contains terminology, institutional and socio-cultural references pertaining to hybrid fields, topics and text-types. Hence the encyclopaedic knowledge and research skills required to wade through this comprehensive, different and ever-changing flow of information. The lack of consensus on Australian 'systemic' terminologies and institutional names has long been a major issue among Arabic 'community' translators in Australia; a quasi 'academy' of the Australian-Arabic language for the standardisation of terminologies would be a good start.

The content, style and formats of the 'community' texts indicate the translation skills required to meet the standards of quality. The general and specialised translation theories are remotely relevant to the work of the community translator, and the burgeoning literature on community translation is still hovering over generalities and politics. The translation criticism of the examples, which, *ipso facto,* involved the analysis of their source texts, shows that the translation approaches so far advanced in the literature on community translation do not assist the trainee or professional in learning the skills or dealing with the challenges. These beg the need for a hybrid approach in dealing with the foreignness of the STs and accept and advocate the hard reality that a community translation can at best be close to adequate, following Toury's adequacy - acceptability continuum. Building on the notions of accessibility and interference, the hybrid functional-discursive transfer approach proposed for quality assessment in this study seems plausible, having been tested on only a handful of texts and examples.

Suggesting that the acceptability ideal in community translation is a myth refutes the claims that the exercise is a vehicle for language and cultural maintenance. As revealed in the STs/TTs analysis and as multiculturalists would like us to believe, one can only hope, that, in addition to delivering the intended messages, the Ozarabic publications produced for Arab migrants promote harmony, tolerance, integration, citizenship, a sense of belonging, national pride, and so on. This, anecdotally at least, has not materialised at the individual, community and institutional levels.

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Note

[1]The issue of subjectivity in the evaluation is minimised by the fact the author/evaluator is a PhD in Translation, has published on translation quality assessment, including the objectivity and subjectivity issues in translation criticism. He has also been an educator, examiner, translator, and reviser of translations into Arabic in the Australian context for many years, and has been a lecturer of the Arabic language, translation and interpreting, and linguistics for many years. Furthermore, the evaluation is guided by a principled micro/macro model for translation quality assessment. Bias is further minimised by scrutinising pertinent mistakes impacting on communicative functions and rhetorical purposes.

Appendices
Appendix A
Assessment criteria based on Chakhachiro's Stylistic approach to translation quality assessment (2005: 234-235)

    Source-text analysis
      a. Meaning: the reviser [assessor] must fully understand the message in terms of
        - content (subject matter, attitude)
        - language (lexis, grammar, syntax)
        - structure (thematic structure, subordination/coordination, cohesion,
          topic shift (Hatim & Mason, 1990), and
        - context (socio-systemic)

      b. Style: the reviser must fully understand the message in terms of
        - the source language's superimposed style (cohesion, idiomaticity,
          punctuation, etc.)
        - the original writer's idiosyncracies (syntactic complexity, word choice,
          formality)
        - the source-text recipients' assumed knowledge (presupposition)
        - the text-type (intertextuality)
        - the tenor (relationship between the source text producer and recipients),
          and
        - its function (informational, aesthetic, etc.)

    Source-text and target-text comparison
      a. Meaning: the reviser must ensure that the target text message conforms to
        that of the source text in terms of
        - content (correct interpretation, completeness)
        - language (lexis, grammar, syntax (equivalent to the source text's when-
          ever stylistically possible))
        - structure (equivalent to that of the source text whenever stylistically
          possible)
        - context (linguistically equivalent to that of the source text whenever
          stylistically possible)

      b. Style: the reviser must ensure that the target text conforms to the source
        text's form in terms of
        - The norms of the target language
        - the writer's idiosyncracies (where stylistically possible)
        - the target recipients' knowledge (presupposition)
        - the target-text text-type or adapted text-type (intertextuality)
        - the source text's tenor (as closely as possible in the target language)
        - the source-text function.

Appendix B
Table 1. *Mistakes relating to transfer of functions and purpose*

Texts/Examples	Mistakes relating to transfer of ST communicative functions			Statements about the transfer of STs rhetorical purpose
	Ideational function (application of experience and logical relations to encode and decode meaning)	*Interpersonal function* (socio relationships and progression from semantic meaning to pragmatic one)	*Textual function* (relevance to context via lexico-grammatical features, texture, structure, and text's generic features)	*Faithfulness to intention of text producer* (contribution to overall or utterance message)
1/1-4 Medical	Mistranslations; currency; specialised vocabulary; stylistic and systemic mistakes	Incoherence; omissions	Incoherence; stylistic mistake; incohesion; omission; currency; specialised vocabulary; personification of abstract; grammar; lexical, grammatical and syntactic mistakes	Distortion of key news in the rheme, affecting thematic progression. Key current term omitted creating overall distortion of message. Incorrect packaging of information leading to distortion and ambiguity. Incorrect grammar causing local distortion
2/5-7 Medical	Stylistic and lexical mistakes; inaccuracy	Literalness inaccuracy; lexical mistakes; omission; ambiguity	Lexical, syntactic and grammatical mistakes	Distortion of purpose of publication affecting informativity (Hatim & Mason, 1997); distortion of utterance message affecting overall intended message; total distortion of utterance message
3/8-10 Legal	Stylistic, lexical and systemic mistakes; incorrect specialised vocabulary	Incoherence literalness; lexical and systemic and stylistic mistakes	Incoherence; stylistic, syntactic, lexical, and systemic mistakes; incohesion	Partial distortion of overall message of brochure; partial accessibility of intended messages

4/11-13 Legal	Systemic, lexical, grammatical and stylistic mistakes; specialised vocabulary; omission	Systemic, lexical, stylistic, and grammatical mistakes; specialised vocabulary inconsistency; omissions; unidiomatic usage; mistranslation	Specialised vocabulary; lexical inconsistency; omission; systemic, lexical, stylistic, and grammatical mistakes; personification of abstract	Distortion of purpose of fact sheet; distortion of overall message; significant distortion of overall section and, likely, overall message
5/14-16 Welfare	Omission; stylistic, lexical, systemic, and syntactic mistakes	Omission; incoherence; literalness	Omission; stylistic, lexical, systemic, grammatical, and syntactic mistakes; unidiomatic usage; incohesion and incoherence	Partial distortion of utterance messages and, likely, overall message
6/17-19 Welfare	Literalness; stylistic and systemic mistakes; omission; unidiomatic usage; mistranslation	Literalness; stylistic mistake; omission; unidiomatic usage; mistranslation; specialised vocabulary	Literalness; stylistic, grammatical, lexical, and syntactic mistakes; omission; incohesion; incoherence; unidiomatic usage; specialised vocabulary	Distortion of overall message; partial distortion of utterance messages, likely, to affect the overall message
7/20-22 Immigration	Misinterpretation/ mistranslation; lack of cultural awareness; syntactic, stylistic and systemic mistakes; literalness	Misinterpretation /mistranslation; lack of cultural awareness; literalness; stylistic and systemic mistakes; literalness; incoherence	Stylistic, syntactic and lexical mistakes; incohesion; unidiomatic usage; literalness; incoherence	Distortion of overall message

Unbinding Genre (Bending Gender): Parody in *Goodnight Desdemona (Good Morning Juliet)*

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Abstract:
Mourning becomes Shakespeare, perhaps; celebration too. *Romeo and Juliet* (1597) and *Othello* (1604) are tragedies of sweeping passion and rash action where love falters and lovers fall. In her 1988 play entitled *Goodnight Desdemona (Good Morning Juliet)*, Ann-Marie MacDonald parodies the two Shakespearean texts and visits the intersections between genre and gender where tragedy modulates into comedy and liminal gender identities fade in and out across permeable genre spaces. The protagonist of the play, Constance Ledbelly, is sucked into the wonderland of her unconscious mind where she outwits her opponents, Iago and Tybalt, and moderates the extremes of her avatars, Desdemona and Juliet. She thus breaks free from her stalking shadow, Night the Professor, and realises that she is the unwitting author of the play. Her unconscious leap onto the stages of mourning becomes a farewell to the night, and a greeting of the morning that becomes the queerness of the postmodernist world—laughing off its past and laughing at its present. The golden pen which Constance finds at the end of her toying with genre, language, and gender is a reward for the author who takes refuge in a world where the fool of court is king of wit, and where the pandemonium of tragedy becomes the playground of parody. The author of this paper studies the alchemy of Constance's change and MacDonald's reconsideration of genre and gender through parody, the postmodern philosopher's stone. He also argues for a politics of identity revisiting the aesthetics of mourning.
Key Words: comedy, gender, identity, parody, subversion, tragedy

"[T]he outcome, if successful, in both alchemy and individuation is a union of opposites […] leading to alchemical gold, the philosopher's stone, the elixir of life, or, in Jungian terms, the Self."

—Gary Lachman, *Jung the Mystic*, p. 158

Introduction

Written by the award-winning Canadian playwright, actress, and novelist Ann-Marie MacDonald (1958—), *Goodnight Desdemona (Good Morning Juliet)* is a postmodernist reconsideration of William Shakespeare's *Othello* (1604) and *Romeo and Juliet* (1597). While it borrows the names of its title characters from these Shakespearean tragedies, MacDonald's play (which premiered in Toronto in 1988) complicates its generic affiliation through parody. Before its subversive potential can be gauged, parody needs an initial theoretical frame as an aesthetic device. Dismissing Jameson's critiques while insisting on its difference from pastiche, Hutcheon (2000) has defined postmodernist parody as "a form of imitation" marked by "ironic inversion" and by a measure of "critical distance, which marks difference rather than similarity" (p. 6). *Goodnight Desdemona (Good Morning Juliet)* is a farewell to tragedy in *Othello* and *Romeo and Juliet*, but for this parody to fare well in the realms of comedy, an appropriate context for its imitation of and departure from the tragedies parodied must be established by the audience.

1. Goodnight Tragedy (Good Morning Comedy)

The title of MacDonald's play evokes its Shakespearean referents and creates the need for some familiarity with the stories of the heroines. "The parodist," as a matter of fact, "addresses a highly 'knowing' and literate audience" who can take the critical distance necessary to trigger the ironic potential of inversion (Childs and Fowler 2006). While this parodic "activation of the past," as Hutcheon (2000) has astutely noted, gives it "a new and often ironic context, it makes a similar demand on the reader ['s] knowledge and recollection" (p. 5). MacDonald's expectations would accommodate the readers, spectators, or viewers with minimal knowledge of the characters and plots of the parodied tragedies, but only the 'knowing' reader (or spectator, or viewer) can measure the distance marked by irony and experience the impact of its inversion. This critical distance increases in proportion to the informed audience's familiarity with Shakespearean scenes, *dramatis personae*, and scripts. Only they can realise when bathos displaces pathos and anti-climax replaces its more anticipated opposite. In *Goodnight Desdemona (Good Morning Juliet)*, most characters are drawn from the two plays parodied, but their speeches, actions, and relationships are ironically bent. So is the dramatic structure, which explores alternative trajectories for the plots to rework the Shakespearean ore and transform it through the alchemy of parody.

1.1. Dramatic Structure, Parodic Inversion

The dramatic structures of *Othello* and *Romeo and Juliet* are both subject to "parodic play by the plot" (Hutcheon, 2000, p. 14). The basis of this ironic visitation is a questioning of the structural norms of tragedy as a genre that is traditionally pitted against comedy because it presents the fall of the flawed hero as a necessary, if not as a wholly deserved punishment. Far from the common misconceptions about the rigidity of genre topology in Early Modern English drama, boundaries between tragedy and comedy at that time were permeable (Snyder, 1970, p.

392) because genres for Shakespeare's contemporaries were rather flexible "sets of expectations and possibilities" (Orgel, 1979, p. 123). The parodist taps the elements in *Othello* and *Romeo and Juliet* which lean towards comedy.

This is how the postmodernist play begins—not with a prank, but with a murder. When the curtain is raised, three mimes are concurrently presented *in medias res*. Othello smothers Desdemona with a pillow; Juliet commits suicide with Romeo's rapier; Constance Ledbelley resigns her position as an assistant professor of literature at Queen's University, throws her research assets into the dustbin, and leaves her office (MacDonald, 1998, p. 5). The three vignettes portend tragedy, with the murder of an innocent, the self-immolation of a teenager, and the metaphorical suicide of an academic. These deaths paint the colour of blood on the peak of the tragic pyramid, in perfect accord with the classical norms of tragedy. The *d'après* pattern is indeed set in what initially appears to unfold as a pastiche, rather than a parody of the Bard's two tragedies. For the readers of the play, the bleak, dumb show flirts with situational irony because the vivacious front cover page would have evoked a different view. For its spectators and viewers, however, parody in not operational yet because the playwright has so far only replicated established generic conventions. Romeo's rashness kills Juliet, jealousy takes Desdemona's life, and egoism destroys Constance's career; parody, however, saves their lives.

For Constance, the writing is in the dustbin. Parodying the solemn demeanour and grim prophesies of the Chorus in *Romeo and Juliet* (Shakespeare, trans. 2009b, 1.1.1-11), his postmodern counterpart in *Goodnight Desdemona (Good Morning Juliet)* enters her office *ex machina*, indecorously lights a cigarette, then casually speaks. Directly addressing the audience, he says that Mercury has steered the academic's stars to clement regions, so that she now has a second chance to undergo "a double-edged re-birthday" and find "the key to her Philosopher's Stone" (MacDonald, 1998, p. 6). Still, the rising action only makes her bend lower; indeed, as Act 1 begins, Constance is on the brink of meeting the fate ominously enacted in the dumb show. In her unfinished thesis, she argues that the two Shakespearean plays were initially comedies which the playwright turned into tragedies when he eliminated the Fool, that comic mouthpiece of wisdom who obviates tragedy (p. 14).[1] She then postulates that he consigned the secret to his (fictional) friend Gustav the Alchemist who encrypted it in the manuscript which she has been trying to decode for years (p. 17). For years, too, her supervisor, Professor Claude Night has been pulling the soft wool of romance over her credulous eyes, but only to pull the rug from under her feet in the end. When he visits his supervisee for the last time, he breaks her heart and wrecks her small expectations. Not only is he getting engaged to Ramona, a young student of his, but he is also taking a lecturing position at Oxford which Constance was hoping to obtain (p. 19). Heartbroken and hopeless, she is about to resign her job, abandon her thesis, and throw the tome of doom into the dustbin when, looking at an inscription on its cover, she experiences her first epiphany. Arrested as if by magic, she reads an injunction to find her "true identity," and to "discover who the Author [of the two plays might] be" (p. 22). Her fate is suspended, and tragedy is given a respite.

As she stoops to pick up three pages which have fallen into the wastebasket, she is pulled into the wonderland of her unconscious (MacDonald, 1998, p. 22), where, as the Chorus has announced, she can face her worst nightmares and turn them into her best dream. In an

alternative mindscape where *Othello* is performed, she prevents Iago from successfully seducing his general into strangling his wife. In the nick of time, she interrupts the fateful scene in the Shakespearean tragedy where the ensign instructs the general not to poison Desdemona, but to

> [IAGO *hands a pillow to* OTHELLO]
> IAGO. *Strangle her in bed.*
> CONSTANCE. No!
> [*Both* IAGO *and* OTHELLO *turn and stare at her, amazed*]
> Um . . . you're about to make a terrible mistake . . . m'Lord. (p. 24)

The Canadian girl in Othello's citadel pulls her courage together and Desdemona's handkerchief from Iago's hose, thereby bearing out his treachery and bringing in not only an anti-climax to the plot, but also to the false Venetian a humbling punishment as a latrine cleaning servant. Having spared them the sting of jealousy, the grateful couple befriend Constance. To her surprise, she discovers that Desdemona cannot be farther from the Mona Lisa, the patriarchal ideal of femininity, and that Othello cannot be nearer the stereotype of "the *miles gloriosus*, or braggart soldier" (Djordjevic, 2003, p. 95), the genitor of all lies. Tragedy is diluted in bathos and the play even leans towards melodrama when Othello and Desdemona delight in their love while Iago stews in his punishment.

The jealousy plot of *Othello* is ironically replicated for the second time when Iago musters the demons of his wit to turn Desdemona against Constance for her alleged wooing of the Moor by means of magic. Moved by revenge, the demoted ensign explains the visitor's odd behaviour and anachronisms as parts of her supposed plan to marry Othello. Desdemona is eventually taken in by his plotting and takes up the general's lines (repeated verbatim or with some changes) from the Shakespearean tragedy (MacDonald, pp. 47-49). She is even made to see a fake proof when Othello shows his guest a necklace which he actually intends to present to his wife. Iago makes Desdemona mistake the pendant for a gift proffered to Constance. *Goodnight Desdemona (Good Morning Juliet)* pitches into tragedy, however, when the jealous Venetian (mimicking the absent Moor) nearly stifles the unwitting Canadian to death. Clutching at a straw, Constance produces the necklace, and, seeing the inscription engraved on it, Desdemona releases her (p. 81). Through parody, the classic pyramidal structure of tragedy is deprived of a climax, just like Othello's forged pyramid yarn. Constance is initially horrified at the swerve that the plotline has taken: She "wrecked a masterpiece" and "ruined the play," thus turning "Shakespeare's *Othello* to a farce" (p. 25).[2] Little does Constance know that she is about to turn another tragedy into a comedy.

The structure of *Romeo and Juliet* is likewise remodelled through parody. At the beginning of Act 3, Constance finds herself a witness of the fateful duel between Mercutio and Tybalt. Deciding to intervene, she herself ironizes, "[o]ne Mona Lisa down, and one to go" (MacDonald, 1998, p. 50). She interrupts the fight and brings to a standstill the tragic train. When the infuriated duellers demand answers about her identity and the reason for her intrusion, she surprises everyone by saying:

CONSTANCE. A stranger here, my name is Constan—tine.

> I couldn't let you kill each other for,
> young Juliet and Romeo have wed;
> and by th'untying of their virgin-knot,
> have tied new blood betwixt you cousins here. (p. 50)

Revealing the young couple's union is the shortest way to short-circuit tragedy, but neither the Friar nor the Nurse dares it in *Romeo and Juliet.* As Constance does the office of the wise Fool, her spontaneous involvement in the scene brings the duel to a friendly conclusion and the duellers to the bathhouse. Also, it ends the generational feud between the two gentle houses of Verona. The tragic climax is ironically mirrored for the second time in the boneyard. When Tybalt resolves to rid the city of the alien, the odds are clearly against Constance, who is no match for the rapier expert. Yelping and vainly trying to escape this fox trap, her fate seems sealed. Wearing Juliet's clothes, Romeo timely intervenes and Tybalt's sword, "*rather than skewering CONSTANCE under ROMEO's arm, gets caught in the flowing fabric of ROMEO's dress*" (p. 75). Tragedy is once again averted, and, once again, the psyche traveler escapes.

As Constance meddles with the plots of *Othello* and *Romeo and Juliet*, dramatic action sidelines the tragic crescendo of inevitability and keeps disaster at bay. Rejecting the necessity of reversal in *Romeo and Juliet*, Snyder (1970) asserts that it "*becomes*, rather than is, tragic;" as a matter of fact, she argues that the change of fortunes in the play "is so radical as to constitute *a change of genre*: the action and the characters begin in familiar comic patterns, and are then transformed—or discarded—to compose the pattern of tragedy" (p. 391, emphasis added). Likewise denying the necessity of reversal in the two Shakespearean plays, Orgel (1979) aptly notes that "[m]uch of their dramatic force derives from the way they continually tempt us with comic possibilities" (p. 122). He further contends that "[w]e are told in a prologue that Romeo and Juliet are star-crossed, but if inevitability is a requisite of tragedy, neither play will qualify for the genre" for "they are the most iffy dramas in the Shakespearean canon" (Orgel, p. 122). In each of the reworked plotlines, incremental dramatic tension nearly brings about the conventional tragic climax, but then takes a sudden dive towards a parodic reversal that saves, rather than destroys the hero. For each of the hypotexts, the tragic dramatic structure is mimicked to the fringe of catastrophe and then turned upside down—with the resulting bathos of comic relief, rather than the pathos of tragic downfall. If the incremental tragic swell of the play is punctured by the ironic anti-climaxes of the plot, *dramatis personae* are likewise suitably remodeled in the parodic mode.

1.2. Desdemona and Juliet Are Not Dead

Hutcheon's succinct comments on *Rosencrantz and Guildenstern Are Dead* lend themselves with ease to *Goodnight Desdemona (Good Morning Juliet)*. "Whenever an event is directly taken from the Shakespearean model," she asserts, "[Tom] Stoppard uses the original words," and then "'trans-contextualizes' them through his addition of scenes that the Bard never conceived" (Hutcheon, 2000, p. 14). MacDonald's editing of the scripts of the *dramatis personae* in the hypertext further augments its ironic distance from its hypotexts. The dramatist 'trans-contextualises' (parts of) lines and speeches reprised from Shakespeare, but she also re-contextualises these or reassigns them to other speakers.[3] Notably, parts of Othello's long dialogue with Iago in the hypotext (Shakespeare, trans. 2009a, 3.3.100-287) are given to

Desdemona, who is deceived by the disgraced ensign's scheming against Constance in the hypotext (MacDonald, 1998, pp. 38-45). These instances of intertextuality result in the extension of the scripts of, mainly, Desdemona and Juliet at the expense of, mainly, Othello and Iago.[4]

The conventional representations of male heroes and villains in the Shakespearean hypotexts as proactive, potent, and rational are passed over to women in MacDonald's parody. Professor Night is affected, arrogant, selfish, and dishonest. A liar to academia, he has built a career of plagiarised secrets shared only by his prescript muse and indentured scribe, Constance. A wolf in a sheep's clothing, he is ready to appropriate the findings of her thesis (MacDonald, 1998, pp. 16-17). He also sadistically taunts his supervisee with the diamond ring which he shows her but intends for Ramona (p. 19). A liar too is Othello. No sooner does he begin the proud narrative of his marvellous adventures in fantastic worlds that he is interrupted by Constance, who says that she knows them already; in an aside, Iago mockingly adds, "([s]o know we all the wag and swagger of this tale" (p. 26). When the Moor of Venice brags of the 'ingenious' stratagem of the "pyramid on wheels" in which he supposedly hid his men to take by surprise the unsuspecting Turks in Egypt, Constance cannot help protesting that it "sounds like Troy," to which Iago in a second aside acidly adds that it is "[n]ot [like] Troy, but false." As for Iago, one of Shakespeare's arch-villains, his rhetoric-saturated poison finds its antidote in Constance's candid assertion of truth (p. 24) and pragmatic show of the necklace (p. 81). Deflated as a villain who meets his just punishment as a latrine cleaner, the comic effect of his humiliation is heightened by the audience's knowledge of, and expectations from the character in the source play (Djordjevic, 2003, p. 99). This poetic justice is an ironic catalyst of melodrama, rather than tragedy.

The Shakespearean aesthetics of plot, character, and speech can arguably be seen to be parodied through reshuffles of script, variations of distance, and inversions of structure. These updates to the hypotext do not only complicate the dramatic genre of the hypertext, but also interrogate its intersections with the considerations of gender in the metatext. If there is truth in the claim that drama has been a male-dominated aesthetic field, there must be more credibility to the claim that tragedy has been the *chasse gardée* of patriarchy. Predominantly male dramatists have indeed scripted tragedies where challenges to orthodox gender roles and spheres threaten the community and therefore bring about exemplary punishment. Antigone, Cleopatra, and Clytemnestra may be the most relevant illustrations of women who committed agency and incurred the wrath of the patriarchal idols. Constance, the remote descendant of these women, receives a more clement treatment in the script of MacDonald, the remote descendant of the women who were denied the sacred fire of writing. The author *in* the play and the author *of* the parody radically depart from gender-biased patriarchy. To the ('informed') readers, the cover page promises a programme of re-presentation.

2. Gender Bending and Gender Parody

The layered image on the front cover of the 1998 print edition of the play is a graphic *collage* which sets the tone for gender parody. The Bard's iconic portrait sinks to the bottom of the artefact, bathed in an eerie light blue. Superimposed on his right eye is an insert from Alexej Von Jawlensky's Expressionist painting, "Mosaic" (1913); the left eye and lips are borrowed

from what appears to be the photo of a woman. Superposed on the background painting, these sensual inserts blur Shakespeare's gender identity and stratify the visual field where his perception was conventionally recognised and validated. These are female eyes that replace his, perhaps to change the opaque pearls with translucent diamonds; and these are cynic lips that gloss over his, perhaps to reveal a secret that the nether ones kept untold. This spectral portrait unmakes the bonds of monochrome gender. Defiantly hermaphrodite, as a matter of fact, its composite corporeality sees through polychrome eyes vibrant with colour and provocative with an inviting challenge. The function of this cover art paratext is proleptically parodic.

2.1. I Sing the Gender Fluid

Goodnight Desdemona (Good Morning Juliet) questions the rigid patriarchal gender roles encoded in its hypotexts and proposes gender fluidity as an alternative process of subjectivity. In the prologue, the Chorus praises Mercury, "that changing element, / portrayed as Gemini, hermaphrodite and twin" (MacDonald, 1998, p. 6). Coupled with the explicit and implicit references to Carl Gustav Jung's analytical psychology,[5] this allusion evokes the latter's theory of the collective unconscious, particularly with reference to his concept of *anima*, or the female component in a man, and its mirror archetype, *animus*, the male component in a woman (Lachman, 2013, p. 94). The Chorus's gay promises will eventually be fulfilled. At the end of Act 2, Scene 2, Constance miraculously flees Cyprus and the fury of jealous Desdemona through a timely science-fiction warp. However, she leaves without her skirt, which the revenge-minded Venetian has impaled on her rapier. Fortuitous as it is, this incident will significantly impact gender identities in the play.

Constance lands in Verona, in the middle of the duel that seals Romeo's fate. Wearing longjohns, but without a skirt, she is taken for a boy, an opportune mistake which Constance readily embraces:

> CONSTANCE. [*A moment of decision. She clears her throat to a more   masculine pitch*]
>   From Cyprus washed I here ashore,
> a roving pedant lad to earn my bread
> by wit and by this fountain pen, my sword. (MacDonald, 1998, p. 50)

Posing as an itinerant male academic, the intruder brandishes her small, green sword which nevertheless fends off the violence of duellers high on patriarchy. Through Mercury, this Venus is reborn as Apollo in Verona. Thanks to her improvised "stylization of the body" (Butler, 1990, p. 421) in terms of masculine phonic and sartorial norms, Constance waxes out of her given somatic mould and follows the curves of bent gender identifications.

Her politic assumption of masculinity notwithstanding, the steady quester makes both Romeo *and* Juliet fall in love with her at first sight. Weary of his wife, Romeo declares his flame to masked Constance in the masque in Capulet's mansion:

> ROMEO. Speak not of Juliet, 'tis thee I love.
> CONSTANCE. What?

> [*ROMEO drops to one knee and seizes her hand*]
> ROMEO. O Constantine, O emperor of my heart!
>   *It is my sex that is thine enemy.*
>   *Call me but love, and I'll be new* endowed. (MacDonald, 1998, p. 61)

In spite of his biological sex, Romeo offers to divest himself of his given gender in exchange for Constantine's returned sexual love. His 'straight' sexual orientation bending, he crosses the gender Rubicon when he uses a queer innuendo to express his newfound bent for feminine endowment; as a matter of fact, he kneels, begging the transvestite woman to "quench myself at thy Priapic font" (p. 62) and wishing he were "a fountain pen within thy hand" ready to "spurt forth streams of eloquence at thy command" (p. 63). At the climax of this scene prolific with same-sex erotic fantasies, transgender Romeo moves on Constantine and actually kisses 'him.' His bid on bedding the 'Greek' beauty is foiled by his Veronese wife, however—which intensifies the frustration of his feeling of sexual inadequacy.

Set to win Constantine's love, forlorn Romeo resolves to don "a woman's gown" to the end of his days (MacDonald, 1998, p. 65), so he wears Juliet's clothes and calls on the *kouros* at night. "[*Softly, from off,*]" Romeo squeaks, "Constantine […] it is I, *Romiet*" (p. 72, emphasis added), a parodic name diminutively shrinking *Romeo* and conveniently rhyming with *Juliet*. This self-styling androgynous subject of desire dresses, acts, and speaks in a manner considered by his patriarchal community to be constitutive of femininity.[6] He also calls himself by a hybrid name that mocks his own, as well as the very notion of a stable identity moored in flimsy affixations of external signifiers of gender identity. Fulfilling his promise to be "*new* endowed" (p. 61), gender-queer Romeo adopts a hybrid identity styled after his newfound bisexual orientation. He thus becomes a drag queen with a fluid and dynamic gender identity. In imitating Juliet, Romeo-as-drag, "implicitly reveals the imitative structure of gender itself—as well as its contingency" (Butler, 1990, p. 418). Transvestite and transgender, 'Romiet' stages a transhistoricised burlesque of gender ontology as mere travesty posing as performance.

This Apollo is to Juliet what heat is to ice. Love-struck at first sight, the pining beauty sighs, "[t]he Greek hath taught not just the world to see, / but also me" (MacDonald, 1998, p. 63). She is so infatuated with 'him' that 'his' resistance only fuels her desire. Mistaking 'his' admission that 'he' has been trying to "penetrate your [pre-Shakespearean literary] source" (p. 64), for a declaration of love instead of 'his' desire to decode the Gustav code, Juliet retorts, "I'd have thee penetrate my secret source, / and know me full as well and deep as thou / dost know thyself O dreamer, Constantine" (p. 64). When Romeo comes back to the dance and leads 'the Greek boy,' Juliet thinks that the perpendicular "slant of Constantine's desire" is "to match his stick to light his fire" (p. 65). Seeing him gay, she still decides to pay him a visit, dressed as Romeo. This gender fluidity goes on in Act 3, Scene 5, a parody of the orchard scene in *Romeo and Juliet* (Shakespeare, trans. 2009b, 2.2.), which has been celebrated as the classic *locus amandi* of heteronormative romantic love.

Still a drag king, Constance is on her balcony, and Juliet is below, now also a drag king pining (slightly modified) lines which her lover says in Shakespeare's play: "*But soft! What light*

through yonder window breaks? / It is the East, and Constantine *the sun*" (MacDonald, 1998, p. 67). When 'the Greek boy' asks if this is Romeo, she replies,

> JULIET. *I know not how to tell thee who I am.*
>   My sex, dear boy, *is hateful to myself*,
>   *because it is an enemy to thee*;
>   therefore I wear tonight, this boyish hose. (p. 67)

Aroused beyond patience, Juliet's roving desire turns her into a transgender subject whose cross-dressing is only the outward expression of her inward gender expansiveness. Juliet's visit denudes the artificiality of cisgender identities. As the two transvestites tread on brittle ground where sex and gender are intertwined, the orchard of their desires is visited by new gatherers of different fruits. When Constantine declines Juliet's *demande d'amour*, she calls 'him' "a deviant" (p. 68), but even when 'he' protests that 'he' is straight, Juliet pursues her wooing, offering an alternative venue for his pleasure. Framed by genre parody, this extended drag scene shreds the gender ontology of Shakespeare's lovers into shifty gender games, now king, now queen—but ever crowing desire sovereign.

Heterosexual normativity in the parodied Shakespearean plays fails to deliver sustainable gender ontologies which survive the test of desire, unadulterated by cultural constraints. Thanks to the work of parody in *Goodnight Desdemona (Good Morning Juliet)*, "we see sex and gender denaturalized by means of a performance which avows their distinctness and dramatizes the cultural mechanism of their fabricated unity" (Butler, 1990, p. 418). This doing and undoing of gender comes to a head when Juliet's despair makes her attempt a suicide, forcing Constantine to admit that 'he' is a woman (MacDonald, 1998, p. 77). This revelation does not trouble Juliet and rather relocates her desire into a same-sex sphere. Realising that her culture's sanctified gender relations will block her reconfigured sexual orientation, she forestalls rejection and complains that her "[u]nsanctified desire" is "more tragic far / than any star-crossed love 'twixt boy and girl!" (p. 77), a recast allusion to Shakespeare's stellar metaphor.

Although Constance denies any filiation with Lesbos, Juliet breaks the glass ceiling of orthodox gender relations when she pleads to be taken to the curvy shores of the island, there to lay on the sands inland and make Sapphic hymns to their ecstasy (MacDonald, 1998, pp. 77-78). She coaxes Constance into rekindling the ambers of her repressed homosexuality, which she nearly sets ablaze when she invitingly reclines, offering herself to her partner's groping hands. Although she has been led in love and sex, Constance now leads the erotic encounter. This "sexual stylization of butch/femme sexual identities," to invoke Butler (1990) once again, parodies the "notion of an original and primary gender identity" (p. 418). The scene would plausibly be seen to encode a second-degree irony because the two transvestite women discover their lesbian desire only when dressed as men. The erotic crescendo is abruptly interrupted, however, when Constance finds "a Manuscript page" (MacDonald, 1998, p. 79) in Juliet's shirt telling her to retrieve Desdemona.[7]

The hilarious misrecognitions and *quid pro quos* resulting from gender-bending in Act 3 expose the fragility of cisgender masculine/feminine categories, and also the provisional nature

of all gender production. Gender-binary identities are seen to depend on the sustainability of value judgements of the kind that a reactionary like Tybalt makes: For him, the 'Greek' is "a deviant" (MacDonald, 1998, p. 62), a "[h]ermaphrodite," (p. 74) and an "inverted nature" (p. 83). These sex-based instruments of profiling and slander pave the way for his attempt to kill Constance at the end of the play. The murderous plot gives credence to Butler's claim that "gender is a performance with clearly punitive consequences" (1990, p. 420). For Tybalt, Constantine's fashioning of her gender is so disturbing that it can only have mortuary consequences. These are averted by ruse—and through parodic inversion.

Through the reversed viewpoint of parody, dominant gender discourses and practices appear to be constructed, performed, repeated, and imposed in ways that make permanent their contingency and transparent their opacity. Without pressure, gender *doxa* cannot hide the fissures subtending its dissonant texture, so its paradoxes lose any seeming logic and beg for laughter. Withdrawing from the solemn heads of Verona to meet the grinning skulls of the boneyard, Tybalt's *alpha* patriarchy is shaken and in need for external validation. Indeed, traumatised by Constantine's sexual appeal to his cousins, Tybalt is anxious to measure the size of the stranger's penis, for fear lest the other should possess the Phallus. When he is interrupted by 'Romiet,' he forcibly carries 'him' away, presumably a rapist. In *Goodnight Desdemona (Good Morning Juliet)*, heteronormative gender ontology is "put into crisis by the performance of gender in such a way that these judgments are undermined or become impossible to make" (Butler, 2004, p. 214). By ridiculing Tybalt, parody unbinds subjects of desire heretofore manacled by rusty judgements. Once the repressive architecture of gender roles and relations is undone through parody, as in the cases of Romeo, Constance, and Juliet, the "temporal and contingent groundlessness" (Butler, 1990, p. 421) of gender identities appears as an accessory of political expediency maintaining the existing power imbalance between the two culturally recognised categories in favour of masculinity. Gender-bending unbinds *both* gender and genre.

2.2. I Am Constance, 'Come from the Dead'
When the play begins, conquered Constance is at the feet of the victor. Professor Night's final visitation leaves her devastated. Her intimate life was an appositive clause in a passionless play which was ruined when the man that she had expected would be her lover for life stole away. Her dream job was stolen also by the false academic, and her thesis came to stasis when the Gustav Manuscript kept secret the identity of the Author. In academia, she is 'the Mouse' to her students and 'Connie' to her colleagues (MacDonald, 1998, p. 30). She is the literal and figurative 'pet' of her supervisor, who patronisingly pats on her head to show his satisfaction. During her jolly unconscious peregrinations in Cyprus and Verona, however, she gathers pages unbound from the Manuscript and meets the women who bring her closer to the object of her quest, the identity of the Fool who turns tragedy into comedy and who bends alienation into identity.

When she first meets Desdemona, Constance introduces herself as "an academic" who "comes from Queen's" (MacDonald, 1998, p. 27). She is mistaken for a Pedant, from the land of Academe, which is "ruled by mighty Queens, / a race of Amazons who brook no men" (p. 29). Her reality cannot be farther from this fiction. In her first moment of recognition, guilty Constance confesses to Desdemona that she has been writing reviews and articles for her

supervisor which "he would have writ himself" (p. 36) and thus "helped him in deceiving Queen's" (p. 37). Moved to compassion, Constance's new Venetian friend tells her that she has been "ten years an inky slave in paper chains" (p. 36) whose "eyes were shrouded by the demon Night" (p. 37), then promises to help her find the object of her desire. They both rally in the indecorous and bathetic battle cry, "Bullshit!" (p. 38). In her embittered soliloquy, later on, she looks back at her life, realising how little esteem her students and colleagues have shown her and vows vengeance (pp. 45-46), thereby resolving to initiate action for the first time in the play. Her duel with Tybalt nearly costs her dearly however (p. 75), so she learns to be sly enough to throw dust in his eyes by feigning death (p. 82), her supposedly just reward.

After her erotic proximity to Romeo and Juliet, and after her close call with Desdemona and Tybalt, Constance moves from passivity to a measure of individuating agency. Meeting the Venetian lady's mortuary invitation and the Veronese teenager's suicidal injunction with "nay … both of you" (MacDonald, 1998, p. 86), she squarely rejects the extremes parodied in the play. She is then able to bluntly speak with them, telling Desdemona that she is "gullible and violent" and Juliet that she is "more in love with death, 'cause death is easier to love" (p. 86). They suitably realise their excesses, admit that she speaks wisely, and swear "to live by questions, not by their solution" (p. 87). In her final epiphany, Constance ascertains that *Othello* and *Romeo and Juliet* "were [originally] comedies after all," that she is the Fool, and that "[t]he Fool and the Author are one and the same" (p. 87). Uncanny understage laughter by the Chorus/*Hamlet*'s ghost resounds as she delightedly recognises her newfound agency. She is presented with a scroll and a golden pen, but her most precious reward is the well-deserved greeting expressed in unison by Desdemona and Juliet, "[h]appy birthday, Constance" (p. 88). Now addressed by name, not by demonyms or diminutives, the mind traveller reaches a heightened level of dignity and an increased measure of agency. It is through her constant redefinition of her relationships with her *animus* and *anima* that Constance negotiates her identity.

Through parody, Constance's encounters with her two *alter egos* make her swing between extremes of identification until she herself finally becomes the element of mercury under the sign of Gemini. Before the curtain falls, the Chorus comes back, commenting on the academic's progress, then the players dance. Still, the festive ending should not suggest that all is or will be well. There is no happy *dénouement* for the parrot, the turtle, or the Turk's head. The two pets incur the disfiguring playfulness of humans, become symbols of helplessness, and then fade out of the script. Carrier of "a looting list" (MacDonald, 1998, p. 35), the 'heathen' head is an ironic comment on its own status as the trophy of a 'villain' plucked from his dead body, then tossed casually out of discursivity. The acid of parody does not dissolve the immoderate violence done to human and inhuman others.

Now 'looking awry' at the dominant ontologies of genre and gender from the slanted perspective of parody, Constance can change and face the other ideological forcefields setting higher, yet invisible ceilings. She will probably be able to come back to academia as a passionate scholar who will no longer look through the eyes of the dumb, nor give credit to the despicable, or destroy the books of the academics. She may also avert the tragedy of subjection to the avid capitalist commercialism marketing light cigarettes and beer for credulous consumers. Her newfound philosopher's stone may help turn greedy academics into generous intellectuals who

will no longer "each other eat" (Shakespeare, trans. 2009a, 1.3.157) or prey upon the work of supervisees and non-tenured colleagues.

Conclusion
Although it initially seems a contemporary adaptation of *Romeo and Juliet* and *Othello*, *Goodnight Desdemona (Good Morning Juliet)* invests in the tragic as a threatening inevitability, but only to reinvest it with mere potentiality. Revisited through parody, the two Shakespearean plays depart from tragedy to flirt with comedy. MacDonald ironically comments on traditional representations of genre and gender, the crossing of which in her play stimulates a queer parody of generic conventions and sexual orientations. As a (radical) comedy, the postmodernist play parodies its Shakespearean hypotexts, lays bare the iffiness of their codes, and celebrates alternative venues of their reconfiguration. The conventional dramatic structure of tragedy is given the lie, like Othello's monsters. The binary pair *comedy*/*tragedy* is triangulated through parody almost into a problem play. The excesses of her Jungian avatars, Desdemona and Juliet, are moderated into a more refined subjectivity. Likewise, the pair *masculine*/*feminine* is triangulated through gender parody into a fluid category where desire is porous, protean, and permeable.

The passage from play to praxis is a shift from aesthetics to politics. *Goodnight Desdemona (Good Morning Juliet)* is redeemed from tragedy by its parody of the pyramidal structure and its invalidation of the inevitability pattern. Through its enmeshment with the identity politics of postmodernism, the cisgender aesthetics of the parodied Shakespearean plays is reinscribed by a celebration of the queer that becomes Constance's creative quest for identity. The textual intersections between genre and gender open interstices in dominant ideologies, ones that parody widens and underscores. Parody is for MacDonald an aesthetic frame for her deglamorization of tragedy and liberation of authorship. For Constance, it is the mode of her quest for identity whereby she puts suicide at bay and desire at hand. This is the actual alchemy that turns the past participle *led* to the infinitive *lead* and refines the substantive *lead*, the base metal used in cheap pencils into the substantial *golden* fountain pen of self-fashioning.

Endnotes
[1] Surprising as it may be, Constance's thesis statement finds unconditional support in *Much Ado About Nothing* (1599?). Indeed, the presence of such a character uncovers Don John's scheme to indict Hero of adultery, thereby saving the lady and bringing her in marriage to her lover, Claudio. Dogberry's comic malapropisms aside, his fortuitous arrest of Don John's henchmen and the consequent revelation of Hero's innocence avert certain tragedy and effectively turn the play into a comedy.
[2] These instances of *metatextuality* are ironic because Constance is saying the contrary of what she postulates in her thesis. Her evocation of the farce establishes a relationship of *architextuality* with the *hypotext*. The words italicised are parts of Gerard Genette's concept of *transtextuality*, which he defines as the "*textual transcendence*" of a text, or "everything that brings it into relation with other texts" (1992, p. 81, emphasis in the original). Genette (1992) identifies five types of relationships, namely, *intertextuality*, or "the literal presence of one text within another" (pp. 81-82); *paratextuality*, which involves the relationships of the text with "its paratext: a title, a subtitle, intertitles; prefaces, postfaces, notices, forewords, etc." (1997, p. 3);

metatextuality, or the "relationship that links a commentary to the text it comments on" (1992, p. 82); *hypertextuality*, which describes "any relationship uniting a text B (which I shall call *hypertext*) to an earlier text A (I shall, of course, call it the *hypotext*), upon which it is grafted in a manner that is not that of commentary" (1997, p. 5); and *architextuality*, a term that designates "the relationship of inclusion that links each text to the various types of discourses [or genres] it belongs to" (1992, p. 82).

[3] The hypotext and the hypertext are typographically marked. Quotes from Shakespeare come in italics in the 1998 edition, yet many are reassigned to other characters or transposed in different situations. For example, Constance's fictional homeland, Academe (MacDonald, 1998, p. 37), becomes the lair of the cannibals about whom Othello talks (Shakespeare, trans. 2009a, 1.3.157).

[4] Some emblematic lines and speeches are "reassigned and reshuffled among the characters—a technique that elicits laughter through absurd incongruity" (Djordjevic, 2003, p. 101). Only the perfectly informed spectators or viewers are concerned by this remark. Cued by italicised passages directly quoted from the hypotexts, readers can more easily notice reshuffled quotations and experience their jocular inappropriateness or absurdity. Differences in medium can thus increase or decrease the parodic effect.

[5] The prefatory quote following the dedication is taken from Jung's *Memories, Dreams, Reflections* (343-344). Other references include the 'Gustav Manuscript,' which may have borrowed its given title from the psychologist's middle name, and the allusions to *Self*, *secret*, *unconscious*, and *alchemy*, which are key concepts in Jungian psychology.

[6] Romeo is indeed furtive in his nightly venture: He speaks in a low voice and uses the back door because "[his] father must not see [his] woman's weeds" (MacDonald, 1998, p. 72). Old Montague can, from a Lacanian perspective, be seen as the no/name of the father barring access to the object of desire, the back entrance to Constance's balcony.

[7] Although incomplete, this episode of returned same-sex love contrasts with Desdemona's rejection of the love declaration made by Romeo, dressed as Juliet (MacDonald, 1998, p.83), and her (rhetorical) question, "[d]oth no one in Verona sail straight?" (p. 85).

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Pragmatic Aspect of Translation: The Interpretation-Based Inference and Its Implications for Translation

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Abstract
The elements of encoding, transferring and decoding are crucial in all processes of communication, however, drawing the appropriate inference from the current context is equally important in communication according to relevance theory (Gutt, 1998, p. 41). Semantic content is not always sufficient to fully comprehend the exact meaning of a particular utterance as the meaning of that utterance may hinge upon the contextual detail with which it is inferentially associated. The success of the process of communication relies on whether or not the recipient makes use of the context intended by the speaker. Failure to do so would give rise to miscommunication (Gutt, 1998, p. 42). Translation, as a communicative act, involves interpretation made by the translator, which takes the context of the target text (TT) reader and his/her knowledge into consideration. The present paper argues that even though the translator, according to relevance theory, is required to reproduce a TT that can stand as a faithful rendering of the source text (ST), the translator, however, needs to make his/her translated text relevant to the target reader. This, in many instances, may demand following certain procedures of explications in the TT to equip the target reader with the relevant contextual information needed to draw the appropriate inferences from the utterance concerned, and therefore make the right interpretation. Such exegesis needs to be added to the target text as what is inferable for the ST user may not be inferable for the TT receiver owing to cognitive and cultural differences.

Keywords: Communication, inference, interpretation, relevance theory, translation

Introduction

The elements of encoding, transferring and decoding are crucial in all processes of communication, however, drawing the appropriate inference from the current context is equally important in communication in accordance with relevance theory (Gutt, 1998, p. 41). Semantic content is not always sufficient to fully comprehend the exact meaning of a particular utterance inasmuch as the meaning of that very utterance may hinge upon the contextual detail with which it is inferentially associated. The success of the process of communication does heavily rely on whether or not the recipient makes use of the context intended by the speaker. Failure to do that, i.e. using the speaker-unintended contextual detail, would give rise to miscommunication (Gutt, 1998, p. 42).

Translation, as a communicative act, involves interpretation made by the translator, which takes the context of the target text reader and his knowledge into consideration. The translator's interpretation is made in such a way which is deemed relevant to the target reader in the sense that the target reader can understand something from the utterance translated by the translator in accordance with relevance theory (Gutt, 2000, p. 116; Boase-Beier, 2011, p. 153-154; Baker, 2011, p. 234). Within the same line of thought, Mason (1998, p. 170) claims that translating is deemed a communication act, which involves both source and receptor texts that are viewed as having the same relevant intentions where their users presuppose and infer meaning. Sperber and Wilson (1986, p. vii) hold the view that communication involves the notion that the information conveyed is relevant to the addressee as attention in communication is only paid to the detail relevant to us. They go on to argue that the relevance of new detail to the addressee may be assessed in light of the improvement made by such relevance on how he/she depicts the globe (p. 103). This is lent credence by Baker (2011, p. 232), who contends that the acceptability of a particular text is not assessed by its correspondence to a specific state of affairs in the globe, but it is evaluated on the basis of its homogeneity and relevance to the recipient.

The present paper offers a relatively succinct account of relevance theory and its connection to translation within the sphere of pragmatics. It introduces at the outset the notion of text and how it fulfils a performative function on its recipients whether it is a spoken or written text. The paper then presents the formidable task that needs to be performed by the translator, which resides in identifying the illocutionary act and perlocutionary effects of the source text and then attempting to reproduce them in the target text. Context, as a psychological construct, will then be addressed, showing the paramount importance of possessing the relevant contextual details by the recipient as they form an important part of his assumptions, which epitomize the premise upon which his interpretation of a particular utterance is predominantly based. The paper sheds some light on the concept of optimal relevance, explaining how it works and showing that a particular utterance is optimally relevant when it enables the recipient to understand the intended meaning of the message with no unnecessary effort made, while such meaning, at the same time, provides the recipient with the appropriate benefits sought therefrom. The different uses of language, in accordance with relevance theory, will next be presented, with clear demonstration of translation as an interpretive use of language. The paper will then deal with the pragmatic aspect of translation, emphasising the utmost significance of context and its substantial role in clarifying the intended meaning of a particular utterance. A complete section

will next be devoted to providing appropriate examples of specific utterances with sufficient analysis and discussion to further illuminate the concept in question. Finally, the present paper will argue that even though the translator, according to relevance theory, is required to reproduce a target text that can stand as a faithful rendering of the source text, the translator, however, needs to make his translated text relevant to the target reader. This, in many instances, may demand following certain procedures of explications in the target text to equip the target reader with the relevant contextual information needed to draw the appropriate inferences from the utterance concerned, and therefore make the right interpretation. Such exegesis needs to be added to the target text as what is inferable for the source text user may not be inferable for the target text receiver owing to cognitive and cultural differences.

Text and Translation

Drawing on the fact that text can either be spoken or written on condition that it is assumed to create a coherent piece (Dickins, Hervey & Higgins, 2002, 6), it is crucial to address the notion of text as it covers both utterances as well as written words. Scholars of translation studies have put forward a number of functions which texts have to fulfil in relation to the primary function of language. They speak about the intentional dimension of texts, the nature of which should reach recipients and make an effect on them (Beaugrande, & Dressler, 1981). The evaluative pattern, i.e. the main theme expressed by a particular text, has recently been defined and identified by certain pragmatists and systemic linguists (Thompson & Hunston, 2000; Martin & White, 2005; Labov, 1972). Such ways may arguably be viewed as different methods through which the impact of texts on the de facto state of affairs can be seen. In crude terms, it is argued that when a particular text is written and then published, it fulfils a performative function, which may have an illocutionary act as well as perlocutionary effects on the whole universe (Hatim & Mason, 1990, p. 76-92; Hatim, 1998, p. 73; Morini, 2013, p. 15). The same may unequivocally apply to the spoken text in the sense that when specific speech is given, it may fulfil a performative function, which may have an illocutionary act as well as perlocutionary effects on the listeners.

Within the sphere of translation, the pragmatic theory can never operate without a text act theory as both translators and theorists are required to find and fully comprehend the intended effects of original texts and target text so as to recreate, discuss and analyse them (Morini, 2013, p. 15). If the translator plans to reproduce a target text in the target language in exactly the same way as the source text is written, keeping in tact all the linguistic and cultural obstacles, he/she should, in this case, reproduce a text act, rather than a mere text. Both illocutionary act and perlocutionary effect should be kept in tact in both theory and practice (Morini, 2013, p. 15-16). Illocutionary forces found in the source text rather than the writer's intentions are more crucial than the text's perlocutionary effects (Morini, 2013, p. 16). This is owing to the fact that aiming at producing the equivalent effect on the target reader is not always possible as different texts across different languages may create distinct impacts on their readers due to differences in culture and language norms. This has been an important reason behind the heavy criticism against dynamic equivalence, which is based on the principle of equivalent effect, and which was propounded by Nida (1964). Needless to say, it is not easy for both translation scholars and translators to identify each text act on its own, though this feature seems possible in advertisement texts and manuals as texts of such types have a clear function. Indeed, both

illocutionary forces and perlocutionary effects of a particular text are deemed complex, numerous and difficult to identify with certainty. It is the task of the translator and/or the theorist to determine the weight of analysis he/she should carry out with regard to the notion of text act. The interpretation may unquestionably differ from a translator/theorist to another as more than a single interpretation is often possible (Morini, 2013, p. 16).

The translation act involves pragmatic uncertainty, however, this can be concealed by the translator's inclination to hide his voice and make himself/herself invisible, in an attempt to produce a target text that can stand as a faithful equivalence to the source text (Venuti, 1995). However, translation inevitably involves some sort of rewriting of the original text. The translator's ideology will influence his work, which will, of course, run in line with the norms of his society and cultural milieu, even if the translator has no clear vision identifiable in the target text (Morini, 2013, p. 18).

Context

According to relevance theory, the context of a particular utterance is viewed as a 'psychological construct', which is deemed part of the assumptions made by the hearer about the universe. Indeed, such assumptions represent the premises that the hearer depends on in the interpretation of a given utterance (Sperber & Wilson, 1986, p. 15; Gutt, 1998, p. 42). This is lent credence by Hatim and Mason (1990), who point out that the task of the listener/reader is to create a model of the intended meaning communicated by the speaker/writer, a model which is consistent with the indications comprehended from the text and with what the listener/reader knows about the universe as a whole. In other words, Hatim and Mason (1990) make a distinction between what Beaugrande and Dressler (1981) term 'text/presented knowledge' and 'world knowledge' (p. 92). Along similar lines, Larson (1998, p. 43) holds the view that the amount of the detail comprised in a particular text, whether spoken or written, primarily hinges upon the amount of the shared knowledge between the speaker/writer and the recipient. Hatim and Mason (1990), agreeing with the term utilised by Sperber and Wilson (1986), substitute the term 'knowledge' for the term 'assumption' as the factual connotation of the former seems unhelpful. This is crystallised by Prince (1981), who asserts that speakers, when treating a particular matter as a shared knowledge, are indeed assuming the hearer to assume the same (p. 232). A distinction can be drawn between evoked entities textually or situationally, inferable entities and new discourse entities. Evoked entities are deemed active in the discourse model being created, and are either situationally relevant or emanating from co-text (Prince, 1981; Hatim & Mason, 1990). The notion of context is ipso facto not restricted to preceding discourse, however, several factors may contribute to the process of interpretation. Amongst these factors are future expectations, religious beliefs, cultural assumptions, scientific hypotheses, anecdotal memories, expectations about the speaker's way of thinking, etc (Sperber & Wilson, 1986, p. 15; Gutt, 1998, p. 42-43). The notion of context is also extended to include the concept of co-text, as indicated above, a concept which refers to the text that surrounds the utterance in question. With translation studies in mind, it is worth pointing out that what is situationally evoked or inferable for the reader of the source text, may never do the same to the reader of the target text. Being influenced by different cognitive and cultural settings, readers of both the source and target texts are not equally capable of performing the task of drawing the same inferences (Hatim & Mason, 1990, p. 93). This is advocated by Larson (1998, p. 46-47), who asserts that it is invariably

possible that a particular person, reading a written piece about a different culture, does not comprehend a huge amount of detail inasmuch as this information has been left implicit in the text concerned. However, what the translator as a text producer is required to do is to strike a balance between new, evoked as well as inferable entities to the point that the combination of these enables the hearer/reader to draw the appropriate inference intended by the speaker/writer. This balance is properly maintained through the principle of effectiveness, which mainly lies in accomplishing maximum conveyance of pertinent detail or fulfilment of communication objectives, and efficiency, which primarily resides in achieving the task in question with minimum effort exerted (Hatim & Mason, 1990, p. 93).

Organisation is another aspect that characterizes the notion of context in relation to relevance theory; this organization facilitates access to contextual detail on specific occasions (Gutt, 1998, p. 43). For instance, having raised the issue of academic majors, detail on university days may flexibly be accessible. Conversely, having talked about the same topic, it may take you very long to remember the name of your linguistics instructor. Hence, it can be argued that there exists a link between the accessibility of a particular piece of information in our mental capacity and the effort exerted to recall the information concerned (Gutt, 1998, p. 43).

Optimal Relevance
It is claimed that the pursuit of optimal relevance from the side of both the communicator and the recipient is deemed the crucial factor that makes communication successful (Sperber & Wilson, 1986; 1995). According to Sperber & Wilson (1986), a particular utterance is optimally relevant when it allows the recipient to comprehend the intended meaning of the message with no unnecessary effort, while this very meaning, at the same time, provides the recipient with the appropriate benefits sought therefrom. Such benefits are naturally psychological as they are composed of specific knowledge pertaining to a particular person, and are known as 'positive contextual effects' (Gutt, 1998, p. 43). Found within the principle of relevance is the function of optimal relevance in communication, which is argued to be a natural element of people's psychological construct. Based on the foregoing, when a particular person intends to communicate a specific matter, he/she spontaneously conveys the presumption that what he/she will convey is argued to be optimally relevant to the recipient (Gutt, 1998, p. 43).

It is argued that optimal relevance helps lead the recipient to interpret and understand the context of a particular utterance intended by the speaker. It enables the recipient to make appropriate expectations with regard to the possible access to the contextual detail required for correct interpretation. He/she therefore starts the process of interpretation with the use of the detail obtained. The recipient will make the assumption that when he combines the detail he has obtained with the appropriate contextual information, the utterance in question will with no doubt offer the interpretation whose processing has required certain effort to be exerted (Gutt, 1998, p. 43-44; Morini, 2013, p. 20). Drawing on such assumptions, the recipient will move through the process of interpretation until he reaches the point of interpretation that meets the two requirements: it is an interpretation that brings about appropriate contextual effects as well as it is derivable with little or no effort (Gutt, 1998, p. 44). This runs in line with Hatim and Mason (1990, p. 95), who claim that the interaction of new detail taken from a particular utterance and the old information known to the recipient may lead to contextual effects related to

three possible types. It may enhance old-held assumptions when the new detail approves the old information. Conversely, it may undermine or eliminate unapproved or untrue assumptions when the new detail opposes the old information. The last possibility is that the fusion of the new detail and the old information may stand as premises which may serve as the main source from which different contextual implications are gained. An assumption is then deemed optimally relevant to a particular context if it accomplishes a certain contextual effect. This means that optimal relevance guides the recipient to approve the initial interpretation, which is in line with the principle of relevance, as the appropriate interpretation intended by the speaker. Consequently, the notion of optimal relevance leads the recipient to both the speaker-intended context and interpretation together. Such interpretation processes often occur subconsciously such that people are usually unaware thereof (Gutt, 1998, p. 44). Moreover, there is no ample explanation on how recipients utilize contextual detail to make appropriate interpretations of utterances, which may seem less explicit than others (Morini, 2013, 20).

Relevance Theory and Language Use

According to relevance theory, there exist two distinct uses of language: descriptive use as well as interpretive use. A descriptive use of a language utterance is achieved when the utterance is viewed as a true utterance somewhere in the world. An example of this use is the sentence: 'Peter: 'Robert has joined an MA Programme in translation studies''. On the other hand, an interpretive use of a language utterance is accomplished when the utterance stands to represent a particular person's words. An example of this use is the sentence: 'Peter: 'Harry said: 'Robert had joined an MA Programme in translation studies''' (Gutt, 1998, p. 44; Sperber & Wilson, 1986, p. 224).

The Pragmatic Aspect of Translation

Translation, in view of relevance theory, is naturally classified within the interpretive use of language. In other words, translation is meant to reproduce the words uttered or written by a particular person in one language with the use of a different language. In crude terms, it is akin to speech-reporting in intralingual linguistic situations, though translation differs in that source text and translated text belong to two different linguistic and cultural settings (Gutt, 1998, p. 46). With relevance theory in mind, the translator will seek to plan his translation such that it resembles the source text as closely as possible in relevant respects (Wilson & Sperber, 1988, p. 137). Indeed, relevance theory offers a clear account of translations as explicit examples of the language's interpretive use. This is usually achieved without the need for providing theoretical framework that would help offer a translation definition (Gutt, 1998, p. 48).

Successful communication demands following the principle of relevance consistently, including the use of the appropriate contextual detail during the utterance processing. The assignment of a specific communicative act to certain category can at times be helpful in this respect, though it can never be deemed an important condition for communication success. Indeed, there exist certain methods through which the communicator can guide his recipient to the appropriate way in which the recipient can properly comprehend the text concerned. Such methods are represented by introductory remarks, notes, comments, etc. (Gutt, 1998, p. 49).

A crucial aspect of translation is directly related to context. A single utterance may relay opposite interpretations on the basis of the context in which it is placed. In other words, the speaker-intended interpretation of a particular utterance is wholly contingent upon context. This aspect of context-dependence is owing to the fact that human communication is naturally inferential. A change in the context of a particular text will ipso facto give rise to a change in the whole meaning of that very text (Gutt, 1998, p. 49).

At times the translation process may involve the situation where the translator renders a culture-specific text in such a way that suits the cultural expectations of the target reader, and at the same time runs contrary to the way adopted in the source text by the original writer. Following this huge cultural amendment in the translated text by the translator would make him/her quote the author out of context, or create what Gutt (1991) terms 'secondary communication situations' (p. 72). Indeed, the translator is faced with two options and needs to opt for one of them. He/she either transfers the context of the source text to the target reader as it is, a context which may look alien to the recipient. In this case, the translator is advised to tailor his translated text accordingly (Nord, 1997, p. 23). Alternatively, he/she may choose to adapt the context of the source text to fit the cultural expectations of the target reader. Following the latter may involve omission (Sager, 1983, p. 122; Hatim & Mason, 1990, p. 96) of certain elements specific to the source culture, which, if kept intact, would create exoticism to the target reader (Dickins, Hervey & Higgins, 2002, p. 29-30). Having opted for the second option, the translator would be deemed to have created secondary communication situations. Hatim and Mason (1990) argue that the technique required for serving a particular communicative purpose within the culture of the target language is wholly left to the translator's judgement (p. 94).

It is worth pointing out that not all problems encountered during the translation process are translation-related. In fact, when the text is rendered from its source context to a different context, it is unequivocally affected by this change, which would also affect its meaning, even if there is no language change involved in this process (Gutt, 1998, p. 50). For instance, understanding classical Arabic poetry by an Arab person of twenty years old, may cause a problem due to difference in time period and context.

Significant mismatches with regard to contextual detail may lead to incorrect meaning alongside affecting the original text. The reason behind this dilemma resides in the principle of relevance which demands consistency with optimal relevance; such consistency is primarily founded on context (Gutt, 1998, p. 51). When the translator confronts problems emanating from secondary communication situations, he/she can find ways of surmounting them. These may lie in strategies of providing the target reader with additional contextual detail (Gutt, 1998, p. 52). Recent research has advocated the notion that translators who work between languages often have propensity for clarification, simplification and making implicit ideas in the source text explicit in the target text (Laviosa, 2002, p. 18; Blum-Kulka, 1986, p. 21; Baker, 2011, p. 223). This is arguably due to the notion that translators are usually viewed as partially accountable for the information offer of the receptor text, and any exotic details are indeed ascribed to them rather than to the original writers (Venuti, 1995). It goes without saying that acceptability generally requires clarity (Toury, 1995) however, on certain occasions, particular societies may demand specific types of texts to be characterized with obscurity and vagueness as such features

are deemed the qualities of these specific types of texts and add to them a kind of prestige (Morini, 2013, p. 22).

Examples and Discussion

Having provided a relatively succinct account of certain aspects of relevance theory and its connection to translation, it is time now to give some examples for further clarification and discussion.

Example 1:
   (a) John: 'Is Mike going to spend a long time there?'
   (b) Peter: 'He is being interviewed by Frans at the moment'.

The above exchange is somehow similar to the one given by Gutt (1998). It is clear that Peter has not given John a direct answer as to whether or not Mike will spend a long time there. He has replied, assuming that John knows of the nature of Frans in interviewing people, that Mike is being currently interviewed by Frans. If John is aware of how Frans interviews people and that he is quick in his interview, he will be able to draw the right inference from the sentence uttered by Peter. On the contrary, if John is not familiar with how Frans interviews people and whether or not he spends a long time with them, John will encounter two contradicting possibilities. The first rests on the notion that Frans is quick in interviewing people and therefore, Peter's answer implies that Mike will not spend a long time there and will come back shortly. Conversely, the second lies in the concept that Frans takes a considerably long time in interviewing people, hence, Peter's reply implies that Mike will spend a long time there and will never show up soon.

It is evident that Peter's answer to John's query flouts the maxim of relevance propounded by Grice (1975). Based on relevance theory, the communication will only take place if Peter assumes that John will assume the same with regard to Frans. In other words, Peter's utterance will be optimally relevant if John's assumption about Frans's nature in interviewing people is true. By contrast, if John's assumption about Frans's nature in interviewing people is different from the one held by Peter, the latter would be deemed to have miscommunicated in accordance with relevance theory. In this situation, the contextual details available to John, which form an important part of his assumption about the world, an assumption which represents the premise on which his interpretation of Peter's utterance is primarily grounded, would seem incomplete.

If this exchange is to be translated into Arabic, for instance, there will be two significant steps to be taken. The first concerns the translator, who, in this situation, can be treated as John, as what has been said about John, will apply to the translator. In other words, if the translator has no knowledge about how Frans deals with his interviewees, he/she will face the two opposing situations indicated above, thus interpreting or misinterpreting Peter's answer correctly. The translator's interpretation of Peter's utterance will wholly be contingent upon the assumption he/she will make with regard to Frans's way in interviewing people. If the translator is well-versed in the way in which Frans deals with his interviewees, he/she will be in a good position to correctly interpret Peter's utterance, thus drawing the appropriate inferences.

The second step resides in the process of the complete transfer of the exchange in question into Arabic. According to relevance theory, the translator should produce a target text that closely resembles the source text. Having considered the exchange above, if the translator does not have the appropriate contextual detail that helps him/her build his premise on which his interpretation of Peter's utterance is based, the translator will be required to produce the two contradicting possibilities concerning Frans's nature in dealing with interviewees, justifying this procedure by the fact that the utterance of the communicator in the source text has flouted the maxim of relevance assuming that his addressee possesses the relevant contextual detail, which he/she obviously lacks. Following this procedure, the translator, after rendering Peter's utterance verbatim, should add text that does not exist in the source text. This text may read as 'if Frans is quick in interviewing people, Mike will come back soon, however, if Frans takes a considerably long time in holding interviews, Mike will never appear soon' إن كان فرانس سريعاً في اجراء المقابلات) مع الناس، فسيعود مايك حالاً،أما إن كان فرانس يستغرق وقتاً طويلاً في إجراء المقابلات ،فلن يعود مايك قريباً). Inserting such exegesis in the target text would, arguably, save the translator from any possible criticism put forward by the target reader concerning the vagueness of the target text.

Even if the translator is capable of drawing the right inferences from Peter's utterance for he/she has the relevant contextual information that has formed an important part of the assumption that stands for the premise upon which his interpretation of Peter's utterance primarily hinges, he/she still cannot expect the target reader to have possessed the same relevant contextual detail as that obtained by the recipient of the source text. This is because, as Hatim and Mason (1990) point out, what is inferable for the source text reader may not be inferable for the target text reader due to cognitive and cultural differences. Therefore, as Hatim and Mason (1990) contend, the translator needs to strike a balance between new, evoked and inferable entities such that the fusion of them scaffolds the hearer/reader to draw the right inferences intended by the speaker/writer.

Hatim and Mason (1990) suggest two principles that the translator needs to follow to succeed in maintaining the balance concerned. The first is effectiveness, which rests upon the transfer of any relevant detail that can enable the target reader to draw the appropriate inferences, thus achieving the communication goals. The second is efficiency, which resides in performing the task in question with no unnecessary effort exerted. Based on the foregoing, certain exegesis is required to enable the target reader to draw the same inferences as that drawn by both the source text hearer/reader and the translator. The exegesis may read as 'Frans is quick in interviewing people' (فرانس سريع في اجراء المقابلات مع الناس) or 'Frans takes a considerably long time in holding interviews' (يستغرق فرانس وقتاً طويلاً في اجراء المقابلات), depending on the relevant contextual detail truly assumed by the translator.

Example 2:
    (a) John: 'As today is Friday, what kind of drinks are you going to have tonight?'
    (b) Peter: 'I will see Frans tonight'.

Again, Peter's answer to John's question is not direct; he has not specified to John the kind of drinks he may have tonight. However, Peter states that he will meet Frans tonight, thus flouting

the maxims of relevance and leaving John with diverse possible situations if he does not possess the contextual detail relevant to Peter's utterance.

As indicated above, if John has the relevant contextual detail that forms a significant part of the assumption that epitomizes the premise on which his interpretation of Peter's utterance is grounded, i.e. he is aware that Frans does not drink, for instance, and that Peter will certainly do the same as a way of respecting Frans, John will therefore draw the appropriate inferences from Peter's utterance that he won't drink tonight. Conversely, if John lacks the relevant contextual information that constitutes a substantial part of his assumption that typifies the premise on which his interpretation of Peter's utterance is built, he will confront different possible situations.

The first lies in the notion that Frans does not drink and that Peter will do the same as a way of respecting his guest. The second is that Frans enjoys drinking a particular type of drink, which is also likable by Peter and therefore, he will opt for this particular type of drink tonight. Another possible situation is that Frans enjoys drinking on Friday and that he does not mind drinking more than one type of drink and that Peter will do the same consequently, he will have several drinks tonight. It is worth pointing out that whatever applies to John does also apply to the translator who is accountable for rendering the above exchange into Arabic. Whether or not the translator possesses the relevant contextual detail required for drawing the appropriate inferences from the utterance of the communicator, he/she still requires to explicate whatever he/she has inferred from the utterance in question to the target reader who can never be expected to draw the appropriate inferences. This is due to the fact that the translator is not cognizant of whether or not the target reader is conversant with the contextual detail required for comprehending the utterance concerned. Hence, certain exegesis needs to be added in accordance with what the translator considers to be sufficient for the target reader to fully understand the utterance in question, utilizing the principles of both effectiveness and efficiency simultaneously.

Another problem that may form a real obstacle to the target reader, particularly if he/she is not familiar with the Western culture is the word 'drink' stated in John's utterance. In Islamic culture, 'drink' may refer to any liquid which is legally permitted in Islam to be swallowed by Muslims. Consequently, all alcoholic drinks are clearly exempted from the circle of permitted drinks in Islam. On the contrary, the mention of drink, particularly in relation to Friday's night is highly likely to point to alcoholic drinks according to the Western culture. Therefore, the term 'drink' in the utterance concerned is deemed culture-bound term that needs to receive special treatment when rendered into Arabic.

As stated earlier, there are two options available to the translator when rendering a culture-specific term into another cultural setting. The translator either transfers the context of the source text as it is into the target language, thus producing exotic elements to the target reader. Alternatively, he/she may adapt the source text to live up to the expectations of the target reader and run in line with the cultural norms of the target language, thus sacrificing the accuracy of the original text and creating 'secondary communication situations', as termed by Gutt (1998). It is claimed that opting for the first option alongside inserting certain exegetic detail after the term 'drink' in the Arabic translation, such as 'alcoholic drink' (الكحوليات), would unequivocally

inform the target reader, who belongs to a totally different culture, that what is intended by the term 'drink' in the utterance concerned is alcoholic drink. Following this strategy would save the translator from creating secondary communication situations if he/she has opted for the second option. Also, this strategy helps produce a target text void of any alien element emanating from the source culture as any culture-bound term mentioned in the target text is explicated by the translator. This would ultimately enable the target reader to fully comprehend the meaning intended by the translator with no difficulty.

Concluding Remarks

It goes without saying that encoding, transferring and decoding are unquestionably substantial elements in communication, however, a great deal of communication does also depend on exploiting the appropriate context by the recipient and making his interpretation of a particular utterance accordingly. In other words, semantic content is not always ample to wholly understand the intended meaning of a particular utterance for this meaning may hinge upon the contextual detail with which it is inferentially combined. Consequently, failure to utilize the context intended by the communicator would undoubtedly give rise to miscommunication.

Translation is classified under the umbrella of relevance theory as an interpretive use of language. The translator, as a text receiver, needs to be equipped with the appropriate contextual details that form a pivotal part of his assumption that typifies the premise upon which his interpretation of a particular utterance is essentially founded. On the other hand, the translator, as a text producer, should create a target text that is deemed relevant to the target reader, taking into account the context and knowledge of the target reader. The translator is required to produce a text act, thus fully comprehending the illocutionary forces and perlocutionary effects of the source text and trying to reproduce them in the target text. This what may indeed create differences among translators as the interpretation of a text's illocutionary forces and perlocutionary effects may largely differ from one translator to another.

Given that the translator is required to produce a target text that can stand as a faithful equivalence to the source text in accordance with relevance theory, it should always be remembered that what is inferable for the source text recipient may not be inferable for the target text user due to cognitive and cultural differences. Consequently, the translator should do his best to make the target text relevant to its recipient through certain procedures of explications, exploiting the principles of both effectiveness and efficiency in an attempt to equip the target text recipient with all relevant contextual detail needed to draw the appropriate inferences from the utterance in question and make the right interpretation. This research paper has been limited in scope as it has offered a relatively brief account of relevance theory and its connection to translation. It has only discussed and analysed two examples that flout the maxims of relevance and how they should be rendered into Arabic in accordance with relevance theory. Further research is needed to test the usability of relevance theory when translating similar texts into other languages to see as to whether or not the same results shall be arrived at. Also, the principles of effectiveness and efficiency need to be further tested to see their appropriateness with the other languages.

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Gender and Poetry in Muslim Spain: Mapping the Sexual-Textual Politics of Al-Andalus

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Abstract
This article revisits the role of women in the Andalusian literature and culture of the period between the 8th through the 15th centuries C.E. Drawing on some Western sexual-textual political models of analysis, the article reexamines the literary methods and devices employed by selected Andalusian women poets to demonstrate their intellectual equality with men. Moreover, by providing a sexual-textual political reading of some of the women's poems and/or the anecdotes (*akhbār*) about them, the article demonstrates how these women exerted their social and political agency in a male-dominated society. The article seeks to bolster an argument that the frequent mention of the preponderance of women poets—their names and the anecdotes about them—suggests the existence of a female literary sub-culture in al-Andalus that was more vibrant than has been documented in the male-authored classical Arabic texts.

Keywords: Muslim Spain, poetry, sexual-textual politics, women and gender

Introduction

Many contemporary scholars have highlighted the fact that modern Arab feminism has evolved not solely in imitation of the modern Western feminist movement. Some modern Arab women poets and writers have always referred to historical antecedents, to archetypal Arab women literary figures—such as the pre-Islamic al-Khansāʾ, the Abbasid Rābiʿa al-ʿAdawiya, and the Andalusian Wallāda—as their role models and sources of inspiration (Badran, 2009; Badran & Cooke, 1990/2004; Handal, 2001). This article revisits the topic of medieval Arab feminism, with a special focus on the representation of sexual and textual politics in the conventional or standard form of Arabic poetry composed by and about Andalusian women. Drawing on the conceptual framework of some Western-oriented, sexual-textual politics critical models, the article reassesses the issue of female creativity and the literary and rhetorical devices employed by the selected Andalusian women poets through which they exerted their agency—ability to act in defense of their rights and privileges—in both the private and public spheres.

Conceptual Framework

Millet (1970/1977) made popular the term 'sexual politics' in the early 1970s when she used it as an analytical tool for exposing patriarchy—the ideology of male supremacy—in various sectors of human society. She identified literature as one of the effective mediums through which women's oppression has been entrenched over the centuries (Millet, 1977, pp. 127-128). As Mills, Pearce, Spaull, and Millard (1989) explained, "sexual political criticism can be thought of most simply as an analysis of the images of women [i.e., sexual or sexist] perpetrated by patriarchal culture especially through the medium of literature [i.e., textual]" (p. 48). Unlike Millet (1970/1977), who focused exclusively on male writers, other feminist critics have espoused theories and readings which have been applied not only to male-authored works, but also to women's writing. Thus, in addition to Millet's (1970/1977) sexual political critical model, this article will appropriate Gilbert and Gubar's (1979) concepts of the 'anxiety of authorship' and 'feminist poetics', and Gubar's (1981) further criticism of the myth of the gendered link between biology and creativity.

On their own part, Gilbert and Gubar (1979) countered the notion, in the Western literary tradition of the pre-modern and modern periods, "that creativity is inextricably linked with male sexuality," meaning that "the writer 'fathers' his text just as God fathered the world" (as cited in Mills et al., 1989, p. 122). Their reaction to this notion was that "If the pen is a metaphorical penis, with what organ can females generate texts?" (as cited in Mills et al., 1989, p. 122). They also argued that women in patriarchal societies have historically been reduced to mere properties, to characters and images imprisoned in male texts. The male act of imprisoning the female in literature is tantamount to silencing, stilling and, in effect, killing her (Gilbert & Gubar, 1979, p. 14; Mills et al., 1989, p. 125). In view of this, Gilbert and Gubar (1979) asked: "How do women negotiate their position within (or outside) the male literary tradition? And what is their relationship with their female precursors?" (as cited in Mills et al., 1989, p. 127).

In their attempt to answer these questions, Gilbert and Gubar (1979) invoked Bloom's (1973) famous notion of the 'anxiety of influence' whereby he hypothesised that "In order to establish his own literary position as a writer, [a man] must first do battle with his literary fathers; he must assert his 'authority' over their achievements; his style and subject-matter over

theirs" (as cited in Mills et al., 1989, p. 127). Based on this, Gilbert and Gubar (1979) described the 19th century Anglo-American "woman writer's reaction to literary history not as an 'anxiety of influence' but as an 'anxiety of authorship,'" arguing that, "Because she has been 'enclosed' by male definitions of herself and her own potential, the woman writer doubts not only *what* she writes, but her ability to write at all" (as cited in Mills et al., 1989, p. 127; emphasis in original).

As a solution, Gilbert and Gubar (1979) claimed that contemporary woman writers will have to "seek out a *female* precursor in order to overcome the worst effects of the patriarchal literary tradition against which they are defined" (as cited in Mills et al., 1989, p. 127; emphasis in original). A woman, Gilbert and Gubar (1979) emphasized, must do "battle not against her [male] precursor's reading of the world but against his reading of *her*" (as cited in Mills et al., 1989, p. 127; emphasis in original).

Many have criticized the concept of the anxiety of authorship for being universally essentialist (Mills et al., 1989, pp. 128-129); Moi (1985), for instance, adopted the term 'sexual/textual politics' to expose not literary patriarchy but the discrepancy in feminist criticisms. This article posits that an anxiety of authorship affects, though not necessarily, most new and upcoming writers, artists, scholars, etc., irrespective of gender or race. In view of the foregoing, the article will use the conjoined (hyphenated) term 'sexual-textual politics' to refer to the underlying politics of the struggle between the sexes as embodied, explicitly or implicitly, in Andalusian literary works and literary historiography.

Sexual-Textual Politics in Andalusian Poetry

Arabic poetry has developed over the centuries in both the *Mashriq* (eastern) and the *Maghrib* (western) parts of the medieval Arab-Islamic world, inclusive of Muslim Spain which, as Derhak (1995) noted, was not only "artistic, scientific and commercial, but it also exhibited incredible tolerance, imagination and poetry" (para. 1). Women contributed to the development of Andalusian literature predominantly through the medium of poetry. One of the reasons that have been given for the preponderance of women's poetical compositions in Muslim Spain is that its rulers greatly encouraged scholarship and literature among their subjects, irrespective of gender, race, and religion (al-Maqqarī, [c. 1617]/1968; al-Zayyāt, n.d.; Nykl, 1946; Bayhum, 1962; Hitti, 1970; Burckhardt, 1972; Chejne, 1974; Monroe, 1974).

Andalusian women of letters sat with their male counterparts in literary salons, and some of the women—especially those from the upper-class—opened similar salons solely owned and managed by them. As Handal (2001) noted, Sukayna bint al-Ḥusayn and the Princess Wallāda bint al-Mustakfī, for instance, had "established the literary salon hundreds of years before such salons became popular in sixteenth-century Europe" (p. 6). While women's writing began to gain momentum in Western societies in the 19th century, it had already grown and developed into a formidable subculture in Arab societies by the 13th century. Nevertheless, some of the features of Western women's writing of the 19th and 20th centuries are decipherable in the poetical works of their Arab 'sisters' of the earlier periods, and Western feminist critical theories can be, and have been, applied to analyses of classical Arab women's writing.

One of the issues of contention in modern feminist scholarship is epistemology, an intellectual platform that has been dominated by men across the world for centuries. As Hartsock (1983) remarked:

> Feminists have argued that traditional epistemology, whether intentionally or unintentionally, systematically exclude the possibility that women could be 'knowers' or *agents of knowledge* […] They have proposed alternative theories of knowledge that legitimate women as knowers. For these theorists, knowledge emerges for the oppressed only through the struggle they wage against their oppressor. (p. 169)

Despite their divergence in theories and critical approaches and terminologies, feminist writers, critics, and activists seem to have the same goal: to deconstruct male hegemony, real or imaginary, in all aspects of human experience, including epistemology.

That classical Arab-Islamic hermeneutics and epistemology are gender-biased has been pointed out by many contemporary writers and critics who have separately highlighted the textual marginalization of Arab women at different historical epochs (Badran & Cooke, 2004; Malti-Douglas, 1991; & Ahmed, 1992). The existence of sexual-textual politics at the level of literary-historical narrative is more discernible in the available records on women's poetry composed during the earlier periods of Muslim Spain than the later periods. To prove this, for example, Bayhum (1962) mentioned that around sixty thousand (60,000) women poets emerged in Muslim Spain; there has been some debate about whether this figure has been exaggerated or not (Viguera, 1992; Hammond, 2010). What is certain from available records, however, is the fact that a far higher percentage of women participated in literary and cultural expressions in al-Andalus than in other parts of the Arab world at that time. Unfortunately, the names of a large majority of those Andalusian women poets have gone into oblivion and most of their poems have not survived. Their extant poems—complete or in fragments—have been preserved in male-authored classic works such as al-Maqqarī's (c. 1617/1968) famous book, *Nafḥ al-ṭīb*.

Among the earliest Andalusian female poets was Ḥassāna al-Naymīriyya, who reportedly played a vital role in the emergence of the female literary tradition in Andalusia. It was reported that she composed several panegyrics for the Caliph al-Ḥakam ibn Hishām (r. 796-822) and his son, the Caliph ʿAbd al-Raḥmān II (*al-Awsaṭ*; r. 822-852). Yet, her poems are not included in any known anthologies or books of Andalusian literary history. Not also available is detailed information about the lives and poetical compositions of women such as ʿĀʾisha bint Aḥmad al-Qurṭubiyya (from Cordova), Ḥafṣa bint Ḥamdūn al-Hijāriyya (from Guadalajara) and al-Ghassāniyya al-Bajjāniyya (from Bajjāna in Almeria) all of who lived in the early centuries of Muslim occupation of al-Andalus. These three women, among others, were highly cultured and accomplished poets. But, apart from the tersely-worded biographical notes on them (al-Maqarrī,1617/1968), nothing else has been recorded about their lives and poetry.

Hammond (2010) reiterated the pervasiveness of sexual politics in the manners of the documentation of Arab women's poetry of the pre-modern times. Their poetry, she wrote, "owes its survival to its occasional inclusion in anecdotal histories" (Hammond, 2010, p. 129) of the various male rulers, scholars, and poets with whom the women had personal and/or professional

encounters. Essentially, any detailed study of the literary contributions of an individual Arab woman poet of those periods will have to "devote a fair amount of biographical attention to the [female] poet's male relatives, admirers, and paramours" (Hammond, 2010, p. 129). A good example of this gendered phenomenon can be found in the case of Umm al-Kirām, who was a free woman of noble descent, being the daughter of al-Muʿtaṣim b. Ṣumādiḥ, the ruler of Almeria from 1051-1091.

In Jumʿa's (2001) twenty-page biography of Umm al-Kirām, not a single poem by the latter was quoted. The reason for this may be either that none of the classical sources which Jumʿa (2001) relied on cited a poem by the woman, or that he decided to ignore the very few extant poetical lines that have been attributed to Umm al-Kirām by the literary historian Ibn Saʿīd al-Mahgribī (n.d./1954) and cited by Hammond (2010, p. 154). Predicated upon this and similar other cases, one can argue that the frequent references to the women's names and poems are indicative not just of their epistemological marginalization but of the existence of a more vibrant female literary sub-culture in al-Andalus than presented in the male-authored Arabic biographies and anthologies. The case of Ṭarūb, discussed below, serves to further corroborate this argument.

A much less popular and less discussed Andalusian female figure in modern scholarship, Ṭarūb was a slave-girl-turned-queen who benefitted from her poetical prowess. Arguably, she embodied much of the feminine power and ingenuity found in the character of Shahrazād of *Alf layla wa-layla* or *The Thousand and One Nights*. Like Shahrazād, who is a fictional character, Ṭarūb can be described as "a sexual being, who manipulates discourse (and men) through her body" (Malti-Douglas, 1991, p. 11). But this article argues that whereas the fictional Shahrazād belongs to the rank of the nobles in society (being the daughter of a powerful minister and close associate of her husband-royal), the historical figure Ṭarūb exemplified the less-privileged woman's ability to utilize her talents through her word and body.

A slave of the earlier mentioned Caliph ʿAbd al-Raḥmān II, Ṭarūb was said to be an extremely beautiful woman and a witty poet. It was reported that, due to the excessive love the Caliph had for her, she soon became the *de facto* ruler of al-Andalus during her husband's reign, dictating to him how to rule and conquer. Whenever he traveled without her, he would not be able to sleep, and whenever he was able to, he would always see her in his dreams. While away from each other, both the king and the queen would exchange love letters, which were always in the poetic form (Jumʿa, 2001, pp. 290-298). Illustrating the popular feminist slogan, the "personal is political" (Hanisch, 1970/2006, para. 1), Ṭarūb used the medium of her poetry for personal (love and marital) gains and, at the same time, as a platform for exerting political power and influence. Regrettably, not a single line of poetry by Ṭarūb was mentioned in her biography presented by Jumʿa (2001); Hammond (2010), like many other contemporary scholars of Andalusian literature, did not even mention anything about Ṭarūb. Again, the reason may be either that there is no record of any extant poetry by the woman or that Jumʿa (2001), in particular, whose book contains biographies of Andalusian women, decided to not cite any of such poems. Rather, what is on record is an extensive description of Ṭarūb's charming beauty and wit with which she had bewitched her husband.

Furthermore, the earlier-mentioned remark that anyone who wants to know about the literary contributions of a classical Arab woman will have to "devote a fair amount of biographical attention to [her] male relatives, admirers, and paramours" (Hammond, 2010, p. 129) is particularly applicable in Ṭarūb's case. The male narrative of her quasi-biography presents her in the 'image of the angel' that portrays women as sexual objects of the desire, as submissive and compliant wives, mothers, and sisters who should uphold patriarchal values and ethics. Gilbert and Gubar (1979) argued that both the 'image of the angel' and its opposite, which is the 'image of the monster/monstrous woman', have been used by male writers and critics to further their "*control* [of] the female subjects of [their] texts, and by conclusion, women themselves […]" (as cited in Mills et al., 1989, p. 125; emphasis in original).

Women, Sparring, and Poetic Artistry
Beginning with the phenomenon of 'sparring', this section reexamines some of the literary techniques and rhetorical devices employed in the extant poetical works by Andalusian women and through which they were able to establish a sense of self and to expand their horizons of empowerment. 'Sparring', or verbal games and wit, is prevalent in classical Arabic prose literature known as *adab*. As Malti-Douglas (1991) noted, much of the Arabic literary-biographical corpus provides examples of anecdotes in which "two parties, one male and one female, treat the reader to a verbal duel" (p. 34). In most cases, "The male is attempting to delimit or define the woman, even putting her on the spot;" the female, on the other hand, "faces the issue head-on and counteracts with a verbal display involving a pun or a play on words that calls attention to her body or her sexuality" (Malti-Douglas, 1991, p. 34). At the end, the female wins, as "The male is left speechless" (Malti-Douglas, 1991, p. 34).

Sparring was also one of the driving forces for classical Arab women's poetical composition, and it gave rise to popular anecdotes regarding male-female encounters in Andalusian literary history. As Malti-Douglas (1991) further explained, wit plays "a pivotal role in an intricate system of exchange that governs" (p. 36) classical Arabic anecdotes. "What wit can be exchanged for," she continued, "obviously depends on the […] character in question. […] In the case of women, wit, sexuality, and the female body interact in an explosive literary mixture that leads to interesting exchanges indeed" (Malti-Douglas, 1991, p. 36). It should be noted, however, that cases of sparring between Andalusian women poets are rare to find in the available anecdotal sources; there are instances of female-female exchange of romantic or satiric poems (Hammond, 2010, pp. 24 & 161-168), but these do not involve sparring.

Many anecdotes illustrate how sparring helped some Andalusian women win the heart of a male ruler or influential figure in society. While some of the popular anecdotes have been discussed by many scholars writing in Arabic and European languages, they are equally noteworthy here because of their relevance to this article's argument. The first case study to be reexamined here is the story of the talented slave-girl al-Rumaykiyya (also known as al-Iʿtimād), who later became the wife of al-Muʿtamid ibn ʿAbbād (r. 1069-1091), the last ruler of Seville from the Abbadid dynasty, who himself was a renowned poet.

It was reported that one day, the slave-girl al-Rumaykiyya was with other women doing some washing at a riverbank in Seville. Al-Muʿtamid, who was a crown prince at that time, was

passing by on horseback in the company of his respected lieutenant, Ibn ʿAmmār. Both men were amazed by the picturesque wave which the wind had made of the river. As a reaction, al-Muʿtamid extemporized with her famous hemistich (half-line) to describe the exotic scene:

<div dir="rtl">صنع الريح من الماء زرد</div>   ....

The wind has made a coat of mail from the water.

…………………………………………
(as cited in Afsaruddin, 1991, p. 166)

and then he challenged his companion to also improvise with an appropriate hemistich to complete the line.

In the Arabic poetical tradition, when a person is challenged this way, they are expected to produce a continuing half-line or line(s) in conformity with, or similar to, the *wazn* (meter) and *qāfiya* (mono-rhyme) of the original (first) hemistich. While Ibn ʿAmmār failed the test, it was al-Rumaykiyya who, unexpectedly, produced an appropriate response to the prince's poetic challenge, when she said:

<div dir="rtl">أي درع لقتال لو جمد</div>   ....

…………………………………………

What a coat of mail suitable for a fight if only it were solidified.
(as cited in Afsaruddin, 1991, p. 166)

This sequel half-line, extemporized by al-Rumaykiyya, is in consonance with the hemistich by the challenger in several ways. Rhythmically, both were composed using the same tripartite pattern of the same *Ramal* meter and the same mono-rhyming sound or letter 'd'. Contextually, too, the second half-line is commensurate with the first in terms of message, as obvious in both the Arabic and English versions cited above. The message in al-Rumaykiyya's half-line builds on the metaphor created by al-Muʿtamid, just as it also contextualizes the theme within al-Muʿtamid's royal status by alluding to the coat of mail that was often used for a fight, most especially, by nobles in some parts of the world during that era.

The anecdote about the al-Rumaykiyya–al-Muʿtamid poetic encounter points to the fact that, even though she was reportedly a beautiful woman, it was not her beauty that first attracted her to the prince-poet. On the contrary, it was her eloquence and poetical ingenuity that led al-Muʿtamid to ask for her hand in marriage (al-Maqarrī, 1617/1968; Afsaruddin, 1991, p. 166). Her poetic artistry ultimately contributed to her empowerment by allowing her to jump on the ladder of social nobility.

Women Challenging Male Authority

Classical Arab-Islamic history is replete with instances of women openly challenging male political and juridical authority, thereby exerting their personal agency and subjectivity. Examples of women's rejection of male political authoritarianism in Andalusian society can be found in the anecdotes about Asmāʾ al-ʿĀmiriyya and al-Shilbiyya, who both lived during the 12th century. Al-ʿĀmiriyya, from Seville, was reported to have written a poetic letter to the Almohad ruler ʿAbd al-Muʾmin b. ʿAlī (r. 1130-1163) in which she overtly protested the ruler's confiscation of her (family's) belongings during a battle, and she demanded to have them back. Similarly, al-Shilbiyya, from Lucena, once wrote a poetic letter to the ruler Sulṭān Yaʿqūb al-Manṣūr (r. 1184-1199) in which she complained about the misrule of the governor of her province (al-Maqarrī, 1617/1968; Afsaruddin, 1991, p. 166).

Apart from the act of demanding good governance, al-Shilbiyya was also a quick-witted defender of her personal dignity. Another anecdote about her shows that she was married to a *qāḍī* (judge) in Lucena, and that, because she was renowned for possessing prodigious knowledge about Islamic law and jurisprudence, she was more respected than her husband-judge in the circle of the Lucenan jurists. The poetic exchange between her and another judge-poet, who was a colleague of her husband, confirms this. In a two-lined ditty, the judge-poet mocked al-Shilbiyya's husband:

<div dir="rtl">

وأحكامها في الوَرَى قاضيَهْ   *   بِلُوشةٍ قاضٍ له زوجةٌ

ويا لَيْتَها كانت القاضيَهْ   *   فَيا لَيْتَهُ لم يكن قاضيا

</div>

> In Lucena there is a *qāḍī* who has a wife,
>> Her decisions hold sway among the people.
> Only if he were not a *qāḍī*,
>> And she was the *qāḍī* instead.

<div align="right">(as cited in Afsaruddin, 1991, p. 166)</div>

Though missing in the English translation, the Arabic version of this poem depicts sexual politics through the juxtaposition of the Arabic masculine form for a male judge, *qāḍī*, and its feminine form, *qāḍiya*. Whereas the masculine form appears in the first hemistich of each of the two lines, the feminine form appears in the second hemistich of each line. Could this structure be intentional or just a coincidence?! Anyway, one can observe a kind of inversion of patriarchal codes in the poem: at that time and place, the societal expectation was that the male was supposed to be more knowledgeable and respected than the female. But, according to the poem, al-Shilbiyya embodied the reverse. As usual among Andalusian literary figures, the above poem was also written in the form of a letter sent to al-Shilbiyya's husband. On receiving the letter, her husband was dumbfounded, but she came to his rescue by writing back:

<div dir="rtl">

لـه شيـوب عـاصِيَـهْ   *   هو شـيخ سـوء مـزدري

لنـسفعـا بـالنـاصيَـهْ   *   كلاّ لئن لـم يَنْتَـهِ

</div>

> He's a bad, despicable old man
>> With sinful gray hairs.

"Let him beware! If he desists not,
        We will drag him by the forelock."

                                        (as cited in Afsaruddin, 1991, p. 166)

While there may be no obvious sexual political overtone in this poem, its formal aspects illustrate how some Andalusian women used poetry to establish a sense of intellectual equality with men.

Though, as mentioned in the anecdote, it was an impromptu response, al-Shilbiyya's poem matches the judge-poet's sarcastic one in several ways. Just as the man used *iqtibās*—'borrowing', from the Qur'ān chapter 69 verse 27—in the first hemistich of his second line so, too, did al-Shilbiyya. She even surpassed the man by improvising with a complete adaptation of two consecutive Qur'anic verses into one line: each verse constitutes a hemistich, and each appears not just in her own second line (in a similar way as in the man's poem), but also, more gratifyingly, in the same successive order of their occurrence in the Qur'an chapter 96 verses 17 and 18. Furthermore, she matched her *qāfiya* (rhyming in the last two sounds/letters: 'يﻪ') with the same *qāfiya* in the offensive poem. The difference between the two is in terms of the *tafʿīla* (metric pattern): while the offensive poem uses a quadripartite form of the *Mutaqārib* meter, the defensive one uses a dipartite form of the *Kāmil* meter; nevertheless, these two metrical forms are almost equal in length. This type of formal, prosodic achievement—matching the challenger's poem in the aspects of borrowing, (similarity in) meter, and mono-rhyming—constitutes a remarkable feat that is quite difficult to achieve in the realm of classical Arabic poetics.

Gender, Love, and Romantic Poetics
Some other Andalusian women poets showcased individualism and empowerment through romantic exchanges. Indeed, one of the most studied aspects of Andalusian literature is the theme of love and romance, which has traditionally been presented in the Arabic biographical and anthological works in the "He Said, She Said" narrative format (Brann, 2007, pp. 7-15; Hammond, 2010, pp. 129-130). The Wallāda-Ibn Zaydūn affair has been one of the most celebrated and extensively studied poetical-romantic, male-female relationships in Arabic literary history (e.g., Bayhum, 1962; al-Shakʿa, n.d.; Afsaruddin, 1991; Jayyusi, 1992; Farrin, 2003; Brann, 2007). This is mainly because Wallāda's personality, socio-cultural activities, and poetry have come to symbolize the extent of freedom of expression and association enjoyed by Arab women in Muslim Spain.

As in the case of Wallāda and Ibn Zaydūn, sexual-textual politics also resonates in the poetry depicting the relationship that existed between Nazhūn and Abū Bakr ibn Saʿīd, a prominent Granadan vizier and intellectual of the 11th-12th century. Ibn Saʿīd became enamored with Nazhūn's beauty and poetical prowess so much so that he was always jealous of her popularity among the people, as evident in the following exchange between the duo:

He said:
        Oh you who have a thousand male intimate friends:
                Some lovers and, some others, acquaintances.

I know you have dedicated a house
      For (literary-minded) people to assemble.

She said:
      Abu Bakr, you occupy in my heart a position that I have
          Forbidden for others;
      Even if I have so many beloved male friends,
          For sure, the love of Abu Bakr supersedes.
                (Jumʿa, 2001, pp. 301-302; the present writers' translation).

This exchange underlies the complexities of the relationships that existed between the two sexes at the personal and professional levels. As seen in his couplet above, Ibn Saʿīd was obviously jealous of Nazhūn's popularity among her supposedly too many male admirers. Her statement, "Even if I have so many beloved male friends" (Jumʿa, 2001, p. 302), implies a subtle reproach of the man as well as her insistence on maintaining her freedom of association. Her poem under discussion her serves to register her desire for and right to personhood and self-determination.

Satire or Sexualized Polemics
As exemplified also by Wallāda and Nazhūn's poetry, some Andalusian women employed satire, among other themes, as a medium through which they fought patriarchy in the public, intellectual realm. Wallāda's ability to poetically defend her dignity and pride in the face of Ibn Zaydūn's later disloyalty—his flirtations with one of her maids—has earned her an acclaim among literary critics and historians, male and female alike, ancient and modern/contemporary. For instance, in one of her satirical poems against Ibn Zaydūn, Wallāda voiced some of the most vulgar words ever used against a person of high caliber in the classical Arabic literary tradition:

      You've been branded the 'hexagon', a label
          That will stick long after you're gone.
      For you're a sodomite, a catamite, a fornicator
          A cuckold, a wittol, a thief.
                (as cited in Hammond, 2010, p. 25)

Evidently, she used carefully selected attributes that denote or connote sexuality and sexual orientations to qualify Ibn Zaydūn—'hexagon, sodomite', 'catamite', 'fornicator', 'cuckold', 'wittol'—all of which have been discussed extensively in previous scholarship. With these words, Wallāda has been ranked among the boldest Arab women poets of all times; and Nazhūn, though less popular than Wallāda, has been similarly ranked. The present writers will add that whereas Wallāda's satire against Ibn Zaydūn was jealousy-driven, Nazhūn's was ideologically-driven, as it was composed in reaction to the patriarchal ideology of male social and intellectual superiority.

As discussed earlier in this article, feminist critics have disapproved of the prevalent perception and representation of the pen as a symbol of the male sexual organ in the works of pre-modern and modern male Western writers and theorists, such as Dante, John Milton, Sigmund Freud, John Ruskin, John Stuart Mill. Most of these so-called 'misogynist' intellectuals

have conceptualized literature and scholarship (which the pen literally symbolizes) as a domain solely for men to exploit and control (Millet 1970/1977). Similar misogynist ideology was also prevalent in some sections of Andalusian society.

A good example can be found in the narrative of Nazhūn's encounter with Abū Bakr al-Makhzūmī. It was reported that Nazhūn was one day attending a gathering being held at the house of the vizier Abū Bakr ibn Saʿīd, her minister-lover mentioned above. The gathering was full of dignitaries from Granada province, and al-Makhzūmī—a blind poet from Cordoba who was dreaded for being a notorious satirist—was invited as a special guest. During the event, al-Makhzūmī reportedly recited some poetic lines in which he described the host's magnificent house as paradise, and to which the vizier remarked: "Until now there's no way to get to [this paradise] except through the ears" (as cited in Hammond, 2010, p. 140). Although the vizier might have implicitly incited al-Makhzūmī's fury—knowing that the latter was blind and so could only hear about the beauty of Granada as a paradise on earth—the poet's response was rather more insulting.

What ensued was the (in)famous polemical encounter between Nazhūn and al-Makhzūmī. Hammond (2010) presented a superb analysis of the narrative of that encounter, but there is room for a much closer sexual political reading of the poetic aspects of the polemical encounter. Hence, this article would like to highlight the 'phallocentric'—the notion that the phallus, in other words, man/the male sexual organ, is superior to woman/the female sexual organ (Gallop, 1985)—dimension of the encounter. In the Lacanian (Jacques Lacan's) "account of language acquisition, the phallus is the master signifier, in the face of which the feminine can be identified only as lack. The woman is a gap, a silence, invisible and unheard, repressed in the unconscious" (Mills et al., 1989, p. 157).

In one of the feminist reactions to 'phallocentrism', Irigaray (1985) examined how "the privileging of what is visible and therefore deemed positive, i.e. the penis, elevated the status of the phallus, the master signifier and relegates 'woman' to absence in existing structures of psychoanalytical and philosophical discourse" (as cited in Mills et al., 1989, p. 159). Irigaray (1985) admitted that "sexuality remains phallocentric" and so she recommended that women writers mimic the dominant discourse in order to "decompose" it (as cited in Mills et al., 1989, pp. 176-177). This is what Carter (1967), for instance, has done in her novel *The Magic Toyshop*, in which she used the story of the legendary female figure, Leda, to "parod[y] the cultural sanctioning of phallic supremacy [as] internalised by both male subject and woman object of the desire" (Mills et al., 1989, p. 175).

The same phallocentric discourse and its mimicry can be observed in the Nazhūn-al-Makhzūmī encounter under study here. After al-Makhzūmī retorted, "I say that [Granada is paradise] in order that God send me a bastard who, whenever I pronounce these verses, says: 'Indeed, their reciter is blind'" (as cited in Hammond, 2010, p. 140), the vizier said, resignedly: "As for me, I am not saying a word" (as cited in Hammond, 2010, p. 140), to which al-Makhzūmī then responded: "He who is silent escapes" (as cited in Hammond, 2010, p. 140). While all the men at the occasion surrendered, it was a woman, Nazhūn, who came to their rescue, with this scornful remark:

I suppose you think you're well acquainted with bliss through the burning of incense, music and drink, for you marvel at its passage and compare it to the pleasure of paradise, asserting that it is known only through hearing and cannot be attained through the eyes. But how, Sir, does one who comes from the outpost of Almodóvar, having been raised among roe-bucks and bovines have any knowledge of cultivated gatherings […]? (as cited in Hammond, 2010, p. 140)

After a brief silence, the visitor al-Makhzūmī responded with the following:

On Nazhūn's face there is a slight veneer
        Of beauty, but underneath there is a hidden shame
Those courting her had given up on other women
        He who comes to the sea finds little canal small.
                (translated by Nykl, 1946, p. 303, as cited in Hammond, 2010, p. 140-141)

to which Nazhūn replied:

Tell the vile one a word
        To be recited until he meets his maker
In Almodóvar you were reared
        And shit than that place smells sweeter
There the Bedouin have begun
        To swing and sway in their walk
Therefore you became
        Besotted with everything round
You were created blind
        But you get lost in every one-eyed [road]
I have responded to a poem in kind
        So pray tell, who is more poetic?
By creation, I may be female
        But my poetry is male.
                (as cited in Hammond, 2010, p. 134 & 141; emphasis added)

This article interprets al-Makhzūmī's two words in the above poem, "beauty" and "courting" (as cited in Hammond, 2010, p. 140), as portraying Nazhūn in the 'image of the angel', an object of the desire. At the same time, al-Makhzūmī's statement, "… but underneath there is a hidden shame" (as cited in Hammond, 2010, p. 140), implicitly portrays Nazhūn in the 'image of the monster'; that is to say, she should be dreaded and avoided by men because of the danger she might pose—as a 'fallen' woman—to their health, life, and social status.

In the same vein, Nazhūn's poetic response under consideration here explicitly depicts a sexual-textual political struggle. Hammond (2010) discussed, for instance, the sexist implications of two keywords in the Arabic version of Nazhūn's invective, which are *aʿwar* (literally meaning a "one-eyed person"/"blind") and *mudawwar* (literally denoting "round"). Relying on some

classical Arabic lexical and socio-anthropological texts, Hammond (2010) highlighted how each of these words also connotes the male sexual organ, arguing that they should be interpreted as such in the context of Nazhūn's invective here bearing in mind the anecdotal circumstance that led to its composition. (pp. 135-137).

What most interests this article, however, is the last line of the poem: "By creation, I may be female. But my poetry is male" (as cited by Hammond, 2010, pp. 134 & 141). Citing Garulo (1986), Hammond (2010) analyzed this line as embodying a straightforward feminist standpoint, when she wrote:

> Nazhūn's seven-line invective […] has earned her the label feminist […] because it concludes with an apparent boast in which she rejects the sexual limitations imposed on her poetic persona: 'By creation, I may be female,' she asserts, 'but my poetry is male'—*mudhakkar*—or, endowed with a *dhakar*, the male member. With that assertion Nazhūn counts herself among the very best of poets—the *fuḥūl*, or the 'stallion' poets [as they are often referred to in classical Arabic poetics]. (Hammond, 2010, p. 131)

Hammond (2010) concluded on this point saying: "Indeed, it seems that [Arab] women have long been contending with the association of the pen with the penis. Even the legendary al-Khansā' […] comes across as a bit of a virago in various anecdotes evoking her poetic persona" (p. 131).

But Hammond's (2010) discussion of the line did not consider Nazhūn's statement therein as actually undermining the feminist claim to gender equality vis-à-vis creativity. Thus, this article reads the line quite differently. Obviously, the line portrays several of the binary oppositions inherent in human society and activity: male/female, sex-uality/text-uality. Moreover, Nazhūn's statement in contention here depicts, in some way, her recognition of and agreement with the notion of phallic supremacy from the point of view of biology versus penmanship. Otherwise, why should her poetry not be female as her creation?! Should she not be proud of her gender as she was of her poetry?!

The present writers posit that the equivocation of that line reflects Gilbert and Gubar's (1979) theory of 'feminist poetics', which postulates that much "women's writing contains a hidden story and that that hidden story represents 'woman's quest for self-definition'" (as cited in Mills et al., 1989, p. 129). Expatiating on this, Gilbert and Gubar (1979) noted that literary works by 19th century Anglo-American women writers—such as Jane Austen, Mary Shelley, Emily Bronte and Emily Dickinson—are 'palimpsestic', because their "surface designs conceal or obscure deeper, less accessible (and less socially acceptable) levels of meaning" (as cited in Mills et al., 1989, p. 128).

Being their shared strategy for overcoming the earlier-explained 'anxiety of authorship', those women writers embarked on "the difficult task of achieving true female literary authority by simultaneously conforming to and subverting patriarchal literary standards" (as cited in Mills et al., 1989, p. 128). That is why, Gilbert and Gubar (1979) claimed, those women writers seemed "odd" (as cited in Mills et al., 1989, p. 129) to their readers; an oddity that Gilbert and

Gubar (1979) attributed to the sense of 'inferiorization' shared by many women writers as a result of factors such as i) "women's alienation from their male precursors" (explained earlier), ii) the "dread of the patriarchal authority of art," and iii) the "inherently 'unfeminine' nature of creativity" (as cited in Mills et al., 1989, pp. 127-128).

Other feminist theorists and analysts have criticized the concept of 'feminist poetics' as essentialist in that it assumes "a universal archetypal female subject which ignores the changing modes of femininity which becomes possible at particular historical moments" (Mills et al., 1989, p. 148). Nevertheless, this article finds the third factor—the supposed "unfeminine nature of creativity" (as cited in Mills et al., 1989, p. 128)—more applicable in the case of Nazhūn's seemingly apologetic line in focus here. Ultimately, the line highlights the inequalities stemming from a patriarchal society within which the Andalusian male and female poets were operating, a society wherein men and their creations through the written and spoken word were perceived as superior, and women who engaged in similar creative activities invariably held the male standard as a goal to attain and a marker of success.

Conclusion
Despite the conventional sexual-textual politics of literary historiography, hermeneutics, and epistemology, the Arab male authors of the classical period still deserve some commendation. Therefore, the writers of this article subscribe to Meisami's (2006) word of caution when she observed: "That women's wit and eloquence are often celebrated [in male-authored literary historical sources] should make us pause for thought" (as cited in Hammond, 2010, p. 129). Meisami (2006) argued further that "Were we to accept that male authors are incapable of presenting women both honestly and sympathetically, we would have to throw out most of the world's literature, ancient and modern, simply because it was written, or written down, by men" (as cited in Hammond, 2010, p. 129).

Nevertheless, as shown in the foregoing, the poetry of and anecdotes about Andalusian women represent two strands both at once: female social and intellectual equality and agency in a male-dominated cultural milieu and the limits of medieval Arab feminism for which Andalusian women were arguably the frontrunners. Consequently, this article concludes that much of Andalusian women's poetry is palimpsestic—mimicking the dominant patriarchal ideal while simultaneously subverting it—just as some of the works of their 19th and early 20th centuries Anglo-American sisters and of their fellow Arab sisters of the ancient and modern times.

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References of Sexuality in Relation to the Prophet Muhammad (pbuh) in 17th-19th Century Selected French and English Orientalist Travelogues

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Abstract

This article examines references of sexuality in relation to Prophet Muhammad's (peace be upon him)[i] within selected French and English 17-19th century Orientalist travelogues. It uses Edward Said's theory of Orientalism to demonstrate how 'sexuality' as an attributed Western discourse about the Prophet (pbuh) developed into exotic ideas embodied in the image of the Arabs and Turks. The analysis explores three main leitmotifs that help shape the idea of the 'Prophet's sexuality', namely the harem, slavery and the notion of the 'Mohammaden Paradise', all of which have implicit or direct referencing to the Prophet (pbuh). This article attempts to show how Orientalist travelogues in particular, have contributed to a very negative conception of Muhammad (pbuh) and his marital life—an image that unfortunately persists until today. The discourse carries with it a familiar yet dangerous binary attitude that continuously positions the West and Muslims antithetically. And in the centre of this narrative, the Prophet's image gets convoluted by the predominance of the Western Orientalist discourse.

Keywords: Exotic, Orientalism, Orientalist travelogues, sexuality, Prophet Muhammad (pbuh)

Introduction

The question concerning Prophet Muhammad's (pbuh) marital life has long been a controversy in the Western discourse on Islam. The Prophet's multiple marriages and more recently, his marriage with young Ayesha[ii] have led to public accusations that the Prophet (pbuh) was a pervert[iii] and a paedophile[iv]. These accusations, however, are not new. As this article shows, similar ideas appeared in the works of Western Orientalists but unlike the medieval scriptures, the Prophet's image in the Orientalist discourse took on a more sensual and exotic form.

Based on the works the authors collected, the first public criticisms against the Prophet's marital life can be traced back to medieval Christian polemics. Images from this time frame need to be examined for I argue that there is a connection between the medieval ideas of sexuality in Islam and how they continue to shape the representations of the Prophet (pbuh) in the Orientalist framework.

To start, one must consider the religious climate that had influenced the sexual allegations against Muhammad (pbuh). Works by Southern (1962) and Buaben (1996) offer clear accounts of the religious tension between the Christians and Muslims during the medieval era. The Church, being aware of Islam's different stand on sexual morality especially in the practice of polygamy, constructed an opposing image of Islam as "indulgent, lax, sensual, extrovert, and worldly" compared to the West as "celibate, ascetic, reflective, heroic, sacerdotal, and hierarchical" (Southern, p.5). For example, the polemical life of the Messenger (pbuh) as scripted in the brief biography of Guibert of Nogent's *Gesta* (1107) presents a distasteful conception of "the law of Muhammad", a more lustful and carnivalist form of faith in juxtaposition with Christianity. To Guibert, the law of Muhammad allows "libidinous sexual relations not only with numerous wives and consorts but also with beasts" (Tolan, 2002, p.146). Exaggerated claims of permissive sexual relationships with multiple wives and animals, like the one by Guibert, were in fact part of the normative culture in medieval time. Daniel (1975) claims that these hostile ideas about Muhammad (pbuh) were deliberate (p.235). The Christians targeted Islam not because they despised the Prophet's character but because the "Christian would not accept that the Quran was truly revealed" (p.231). Based on Daniel's argument, the theological conflict between Muslims and Christians was fundamental to the spread of unfavourable ideas about the Prophet (pbuh). Medieval writers made the subject of sexuality a particular concern and as a result, the polemic inveighed on the merits of the Prophet (pbuh) as a moral figure.

What then started as a theological issue exacerbated to territorial wars between the East and West over the years. The Prophet (pbuh) not only became a sexual and violent leader as painted by the West, but Muslims in general and the Arabs and Turks in particular were identified by similar labels. The implicit fear and loathing of the Muslims that led to the construction of the sexualised image in the first place can be attributed to the fall of the Byzantine Empire in 1453, when Roman Christendom fell, and Islam rose to prominence.

The victory of the Ottomans over the Roman Christians provoked familiar prejudices against the Muslims that had been harboured since the medieval era. Given the unfortunate conqueror-conquered relationship, the process of othering took place. Hopwood (1999) explains that the West brought to the fore the issue of sexuality in the Middle East (more commonly

known before as the region of the Near Orient), and through particular interest in polygamy and later the harem, sexuality became the "'metaphor for geographical and cultural diversity'" (p.16). In other words, sexuality became a discourse that was able to satiate the curiosity of outsiders; but this discourse also gave rise to negative associations, which then propagated and escalated into accounts of violent sexual rhetoric. As I will discuss in further detail below, the semantic integration between the Near Orient, the Turks and the Arabs can be compounded into one significant category—i.e., Islam. It then followed that the people of all the above three regions were connected under one predecessor, namely the Prophet Muhammad (pbuh). This article attempts to investigate how such images of the Arabs and Turks became emblematic to the notion of the Prophet (pbuh) as sexual and vice versa. I examine these images through the Orientalist discourse of sexuality within selected Orientalist travelogues.

Western travelogues that were published during the European colonisation of the Ottoman lands serve as critical literary texts to further explore the Western depiction of sexuality in relation to the Prophet (pbuh). As Chard argues, travelogues have a unique advantage over other literature since it is able to cross symbolic and geographical boundaries (p.11). The narrativising of experiences in foreign lands and the encounter with different people invite the unknown and unfamiliar in new conceptual spaces. Similarly, the act of 'crossing' both physically and literarily can evoke destabilization of the writing, and at times, in negative ways (p.11). It is for this reason Chard considers travelogues a form of transgression.

Taking Chard's views of defamiliarisation and transgressiveness of travel literature to the context of this article, I argue that her views are central to understanding the conceptualisation of sexuality in Orientalist travelogues written about the Prophet (pbuh) and Muslims in the Near Orient. The travellers' descriptions of the social attitude and practices of sexuality are clad in medieval rhetoric about Muhammad (pbuh), which are often hyperbolised. In several instances, implicit referencing to the idea of the 'sexual Prophet' are inferred through the portraits of the Arabs and Turks revelling in sexual vices. Though these images are questionable, the writings have to a certain degree projected contradictory ideas about the Messenger (pbuh) in the Western discourse. This research expounds on the problematic of this imagery and explores the extent in which the notion of sexuality in regard to the Prophet (pbuh) has shifted in the Orientalist framework.

The analysis will examine selected French and English Orientalist travel literature written during 17th to 19th century. Britain and France were greatly involved in the colonisation of the Ottoman territories and were therefore best acquainted with the people of the Near Orient. By using Edward Said's theory of Orientalism, the analysis will examine the shift in the Orientalist sexual discourse from explicit criticisms of the Prophet (pbuh) and his sexual life to more exotic interpretations of sexuality in Islam through the sexual and violent figures of the Arabs and Turks. The next section offers a cursory review of Orientalism as main theoretical framework for this present study.

Orientalism

Several critical ideas in Said's theory of Orientalism are relevant to studying the Western discourse of sexuality in Islam. Said examined how discourses developed about the Near Orient.

He built on Orientalism to understand how ideas were dominated and restructured by Western corporate institutions that led to the general misrepresentations of the Arab's civilisation (Said, 1978, p.3). In the context of European colonisation, the Orient was often portrayed in contrast to the West as the uncivilised, barbaric and immoral 'other'. Said argues that the West was able to project these negative imageries through two key assets: power and knowledge. These not only helped the West to accumulate power but to produce power as well.

Said (1978) constructed his theory largely based on Michel Foucault's concept of discourse. Foucault studied the constitution of knowledge and how certain knowledge is framed. He claimed that knowledge is interminably linked to power, and with power, the authorities are capable to represent some kind of knowledge as truth. Foucault argued on the lines of power relations, social practices, institutional and ideological power in using knowledge to subjugate the individual agency. Said's Orientalism modelled from Foucault's framework but Said shifted the focus towards Western colonisation and institutional strategies in the West that controlled the worldviews of the Orient.

Through Orientalism, Said (1978) demonstrated how the West relied on intellectual power to further advance the colonial project. Accredited works such as Comte de Volney's *Voyage en Ègypte en Syrie* (1787) and Gerard de Nerval's *Journey to the Orient* (1851) provided more systematic accounts of the Orient but they were mostly written in negative light. Notwithstanding, these works were used as justifications for colonising people who the West thought of as less ethical and intellectual. By referring to scholars and academic works, the Europeans generated a discourse that convinced them of having a "positional superiority" over the Orient (Said, 1978, p.7). The discourse not only exaggerated the West and East bipolarity, but this article brings to the fore one of the common imagery developed by the Western Orientalist discourse, that is, the image of the Near Orient and their sexuality.

From Sexuality to the Exotic

The word 'sexuality' has been defined through various historical and theoretical lenses. With this said, any attempts to define 'sexuality' must be established through the specific framework it is being assessed in. This article examines 'sexuality' based on how Orientalists have spread ideas concerning the Prophet (pbuh) and sexual patterns in Islam. I explore selected Orientalist travelogues with the aim to investigate the question of the predominance of discourse that has complicated the narrative of the Prophet (pbuh) by the West.

By extend of this argument, the word 'sexuality' is not recognised in the linguistic and historical frameworks of Islam. Muslim scholars who have studied the life of the Prophet (pbuh) use this term to deliberate on jurisprudence matters such as the legal terms of marriages or issues of individual cleanliness. Akande (2015) offers a clear explanation of how Muslims apply this term. He states that "sexuality, like all aspects of human life, is a religious matter that is regulated by the Sacred Law (Shari'a)….the sacred law is a legal and ethical framework governing creed, behaviour and etiquette" (p.4). In the context of the Prophet's marriage, issues of *haram* (forbidden) and *halal* (permissible) as well as *mandub* (recommended) and *makruh* (reprehensible) are brought to light (Akande, 2015, p.4). Even non-Muslim scholars like Esposito (2002) and Armstrong (2007) have rejected that Muhammad (pbuh) was driven by desires in his

polygamous relationship and his marriage with Ayesha. They have argued instead from the tangent of culture and ethics[v]. What is critical here is that 'sexuality', first and foremost, represents a Western constructed terminology born from the Western historical context. As such, the term as it is used throughout this article will reflect this populist approach, and does by no means advocate the notion that the Prophet Muhammad (pbuh) is sexual.

Thus the main focus is how the medieval concept of 'sexuality' of Muhammad (pbuh) continued or evolved in the Orientalist framework. To investigate this subject matter requires a contextualisation of the history and the political climate, which to an extent, have patterned the views of Islam in Orientalist writings.

Over the centuries, as the English and the French empires flourished, and frequent cross-cultural contact was established with the Ottomans, Orientalist scholars began to pay more attention to the issue of the Arabs and their sexuality. From the perspective of Orientalism, the West felt threatened by the growing number of Arabs and their strong family units led chiefly by the male figures. Orientalist believed that this was a key factor in the establishment of a solid social structure (Said, 1978, p.311). Orientalist scholars also understood that in the context of war, the quantitative size of the military is critical for power acquisition and as they observed, the Oriental people had plenty. In order to stabilize the Western power, Orientalists began to claim that the developments in the Arab lands had little to do with their intellect, but the Arabs were prospering only because of biological and sexual reasons. Hence, the Arabs and their sexuality "must never be taken seriously" (Said, 1978, p.311). Despite the incongruity of such claims, the debate managed to reinforce several important ideas that cater to the evolvement of exotic images of the Near Orient. Firstly, the debate signalled a shift in Orientalist revisions away from Muhammad (pbuh) as sexualised artefact onto Arabs, and later as I will discuss, onto Muslims as a whole to maintain power and territorial control of the Near Orient. Based on the Orientalist works collected in this research, the notion of sexuality of the Other became exoticised—it came to acquire sensual, erotic and at times violent tropes that became more associated with Arabs and Turks.

But what did the West see that was 'exotic' about the Near Orient? Daniel (1966) defines the exotic as something "unfamiliar" (p.48) whereas Stevens (1984) in discussing Western Orientalist art and paintings of Islam describes the exotic as "the artistic exploration of territories and ages in which the free flight of the imagination were possible because they lay outside the restrictive operation of classical rules" (p.17). Here, the anticipation of escaping and imagining about taboos are correlated with the exotic. According to Foucault (1978), the attitude towards sexuality in the social context of Victorian bourgeoisie was partly responsible for creating these urges. The Victorian era implemented strict moral codes that involved a silencing to the dialogue of sex. Sexual practices were restricted to the privacy of the house; it "had no right to exist and would be made to disappear upon its least manifestation" (p.4). From this view, it is of no surprise then that the West looked at the East to escape and seek for more freedom to the idea and practice of sexuality.

In the context of the Near Orient, the exotic displayed two prominent ideas about the people and their culture: sexuality and violence. This research argues that the sexual and barbaric

depictions mostly represented the Arabs and Turks. Exotic tropes of sensual Arab women and violent Arab men in Orientalist art and literature were plenty. Delacroix's *The Death of Sardanapalus* (1844) portrays an Arab on a large divan watching in comfort while his many concubines are raped and murdered. Jean-Léon Gérôme *Moorish Bath* (1820) illustrates a naked paled skinned woman along with a naked Algier woman as how the artist envisioned them in the Harem Bath within the Oriental setting (Stevens, 1984, p.21).

There is another more crucial idea embedded in the term 'exotic' that is less acknowledged, but which this article argues is critical to the Western Orientalist discourse of sexuality and exoticism. Scholars identify a link between the images of the sexual Arab and Turk and the Prophet Muhammad (pbuh). In the *Histoire generalle du serrail* (1626), M. Baudier offers a portrait of three images of the Turkish Sultan. "There is a portrait illustrating a sultan military entourage, a sensual dance performed for the sultan by six women, and a bathing session in a Turkish bathe with his nude concubines" (qtd. in Al-Taee 20). The images of the Turkish Sultan indulging in a sexual menagerie, Al-Taee observes, "were also ascribed to the character of Muhammad" (20). The fanaticism of the 'sensual' Turk, the pictures of the harems and the exotic concubines warrant an irresistible association to "Muhammad's idea of an earthly paradise" (Reeves 216). In this example, Muhammad (pbuh) became the 'transfer point' for exotic sexuality. Hopwood (1999) argues clearly on the implicit connection between exoticism and the Prophet (pbuh). He explains:

> While medieval commentators were keen to impugn Muhammad through these and numerous other accusations on doctrinal, legal and theological grounds, it was, perhaps unsurprisingly, the notion of Islamic misdemeanours which took hold of the popular imagination. It was believed that all the Prophet's followers (as they were termed) adhered to his licentious example. The way to carnal lusts, then it was inevitable that Islam be a religion of sexual licence and that all Arabs (or Muslims) be prey to the same lusts. (10)

According to Hopwood, it was because Muhammad was seen as sexual that the Turk became sexualised. Both Muhammad (pbuh) and the Turk became conjunctives to each other, which was manifested, consciously or not, in Orientalist texts. This association of sexuality and licentiousness then became synonymous with lust and cruelty, which then evolved into the precept of the hypersexual Arab and Turkish man who was in full possession of his women's sexuality, as the French traveller Thévenot (1665) notes, "[t]hey take their women simply for their service as they would a horse and often abandon them for new wives (qtd. in Hopwood 150). Reeves (2003) argues that when violent images of the Turks and Arabs surfaced, they were immediately attributed to a presumed "wickedness of Muhammad" (113).

Against the backdrop of the exotic, a connotation of male domination and sexual subordination is implied especially among Ottoman male elites and their violent treatments towards their women. Exotic leitmotifs were part and parcel of Orientalist literature; in it lies a world of unveiled promiscuity, daring sexual licensing, and unrepressed pleasure, all entitled to the submission of the lustful Muslim Turk and Arab. But behind these exotic impulses lay a very dangerous association with the Prophet Muhammad (pbuh), one that reaches back to medieval

polemics of Islam. To medieval Christians, Muhammad's morality as a religious leader was already in question; when images of highly sexualised Muslims began appearing in Orientalist texts, these images were related back to Muhammad's (pbuh) status as a moral figure. The Prophet's image has long been challenged within the predominance of the Western discourse of sexuality and exoticism.

This article argues that sexuality or the exotic ideas about the Near Orient is commonly displayed in the leitmotifs of the harem, slavery and the notion of the 'Mohammaden Paradise'. The next few sections explore direct sexual references made against the Prophet (pbuh) and more indirect criticisms through the exotic images of the Arabs and Turks in the above tropes within selected Orientalist travelogues.

Polygamy and the Harem

Discussions about the harem would be incomplete without addressing the fundamental issue that gave rise to its popularity- polygamy. Montesquieu (1721) describes the harem as an act of despotism built upon polygamy (Konrad, 2011, p.28) whereas feminist critic Reina Lewis (1996) explains that polygamy assumes male ownership, lust and the control of women, which gave the West every reason to revile Islam and regard Muslims as infidels and backwards (p.155). It was only in later Orientalist works when polygamy matured into the exotic depictions of sensual women and the male figure in the *harem*. Even the term *harem* had to an extent been eroticised. The word *harem* in Arabic translates as 'forbidden', but the term became conflated with the Italian *seraglio*. Hopwood (1999) notes that in the *Rogers Thesaurus* of 1852, *seraglio* was synonymous with 'brothel' and 'impurity' (p.135). The harem thus became a site for sexual desire, accompanied as it was by "luxury", "lusty beauties" and "soft eroticism" (Cavaliero, 2010, p.32).

Travelogues that emerged in the early 17th century are usually replete with criticisms targeting the Prophet's marital relationships. The travel literature selected below demonstrates the evolving depiction from polygamy to the harem within the bigger Western discourse of sexuality in regard to the Prophet (pbuh). The analysis begins with the work of William Biddulph (1609/1999).

Biddulph was a Protestant clergyman from England who travelled from Aleppo to Palestine in the early 17th century and recorded his experiences in *The Travels of Certaine Englishmen. The writer spends a portion of his work criticizing the Prophet Muhammad (pbuh). To Biddulph, Muhammad (pbuh) was a despot and an imposter responsible for deviating the Turks. He claims that* the "wickedness and tyranny of the Turks" are a result of the "impiety and tyranny" of the Prophet (pbuh) (p.91). The writer then directs his attention to the Mohammaden law of polygamy.

Biddulph claims that the permissibility of polygamy originates from the Ten Commandments of Muhammad, which are the same laws governing the Turks (p.94). The seventh commandment states that marriage is only for procreation so that Muhammad's sect can multiply (p.95). The men can simply purchase their wives from her parents or the parents can force their daughters into marriage (p.95). The wives have only one privilege, which is a trip to

the *bannio* or known as the hot bath, but this is very seldom. He claims that if the man is discontent with his women, they are allowed to sell their wives to the market or offer them to other men as slaves. If the wife is accused of adultery or of being a whore, the husband can chain her and throw her into the river with a stone tied to her neck till she drowns (p.95). From Biddulph's perspective, Muhammad's law on sexuality is a vicious cycle of sex and violence. The writer portrays a sadistic image of the Messenger (pbuh) as well as those who follow him.

Cartwright (1611/1999) was another English traveller who ventured through Persia, Syria, Iraq, Chad and Arabia. Based on the writer's account, the Persians were by far the most sensual and erotic in nature. Cartwright states that the Persians "are much inclined to sensuality, having three sorts of women […] honest woman, half honest woman, and courtesans" (p.115). Adultery and incest are very common, sometimes between the father and his children or among the children themselves (p.115). Cartwright calls such acts a "monstrous impiety" (p.115) that belong to the tradition of Muhammad (pbuh). Below is Cartwright's description of the Prophet (pbuh). He writes:

> His precepts are indulgent to perjury, giving leave to have as many wives as a man will, to couple themselves not only with one of the same sex, but with brute beasts also; to spoil one another's goods, and none to be accused under four witnesses. (p.124)

Cartwright accuses the Prophet (pbuh) of promoting bestiality, homosexuality, heterosexuality, polygamy and greed. Therefore Muhammad (pbuh) is "a sinner, an idolater, an adulterer, and inclined to women" (p.124) and the rest of Persia trails in his "darkness" (p.124). Both Cartwright's and Biddulph's works exhibit a level of exoticism. Sexuality becomes a defining characteristic of the Near Orient as well as a homogenising factor that inevitably ties to the tradition of the Prophet (pbuh).

In the eighteenth and nineteenth century, more British and French travellers journeyed in the Ottoman territories. They were more intrigued by the exotic elements of the Islamic Orient. Their travels tell of naked women, the male master in the harem and all of its sexual temptations.

French traveller Jean Chardin (1673/1927) wrote a ten-volume book entitled *The Travels of Sir John Chardin.* These became one of the most referred to Orientalist travelogues with a particular interest in the Persian customs. Scholars like Rousseau and Montesquieu have referenced his works, but Hopwood (1999) cautions that some of Chardin's ideas invite negative ideas about the Near Orient, which tare overlooked (p.15).

In *Voyages de monsieur le chevalier Chardin en Perse*, Chardin narrates about his travels to Persia where he visits one of the kings. The writer does not name the king, but it is clear that that the king possesses untold riches. He is also a drunkard and a despot. The king is invited to a grand event and Chardin accompanies him.

During the feast, the host shows the king to the garden and he offers the king a choice. He can either see the horses or visit the Women's apartments. Without hesitation, the king chooses

the harem. The Master of the House is thrilled, in fact he is honoured to have the noblest and most sacred of men in the presence of his women.

When the King arrives, the women in the harem were ready to welcome him. The writer offers more detail of the scene. Chardin describes:

> … yet are they of Opinion, that no greater Honour can ever happen to them, nor any higher piece of good Fortune, than when the King enters into that Place: The Reason they give for it, is, that the Persons of their Kings are Sacred and Sanctified, in a peculiar Manner above the rest of Mankind […] that when the King goes into those Places, any Obscenity is committed there; they assure on the contrary, that there never was on Example of this kind; but yet, sometimes the King taking a Fancy to the Beauty of Wit of some young Woman he sees there, desires her of the Master of the House; they are far from refusing him, for they look upon it to be a great Stroke of Fortune, to have a young Creature in the King's seraglio, by whom they may back their Interest, and promote themselves. (p.11)

The description is laced with enticing imageries of "young women" who "promote themselves", who have "the Beauty of Wit" and who are "far from refusing" the king's orders. The male gaze, the submissive women and men's sexual urges are pictured in the harem. Both the "Obscenity" and desires serve as transgressive thoughts but they build a yearning escapade to the more liberal and sexual Near Orient.

Chardin's, Cartwright's and Biddulph's writings share similar perspectives of eroticism and violence in their descriptions of the harem or sexuality in general. There is a hidden connection between Muslims and the harem. The harem in particular recalls the permissibility of marrying and keeping of multiple women in the tradition of Islam, thus the final image that is silently seeded and sowed is that of the Prophet (pbuh) and his practice of polygamy.

Slavery

Perhaps more controversial to the West than the concept of the harem is slavery in Islam. There is something about possessing slave women that add to the mix of fear and fascination. Colligan (2006) argues that slavery titillated the sexual fantasies of Western audiences (p.97). In 19th century Britain's print culture, slavery was thought of as the "new erotics of cruelty" (p.97). The picture of the whip and the nude slave women as drawn by Britain's underground print communities became a source of fetishism (p.96).

The images of slaved women imprisoned under the male order are especially powerful in the depictions of slavery. To an extent, these ideas mirror the nature of polygamy that has been senationalised through the harem. In fact, many illustrations of concubines in the harem have been attributed to the slave culture of the Orient, and essentially, the discourse of sexuality in light of the Prophet's (pbuh) multiple marriages and presumed slave keeping. The selected travelogues below imply the hidden ideas of sexuality in the travellers' encounter with the slave culture of the Near Orient.

William Lithgow in *Rare Adventures and Paineful Peregrinations (*1632/1999) recounts his experiences in the slave market during his three months journey in the Middle East. His

account reads like a fiction where the protagonist—Lithgow himself—rescues a white Christian slave from her master, the Frenchman. The travel begins with Lithgow and the Frenchman embarking on a trip to Constantinople towards the slave market.

To Lithgow, the market is every bit revelatory. He repeats the number five hundred, that is, five hundred males and five hundred female slaves queuing and waiting for their turn to be inspected. For interested buyers, the inspector strips the slave to the last bone. Virgin and prettier slaves are sold very high, such as the Christian slave bought by the Frenchman and whom Lithgow rescues in the end.

The Turks are also attracted to the white slaves. Lithgow recalls his meeting with the concubines in Constantinople. He was informed that The Great Turk who mostly constituted of elites keep eight hundred concubines in one of the compartments inside the harem. The eunuchs and the officers treat them rather well. Every morning, they assemble in the hall waiting for their master. When he arrives, he takes out his rod and examines them one by one. The fairest of the woman gets chosen and she follows him "into his cabin of lechery" (p.157). If the master is pleased with her, she receives praises and gets a possible dowry for marriage, alongside honour and name (p.157).

In one of the nights, the Armenian prince offers Lithgow the women slaves of his harem but Lithgow instantly refuses. He could not, however, escape an invitation to the Prince's ball. Lithgow describes it as a night of dancing and feasting where women all with wicked customs, "whores" exhuming such "sensualness" (p.166) entertained for the Turks who took pleasure in them. The prince's concubines had no worth for they were merely there for sexual services.

Lithgow also takes notice of the male slaves. The males are treated much worst. If they are not part of the harem, they work for the Turks under harsh conditions. Lithgow tells:

> It is common thing wit them to kill their servants for a very small offence; and when they have done, throw them, like dogs in a ditch. And oftentimes (if not so) will lay them down on their backs, hoisting up their heels, bind their feet together, and fasten them to a post, and with a cudgel give them three or four hundred blows on the soles of their feet. Whereupon, peradventure, some ever go lame after. (p.155)

Lithgow's description of the slave trade in Constantinople treats the female and male slaves in equally inhumane ways. The writer cautions that the Turks are "extremely inclined to all sorts of lascivious luxury … besides all their sensual and incestuous lusts, unto sodomy, which they account as a dainty to digest [with] all their other libidinous pleasures" (as cited in Burton, p.105). Lithgow's image of slavery under the Turkish rule is one of transgression, hedonism and cruelty.

Contrary to Lithgow's negative views of slavery, Gerard de Nerval's *Journey to the Orient* (1851/1972) pictures a more uplifting and rather humorous experience in the slave trade of Egypt. He describes the event below:

The merchants were ready to have them strip; they poked open their mouths so that I could examine their teeth; they made them walk up and down and pointed out, above all, the elasticity of their breasts. These poor girls responded in the most carefree manner, and the scene was hardly a painful one, for most of them burst into uncontrollable laughter. I realized, moreover, that they would prefer any circumstances to a long sojourn in the bazaar and, perhaps, to the existence which they had previously led in their own country. (p.34)

The locals seem indifferent to the practice of slavery and even the slave women enjoy the attention. Nerval was surprised and was later inclined to purchase a slave himself. He tells the dragoman of his secret attraction to the pretty slave in charge of cooking, but the dragoman says that the merchant intents to buy her and have a child from her. If he sells the slave, she will be overpriced (p.34).

Lastly, I examine Lady Mary Montagu's letter which she wrote during her stay in Constantinople. Lady Montagu's *Turkish Embassy Letter* (1763/1965) is a collection of letters read as a memoir of her experience in Turkey from 1716-18. She was from the elite, the wife of the British ambassador. Her many invitations to the local banquets and feasts divulges of her meetings with the concubines.

In a letter to Lady Mar, Lady Montagu compares the slaves in the market to the slaves of the King. The slaves in the market are much less valuable. They are frequently involved in crimes and more ready to provide service to men. The slaves under the King are more privileged. They are reared from young to dance, sing and sew. If the master is tired of them, they either offer them their freedom or hand them to their friends. Because most of these slaves are Circcassians, they are much rare and higher in value. Notwithstanding their statures as respected ladies of the seraglio, their primary duty is to serve the "Pleasures of the great Men" (p.368).

The travelogues above present different reactions to and narrations of slavery, yet sexuality remains the foregrounding idea in regards to the buying and the keeping of female and male slaves. The comments made by The Edinburgh Review, an intellectual and cultural magazine published in 19th century Great Britain, best captures the premise of slavery in Orientalist writings. As the magazine states, slavery is a "strang[e] anomaly in Mahometan morals" (as cited in Daniel, 1966, p.43).

Mohammaden Paradise

The previous tropes of sexuality—the harem and slavery—build up to the Orientalist imagery of the Mohammaden Paradise. The idea of a paradise full of luxuries and sexual indulgence is believed in the Western discourse to have originated from Muhammad (pbuh), and later used as symbolism for the concept of the Prophet's sexuality. The Orientalist claimed that paradise was used as a motive to engage in war among the Arabs ad Turks.

Sir Henry Blount's *A Voyage into the Levant* (1636/1999) contains clichés images of the Mohammaden Paradise. Blount was a traveller, an author as well as a political and military figure. On one of his commission, he travelled to the Levant for fifty two days and spent five

days in Constantinople before leaving for Egypt. Despite his respect for the Turk's military discipline, Blount's resented the Turks for invading the Levant. He claims that that the Turk's invasion was a success because they had "a meere devotion to gaine Paradise by dying for the Mahometan cause" (p.121).

Blount accuses Muhammad (pbuh) of creating lies about paradise so he could pander to his followers' desires. According to Blount, Muhammad (pbuh) knew that his followers were "rude, and sensual" (p.121). In order to win their favour, he promised a paradise for those who die for the Mahometan faith. Blount states:

> Mahomet […] made not his Paradise to conflict in Visions, and Hallelujahs; but in delicious fare, pleasant Gardens, and Wenches with great eyes […] he promises that their Souls shall suddenly have given them young lufty bodies, and set in Paradise, eternally to enjoy those pleasures […]. (p.122)

Blount calls paradise a set of "superstitions" (p.123) and criticises the Prophet (pbuh) for spreading false beliefs. Blount's ideas of sexuality in the Mohammaden paradise is looked at with disgust and made to juxtapose with Christian morality.

Lithgow (1632/1999) provides his own visions of the Mohammaden paradise. He claims that the people of the Orient believe that Muhammad (pbuh), Moses and Jesus will be leaders who lead their followers on the Day of Judgement. Muhammad will represent the Arabs, Turks and Muslims, Moses will lead the Children of Israel and Jesus will lead the Christians. However, only Muhammad's (pbuh) followers will be granted paradise. Men in paradise are thirty years of age while the virgins are fifteen years, and they will live forever. There will be gardens and buildings made of pearl, gold and silver with lustrous chambers while rivers of wine, honey and milk will flow underneath (p.158). The image of young virgins, riches, fresh fruits and water are associated with the Mohammaden Paradise. To Lithgow, the indulgences in paradise are estranged and exotic.

Lady Mary Montagu (1763/1965) could not even rid herself of these imageries. In a letter to Anne Thistlethwayte, she describes her experience during the Turkish banquet as akin to the feeling of being in the Muslim paradise. She informs that after the dance ceremony, four slaves entered the room and sprayed perfumes. They knelt before her and served her coffee in the most excellent china and silverwares. Upon leaving, two maids carried with them gifts in the finest silver baskets and they gave her the most charming embroidered handkerchief. Lady Montagu, in continuous awe confesses that "[she] could not help fancying [she] had been some time in Mahomet's Paradise, so much [she] was charm'd with what [she] had seen" (p.352). The vision of beautiful girls dancing and serving their masters while surrounded by abundant riches is some of the more familiar tropes of the Mohammaden Paradise. As one of the most referred to Orientalist works, Lady Montagu's letters help accentuate the Orientalist discourse of sexuality.

Conclusion
The point of discussing sexuality in inconspicuous or indiscreet references to the Prophet (pbuh) is to demonstrate that the discourse is shelled within its own polemic; sexuality attributed to the

Prophet (pbuh) has been foreshadowed and foretold, embedded within its own criticism and made collective to the public. It might even be that texts alone are not the sole cause for a certain perceptions to be dependent on. They may mirror, highlight, exaggerate and propagate, but the seeds have already been sewn. What has happened throughout the discussion of sexuality and Prophet Muhammad (pbuh) is that one part of the Prophet's marital life was hyperbolized and was translated to be sexually immoral. The Prophet (pbuh) became the embodiment of the sensual Arab and Turk and is portrayed in different acts of sexual pervasiveness. The force of the discourse pulls the Prophet's image into the space of sexuality and in the form of the Muslim character. In this regard, the Prophet Muhammad (pbuh) remains the central model in reference to the Western discourse of sexuality.

In contemporary times, not much of the narrative about the Prophet's sexuality has changed. Cartoons and caricatures published by recent media such as the Danish newspaper *Jylland-Posten* and the French magazine *Charlie Hebdo* have alluded to the Orientalist notions of the concubinage in the harem and the Mohammaden Paradise. More so than anything, these images demonstrate that the Orientalist discourse on Islam still remains dominant. Though Orientalist travelogues in particular have offered immense insights to the West and East relationship, but their oversimplified and at times, exaggerated accounts of Muslims and the Prophet (pbuh) have created more division between East and West. The Western constructed idea of the 'sexual Prophet' as observed in the selected travelogues not only added to the skewed image of the Messenger (pbuh), but now, Islam and Muslims have become the subject of inquiry in which their beliefs and identity are continuously challenged by the predominance of the Western discourse.

Notes

[1] This is form of salutation or an invocation of God's blessings and peace upon the Prophet Muhammad (pbuh). It has been abbreviated in English as 'pbuh' for the expression 'peace be upon him'. The invocation is repeated among Muslims when the Prophet's name is mentioned in both print and speech as a form of respect. This article uses the full salutation on the first mention of the Prophet and the abbreviation 'pbuh' thereafter.

[1] Professor Kecia Ali in *The Lives of Muhammad* (2014) informs that it was not until the mid-twentieth century that the Prophet's marriage with young Ayesha started to receive criticisms from the West (p.133).

[1] Dutch politician Ayaan Hirsi Ali made this claim in an interview with Gerald Traufetter for Spiegel Online. See http://www.spiegel.de/international/spiegel/spiegel-interview-with-ayaan-hirsi-ali-everyone-is-afraid-to-criticize-islam-a-399263.html

[1] The leader of the Dutch Party for Freedom Geert Wilders describes the Prophet Muhammad (pbuh) as an "insane, paedophile, rapist murder". England's *The Telegraph* newspaper published an article on this claim. See
http://www.telegraph.co.uk/news/worldnews/europe/netherlands/8419643/Geert-Wilders-steps-up-anti-Islam-rhetoric.html

[v] Further discussions can be read in Esposito's *What Everyone Needs to Know About Islam* (p. 14) and Armstrong's *Muhammad- Prophet for our Time* (p.105)

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Teaching Translation Using Project-Based-Learning: Saudi Translation Students Perspectives

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Abstract
In the last few years, interest in improving the teaching of translation increased immensely. Proposals of introducing many methods to raise students' involvement and centeredness in the process evolved and many concepts from other disciplines were implemented. One of these evolving concepts was Project Based Learning (PBL) which was popular across many education fields: the main essence of it is involving the students in an authentic and practical translation project. This article investigates the experiences of Saudi under-preparation-translators in a Computer Aided Translation (CAT) course that was introduced using the PBL method. Using qualitative methods (mainly interviews and observations), students' receptions were collected and analyzed and themes were elicited to report the students' attitude to PBL method. Although many positive experiences such as autonomy and team work skills were reported, some indicated the concerns of the practicality of the procedure as well as time issues.
Keywords: Computer Aided Translation, method, perceptions, Project-Based-Learning, Saudi translators, Translation

1. Introduction:

In the last few decades, translation education began to form itself as a new domain in research by itself far from language education and its father field, translation studies. It can be claimed nowadays with the huge influx of research within this field that it is shaping itself to be a professional pedagogical enterprise. Moreover, the changing nature of markets needs and employability concerns as well as the changing nature of teaching and learning pushed all disciplines whether old or new to seek alternatives teaching methods.

Project Based Learning (PBL) is a new teaching method that involves the students learning through engaging in learning experiences through working on a project and delivering the results.

2. Literature review

Many scholars theorized how translation should be taught. However, it can be argued that all those theorists are in agreement on the following steps:

- Interpretation and comprehension of the different types of texts including the textual, referential, cohesion and naturalness levels should occur (Garant et al., 2014; Takeda, 2010). Some refer to this as encoding and decoding (Kobyakova & Shvachko, 2016; Conway, 2017).
- Recoding which implies applying various strategies for the reconstruction process of the message using appropriate methods and procedures (Share, 1999; Hung, 2002; Soang, 2016). According to Newmark (1995), some of these techniques used require the translator to transfer, find a cultural or functional equivalent, look for synonymy, transposition, modulation, compensation, reduction, and expansion or amplification. Training prospective translators should consider this beforehand.
- The huge importance of the assessment of the result. Translation assessment is an important part in making sure that translated text provokes the translated text with the original text (Firoozkoohi, Beikian, & Golavar, 2012; Farahzad, 1992). Measuring translation quality is an important part of translators' preparation (Bogucki & Deckert, 2012). However, the specific individual preferences of the translation styles make it necessary to create the sole and coherent criteria for evaluation (Tajvidi, 2005).
- The native language of both teacher and the learners is the important factor which greatly influences the effectiveness of the learning as well as the approaches which should be used to enhance the better results (Bassnett, 2002; Soang, 2016).

Although the steps necessary for the successful translation teaching was formed, there was also apparent the question regarding the need of linking translation teaching to professional practice and market needs. For instance, Lavault (1985) stresses the importance of linking theoretical translation teaching to real-life translation tasks and argued that translation takes place in the real world and has a communicative purpose to fulfill. Keith and Mason (1987) states that "many feels that, if the exercise is to assume meaning and purpose of a degree course in modern languages, it should be taught with ''real-world'' criteria in mind" (v–vi). Some scholars adopted the sociocultural approach in viewing learning as a practice-based community

practice (Bruffee, 1995; Burke et al., 2014). Learners start as outsiders and gradually acquaint themselves with the practices and ways of thinking of those belonging to the same community of practitioners. This interaction between learners and others within their communities of practice is socially grounded and skills learners are real and practical (Armson et al., 2007; Duan, 2011). Larmer and Mergendoller (2010) also stress the following essential elements of Project Based Learning (PBL): starting with a compelling question or challenge; creating a desire to acquire or create new knowledge; carrying out an inquiry to acquire or create the knowledge; requiring critical thinking, communication, collaboration and technological skills; incorporating feedback and revision; making a publicly presented product; rendering students' voice and choice.

The results of PBL implementation in teaching translation has been already proved in several areas. For instance, the study by Li, Zhang, and Fe (2015) analyze the effect of PBL utilization during the business translation teaching in the Asian context. The researchers reported the positive perception of the students; however, the limited character of research makes it necessary to conduct the further studies on the matter. The similar research, however, based on the combination of Chinese and Australian experience, was conducted as well: according to its results, the students did not only show the better comprehension but also appeared to be more autonomous during the learning process (Yang, 2015). Speaking abilities of the students and development of the students' opinion are also among the major benefits of the students who are involved in linguistics (Lam, 2011; Yang & Puakpong, 2016). In addition, according to the studies by Galan-Mañas (2011) and Huang et al. (2012), PBL implementation also shows the increased motivation among students. Students were reported to have improvement in such variables as students' attitudes, satisfaction and self-achievement (Huang et al., 2012). Problem based learning was also proved to be efficient method to help the students to deal with their undergraduate research problems as this approach allowed cooperate in teams and go beyond the disciplinary bounds (Pierrakos, Zilberberg, & Anderson, 2010). The combination of cooperation-based approach with problem based learning also appeared to be extremely beneficial as it motivated students finding multiple solutions to each question, discuss their findings with others, and compare their results with other students which enhances improved self-evaluation (Zainudin & Awal, 2012; Bogain & Thorneycroft, 2006).

The influence of the PBL approach on the European educational context was also examined. In the study by Kerkka (2009), motivation of the students was also highlighted, which was explained by them feeling the experts in the minor issues. However, the study also showed poor results in regard to improving performance of those students which do not attend the classrooms constantly: they did not show any improvement in the attendance and educational success. Another study also showed that the success of PBL techniques greatly depend on the ability of the teacher to understand and integrate the newly-received approaches into the learning environment (So & Kim, 2009). As a result, it is crucial for the teacher to sufficient repertoires for teaching and the corresponding understanding of the methods suggested for a use.

The study by Mitchell-Schuitevoerder (2011), instead, focused on the combination of translation and modern technologies in the learning environment. Again, PBL showed satisfactory positive results as it made possible for the students to become prepared to the changing trends in translation area. However, although the benefits of PBL are not criticized,

there is also a theory which states that combination of PBL and traditional education experiences (Billett, 2010; Neck, 2014).

3. Aims of the study

The literature review clearly indicates that PBL approach shows positive results regardless of the setting, learning environments, and even the object of study. The aim as stated elsewhere is to elicit Saudi translators under training ideas and perceptions about the use of PBL is teaching translation in their classes. The main questions that drive this study are:

- What advantages do Saudi translation students perceive from studying a translation course using the PBL approach?
- What disadvantages do Saudi translation students perceive from studying a translation course using the PBL approach?
- What enablers do they perceive in transferring their CAT course into a project?
- What barriers do they perceive in transferring their CAT course into a project?

The results of the research will be based on the answers of the students based on the answers to the interview. As a result, the research will be based on the qualitative study with the corresponding analysis of the answers along with the evaluation of the results. In general, the research aims to discover whether PBL learning will be as effective in the Saudi learning environment as in the contexts already studied. In addition, the research will focus on the area of teaching translations as the field which can potentially benefit greatly from the PBL approach implementation.

4. Participants

The participants in this study were 12 Saudi male students who were studying translation as their major at the College of Languages and Translation at King Saud University, Riyadh, Saudi Arabia. The course is introduced in the second semester of the third year of their four year BA in Translation program. The participants were made aware of the change in the course delivery mode from their first day and clear instructions of how the course will be run as a project. They also consented that they will be observed by their instructor and agreed to be interviewed at the end of the course. Towards the end of the semester, they were made aware of the survey questions and their perception was elicited during individual interviewees and within groups. They were given transcriptions of their interviews and were given the chance to give feedback on what seemed unclear or needed further explanation.

5. Methodology

According to research, research questions should guide the decision on which research methodology to choose. As the questions of the undertaken research implies, eliciting interviewees perceptions about the use of PBL in their translation course requires. To ensure unbiased replies, the participants were interviewed at the end of the semester, which means that they were able to tell the truth about their perceptions and recommendations. To make the received results clear and concise, the questions for the interviewees were grouped around several topics, which allowed tracing similarities and differences in the students'

perceptions. As a result, it becomes possible to find the main points of satisfaction and concerns by the students.

6. **Results:**
Advantages and Students' Positive Experiences
Editing skills
Twelve participants revealed many benefits of having to take this course as a project. One most important fact that many stated is that working on projects opened their eyes to new products as well as the fact of deepening their understanding of software and CAT used. An example here is the pre-editing features of Word-processing. For example, one of the participants states:

> *I have been using Words for many years but when instructed on using the editing, reviewing aligning features of Word, I realized how important it is to deepen my knowledge of this software and how important to translators to use these features effectively.*

The similar idea for articulated by the different participant:

> *One of the important things I learned in one of the projects is how important Word is for translators. I used to believe that dictionaries (both paper and online) are the most important CAT tool for translators. Now I believe Word should be considered as one of the most important. Features like "Look up"; "Synonyms", and "translate" are very important Word features that I haven't considered before.*

Some linked this to the pre-editing and post-editing view of translation:

> *I never thought of the importance of pre-editing, post-editing skills and how important they are to improve the translation task. Preparing the work for translation is an important skill and the CAT tools like Word and alignment tools are really important. Post-editing and revising skills are important to check the quality of the translation.*

Presentation skills
As all the participants were required to present a CAT tool out of their choice, students reflected positively on this experience. The practicality of the course was one of the positive sides that helped students come up with practical and involving presentation. Most, if not all, presenters included the rest of the class in either trying the CAT tool presented or gave time for some to try. One reflects:

> *Since the aim of my presentation is to present voice-translators, I was able to try this CAT tool with all my colleagues. I asked them all to try it in turn and I felt I involved them all and they liked my presentation.*

Another participant mentioned the fact that other presentation skills were gained out of this experience:

> *I am more confident in the delivery as well as the content of my presentation. The teachers' notes on how we should present and keep eye contact with the listeners as well as engaging them as much as possible helped a lot. The clear instructions on the project grade that it will be on both the content as well as the delivery made me aware that I should pay attention to both.*

Learning skills

Students reported many learning advantages when this course was introduced based on the PBL philosophy:

> *This course was a complete change for me. I used to wait for the instructor to give the syllabus and do the required part without pushing myself a lot. I believe this course changes my perceptions. From the first day, we worked on every single step ourselves and I felt I can't hide or do the minimum as usual. Most of the project required me to work completely on my own or work with colleagues and had to do my part or I let them down. I felt engaged and to be honest I felt that I am part of the whole process and an important one as well.*

Some related to the feedback process with a PBL class:
> *One of the things I liked about the projects is that we got feedback every single step until the end. The instructor and the colleague were able to give feedback in each step and we had the opportunity to improve accordingly.*

Some realized that in PBL using technology as a tool for learning is a skill. It is indeed encouraging to notice that some reflected that their look into technology was enhanced by the way they used these tools to improve their learning:

> *When we surveyed the CAT tools in our first project I realized how huge the CAT tool market is and the magnitude of alternatives when thinking about a certain CAT tool for a specific reason. For example, I learned how varied and complex the e-dictionaries market and the huge number of alternatives there are.*

Communication skills

Many of the participants reflected positively on the communication skills they were able to develop during their project for this course. They agreed that successful translators need communication and negotiation skills. They found these skills important when communicating among themselves as learners and with potential customers.

One of the students reflects on an activity where he had to convince his colleagues to share him a project idea he presented:
> *I really never thought it is hard to convince people with my own idea. I thought since it is clear in my mind that all will take it for granted but it was the opposite.*

They convinced me that it is not feasible for the time being. I had to convince and negotiate with them other alternatives and it was not easy coming to a concise until the last minute. This helped in the future to always think of a plan B if things didn't work the first time.

Another speaks about negotiation skills after visiting the commercial translation office and engaging in talking to real customers in real life situation:

I haven't thought that as a translator that I will have to think of bargaining and negotiating prices, delivery time, the number of pages, the number of words, the number of lines and pricing and repricing. Translation as a business seems to have its rules and values and one has to familiarize himself with these skills before going into such business.

Some learned that listening to customers is as equally important as talking to them:

Dr. Saleh [Commercial translation office owner] was very patient and listened to the customers without interruption. He listened to their requests as well complaints and did speak that much. I believe listening is a skill for translators to familiarize themselves with.

Job-market skills
Realizing the potential of the translation market in Saudi Arabia was one of the most noted benefits perceived by the students. Many reported positively on the size of the market, the value of working in translation and the practicality of the course when visiting an established translation office and meeting with people in the field.

Some of the job-market skills included "pricing" "negotiating with clients" "delivery time" and much more. One states:

As a translator, I have never expected to be talking about concepts related to business like pricing and negotiating. In fact, I haven't been to a translation business and have never thought of what it means to open a business in this area.

They realized the need for a course on translation business. One of the participants suggests:

I think there must be a course that teaches translators how to start and market their business, how to deal with customers, how to manage time, how to make the business profitable and many other skills related to this trade. I believe this is important to nowadays translators.

During the course, students learned about how technology can help manage a translation or freelancing business. They learned about many websites that help translators handle clients' requests and engage with their fellow translators working currently in the market. Some examples of these include "Proz" and "TM Town". A participant reflected:

I believe the two websites I learned about [Proz – TM Town] taught me a lot about how technology can help freelancers and translators manage their work

very efficiently. I already created my accounts on both and started engaging with other translators and will continue to hopefully make some benefit out of this. I am excited.

The same point of how technology can help translators benefit from technology and improve themselves and their potential start-ups was dominant in most of the participants' reflections. Some suggest:

Nowadays translators are very lucky with the advancement of technology. They need nothing but a website and they can literally work from anywhere. Handing in and receiving jobs, estimating time and cost, delivery, and quality check can all be done the far distance.

As a result, it can be stated that PBL approach can help the students to broaden their horizons in regards to their knowledge potential and implementation as well as to gain confidence in the ability of its use.

Technological skills
Most students referred to this area as being the best area of growth in knowledge. They realized that their knowledge of CAT tools increased as well as their knowledge of how to use them practically.

The wealth of technologies introduced in this project taught me about how CAT tools advanced in the past few years. It seems that it will take me ages learning about these technologies and their uses.

 More importantly, students related positively to how using these CAT tools in a translation project enhanced their ability and opened their eyes to a brighter and more promising future.

This project helped me learning about many CAT tools and seeing them in action. I am interested in seeing practical uses of the tools and I think this project helped me achieve this. This should help envision my future as a translator that is capable of using the latest technologies effectively.

Another person related to the idea of practicality and seeing these tools in action as an advantage of the course:

One of the most favorable aspects of this course is its practicality. We learned a lot about many tools and we use them in a real situation. I didn't know that there are many translation technologies that can ease the process and make translation more practical.

Disadvantages and Students'' Negative Experiences

Although it can be argued that students' positive experiences exceeded their negative ones but the other side of the argument deserves to be uncovered. Fewer numbers of students showed their frustration with the course being transferred to a project and these negative attitudes can be classified under three main themes.

There seems to be a negative attitude toward working on projects at times as students never experienced these at times and do not learn that much about market needs and beliefs.

Technical Skills

The first theme is the technical one. The course is focusing on the use of CAT in translation and some students were faced with the technical issue. Although enough support was given, students with lower ICT skills struggled. The technical infrastructure added to their inconvenience experiences. One student explains:

> *The lab was not up to date and some of the software was outdated. Trados version in the college translation lab was six years old and already outdated.*

Another student states:

> *As the course is focused mainly on the use of CAT, there should have been technical assistance from the IT department within the university. The Internet in the school was not reliable at times. This affected the experience negatively at many times.*

Time issues

Although engaged and benefited from the experience, some students recognized the time and effort it takes to plan and execute a PBL experience. Some mentioned how the planning process consumed a big portion of the meeting time.

> *Every meeting was a negotiation game. We have had to agree on different bits and play different roles. This experience taught me that time is critical in the translation industry, not only in delivering the outcome on a certain time but to appreciate and plan very carefully and economically time-wise.*

Practice issues

Some of the participants reflected some minor issues that made their experience less attractive at times. One for example reflected on the under researched translation market in the country and how that ambiguity made him unoptimistic.

> *Translation market in Saudi is not researched and we know very little about its size and the demand for such service. I believe there must be numbers and statistics about the nature of translation market we have here and how it is shaped.*

7. Discussion

This study looked at the perceptions of Saudi students with regard to studying a translation computer tools class using the project approach. It looked at their positive as well as negative experiences. Project based learning proved many positive results and enhanced the students learning and knowledge of the subject matter. In opposite to conventional classroom, students realized the practicality of a PBL course and how it put them in the center of attention. As this is new to the sample of this study students-centeredness although appreciated, it led some astray. Part of the issue is the cultural effect of teacher-centeredness compared to students-centeredness.

As students worked on their projects themselves and felt the potential of them engaging with translation technologies and business first hand. Some felt that a CAT course shouldn't be taught in another way. PBL proved very positive in putting the participants into very practical and close to real experiences dealing with these technologies; receiving projects, giving financial as well as time estimates; delivering projects; listening to clients; measuring the translation quality as well as many other skills that students wouldn't have learned without the PBL project. These include communication skills; teamwork; and many other transitional skills.

This experience also proved that translation teaching like any other pedagogical effort does benefit from other education theories and efforts within the education field. This is truer when it comes to the setting where this study took place. Students were desperate to try something new. They were fed up with the lecturing class mode. This would prove positive to other researchers within the field building on the results of this study and look into implementing other ideas into translation teaching.

8. Conclusion

In order to take this further a research that would look into how much students benefited from this method on certain levels can be quantified quantitatively and this will inform people within the field of the degree of benefit of adopting such a method. It would be plausible to look into the PBL class dynamics especially within translation studies and try to deeply understand the dynamics and interactions both on individual and group level.

For sure, the study had its own limitations, which should be taken into consideration while interpreting results. The main limitation of the study is a small number of the participants involved: although this proves that thorough choice of the suitable interviewees, the number of the latter should be increased for the statistical significance. Secondly, additional measurement can be conducted after set period of time to receive less emotional replies and determine the long-term effects of PBL approach implementation.

The limitations provided can be also regarded as the vectors for the future research. The current study has started the tradition of examining PBL's influence in Saudi context, which can be further developed with the bigger number of participants and longer period of experiment conducting. Discovering the impact of PBL on other disciplines teaching will be also a potentially fruitful area to study as well as finding the specifics in the Saudi culture which can shape PBL implementation for the better results. Another angle is looking at the potential of comparing the results in this study's settings to that of other settings. This will inform

practitioners within the field of the caveats of applying such methods to translation teaching courses and more particularly into CAT courses.

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Displacement and Identity in Ahdaf Soueif's *Sandpiper* and *Melody*

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Abstract
This paper presents a literary study that is concerned with the experience of crossing cultures and theme of not belonging. It examines the condition of displacement and its effects on the identity of the female protagonists in two short stories written by Ahdaf Soueif: *Sandpiper* and *Melody*. The researcher's investigation relies on recent postcolonial criticism provided by Edward Said, Gayatri Spivak and Homi Bhabha. As such, this paper explores: the representation of the Arab culture in the the Western thought; the way linguistic hegemony is subverted through the use of a hybridized version of English; and the agency of the subaltern through using the English language as a vehicle for the transmission of Diasporic Arab female voices and concerns. This paper concludes that Ahdaf Soueif succeeds in painting an original view of the effect of the state of displacement on the psyche of her female subjects, highlighting the semi-autobiographical aspect which is used as a means to express a quest for identity. The writer also succeeds in writing back to the colonial metropolis against the hegemonic imperialist discourse. Moreover, the writer goes beyond postcolonial writing in her literary endeavor as an appeal towards developing approaches for the modern-day challenges of globalization.
Keywords: Arab women writing, diaspora, postcolonial, identity, representation

Introduction

    Sandpiper and *Melody* are two short stories written by the renowned Egyptian writer Ahdaf Soueif (1950-). They are published in a collection of short stories which bears the title *Sandpiper* in 1996. The stories reflect some autobiographical elements of the author's life which is characterized by an early exposure and upbringing into both the English and Egyptian culture. This aspect appears to have been decisive in her intellectual development and literary writings. Moreover, the experience of crossing cultures also becomes a major theme in her fiction in which she explores the effect of displacement on the life of middle/upper class women from different cultural backgrounds. At the same time, she has tried to shed light on the Arab culture and history in order to straighten out images cultivated by the Western discourse and media. As such, she performs the role of a mediator between the East and West ; namely between the Middle East, America and Europe. Her countless contributions to various newspapers such as *The Guardian* and *The Observer* testify to her mission of raising awareness for Arab countries and politics in the West. The uniqueness of her writing lies in the fact that she writes both about Middle Eastern and Western female experiences of displacement.

    Given the fact that Ahdaf Soueif's peripatetic life between England and Egypt and her intercultural love and marriage serve as a rich well of inspiration for her writings. It is, therefore, expected that one of her most recurring themes is displacement and its relation to the dilemma of identity. Through her characters, the author examines the quest for identity in a culturally different world. Therefore, the unpleasant experience of not belonging and sense of loss, of feeling as an alien and longing for the return back home are explored from different viewpoints.

    This collection of short stories provides insight into the Arab and Western culture. It voices perspectives of Western and Arab women as they meet each other and engage with the other culture. Issues such as intercultural encounters, assimilation and poor adjustments which are common experiences among immigrants are highlighted. The readers experience the female characters' struggle through their loneliness, love and loss in these absorbing tales.

    As a matter of fact, a detailed investigation of all the short stories and female subjects in this collection is far beyond the scope of a single paper. Therefore, the researcher needed to be selective and, thus, focused on stories whose main plot is more directly revolved around the *identity-crisis* of the Western female subjects : The stories which deal with the pressure that ends with failure or success at adaptation of the female character in reconstructing her identity. The present paper, hence, aims at providing a more nuanced interpretation directed at highlighting the identity-crisis of these often unvoiced diasporic female subjects as portrayed by Ahdaf Soueif in two short stories : *Sandpiper* and *Melody*.

    The stories are concerned with place and displacement, and of the search and expression of identity within a culturally oppressive society. The diasporic nature of Ahdaf Soueif's fiction and the preoccupation with the ways of forming and articulating one's identity is an imminent issue that is explored through these narratives.

    Ahdaf Soueif's creative and critical aspect of her writing is obvious ; she uses her pen in order to speak up for the diasporic female struggles and concerns in a postcolonial world; to

deconstruct colonial discourse and to reconstruct alternatives to it; and to provide a common ground where different cultures can meet.

Theoretical Background

Ahdaf Soueif is an Egyptian writer who produced fiction, non-fiction books and essays both in English and Arabic. However, her main means of literary expression is English ; it seems that this orientation towards using English is to reach a more Western readership in addition to the Arab one. In this regard, she acts as a mediator between the Arab and the Western culture by giving an authentic image in order to understand the reasons behind the portrayal of Arab women by the Western discourse as passive, tyrannized, and silenced.

As a matter of fact, English with its status of *lingua franca* of the contemporary world has proved that language is not a mere mode of communication; it can easily become an instrument of resistance. Although English has been stigmatized as the language of the oppressor by many critics, it has been used at the same time as a weapon against that very oppression. When applied by the postcolonial writer, English metamorphoses from the language of domination to a dynamic site of resistance to the silencing monopoly over cultural discourse. If transformed to suit the author's creative needs, it turns into a vehicle for the transmission of alternative cultures and diverse voices. Ultimately, it becomes a vital language for a counter discourse, with the potential to disrupt the primacy of metropolitan discourse conducted in the standard form of the English language.

Ahdaf Soueif decentralizes the colonial metropolis by writing back to the empire in contest of the colonial discourse and power structures. In doing so, she reconstructs an identity that has been distorted in the Orientalist discourse about Middle Eastern Arab women as subordinate. Accordingly, the literature she generates belongs to what is referred to as *postcolonial Arab women's literature*, and it it belongs to the *subaltern narratives* because the degree of subalternity extends from postcolonial, to women and then to Arab writing.

To grasp the full meaning of postcolonial Arab women's literature, it is important to first define postcolonialism and then relate it to Arab women writing. Postcolonialism is a school of critical thought that has gained acknowledgement in critical academic circles. It primarily deals with peoples who have been colonized, and now face the question of identity which can be labeled as "identity-crisis". The reason behind this crisis is the confusion that results from the distortion that colonialism inflicted upon the indigenous cultural identity of its colonies. While most nations involved in the traumatic experience of living under the colonial rule are nominally independent, they are, in fact, still under economic, political, ideological, and cultural dominance by their former European colonizers. Thus, implying the neocoloniality of our present times.

It is the publication of Edward Said' s *Orientalism* in 1978, which is generally recognized as the very moment which triggered the massive rise of the discipline of postcolonial studies. It is the anti-colonial movements, however, which form the fountainhead of post-colonialism with their outlined campaigns for freedom. Postcolonial theory draws upon concepts developed by the anti-colonial struggles such as Négritude and Indigénisme. Edward Said's *Orientalism* reveals the distorted knowledge and the stereotypical misrepresentations that the Western discourse

generated on the non-Western Other. This knowledge contributed to maintaining cultural hegemony as well as colonialism. Edward Said criticizes this knowledge that helped in the construction of negative clichés about the Orient. This construction is designated to differentiate and dominate the Middle Eastern and Arab cultures.

Together with Edward Said, Homi Bhabha and Gayatri Spivak form what Robert Young (1995) describes as "The Holy Trinity" of postcolonial criticism. Both Homi Bhabha and Gayatri Spivak develop substantially the work initiated by Edward Said. Gayatri Spivak directs this imbalance by her consistent attention towards the colonized people in her works, and to their successors in the neo-colonial era. To describe this social formations, she adapts the term *subaltern* from Gramsci, which signifies subordinate or marginalized social groups in European (more specifically, Italian) society. Spivak (1988) adapts the term *subaltern* to the analysis of the Third World and more particularly, to India. Later on, the term has extended to encompass postcolonial women as a whole and the migrants, among others.

Gayatri Spivak's main concern is the degree to which the postcolonial subaltern, in particular, enjoys agency. Notably, whether the subalterns can speak for themselves, or whether they are condemned only to be spoken for by the others i.e the Western discourse about the subaltern. The conclusion that she reached in her essay is obvious ; there is "no space" (1988: 313) from which subalterns can speak and, thus, make their interests and experience known to others on their own terms. She (1988) calls for active participation of third-world writers and researchers to represent their concerns in order to reflect and convey an authentic representation and agency to the world.

Gayatri Spivak's affiliations to feminist politics are clear; she is more interested in the female subaltern because it represents a subject greater in degrees of economic, cultural and political marginalization than the male counterpart. As a recommendation to the issue of misrepresentation and subalternity, Gayatri Spivak (1988) emphasizes the need for postcolonial women intellectuals and writers to reclaim their lost voices. She argues that the female intellectual sympathetic to the plight of the subaltern are representing them. Spivak thinks that the subaltern is able to develop a political consciousness and to express it, that this representation is the best option available.

Like Gayatri Spivak, Homi Bhabha acknowledges the vital importance of Edward Said in initiating his own project to extend aspects of *Orientalism*. Homi Bhabha is famous for his analysis of the distortion of the representation of the native subject. His ideas of *mimicry*, *ambivalence* and *hybridity*, radically interrogate the effectiveness of colonialism pointing to its fractures.

Bhabha (1984) proposes the idea of *mimicry* which is the incomplete imitation of the white man by the native: An imitation with a difference. The native subject has been taught consistently that he needs to ape the white man and his culture, this results in a counter strategy that subverts and resists the colonialist efforts to suppress the native culture and identity. This subversion appears through the techniques of mockery and camouflage by the native to the European subject. Bhabha introduces his new concept of *hybridity*. He (2004) uses the term to

stress the interdependence of the colonizer and the colonized and, therefore, to argue that one cannot claim a purity of racial or national identity. He maintains that identity is produced in a kind of a third space which is "in-between" the subject and the idealized other. It is an identity which foregrounds differences, resistant to all the imposition of fixed and unitary identification. Bhabha (2004) is also famous for his concept of *ambivalence* : Literally it means the coexistence of contradictory feelings or impulses toward the same object. Bhabha uses the term to account for the difficult situation of the subaltern subject torn between, for instance, the material or personal advantages that displacement sometimes brings and the crushing weight of alienation and estrangement. Postcolonial studies are deeply engaged with place and displacement and the tremendously complex phenomenon of culture and multiculturalism, while being inherently attached to the postcolonial crisis of identity.

Melody : The Ambivalent State of Rejection and Acceptance

The short story *Melody* is about the oppression and abuse women experience by patriarchy, the double standards system, and the positioning of Muslim women in their conservative societies. Ahdaf Soueif uses flashbacks to enable the reader to relate current events to the past ones rather than producing the story in a linear order. The story is set in a Gulf Arab country and it is narrated through a participating character: A middle class Canadian wife and mother of a little boy "Wayne". The narrator follows the story of Ingie : A Turkish woman who lost her baby daughter "Melody" in a car accident.

It is worth noting that Ahdaf Soueif uses a rich multicultural setting for her characters who come from different countries so that they can learn from each other and connect to other cultures and perspectives. The narrator is Canadian and the protagonist, Ingie, is Turkish. There are also Scots, Lebanese, Egyptians, Filipinos, and Germans who live in the compound. Thus, multiculturalism is a theme that indicates the richness of this compound.

The short story opens with a description of the jasmine-smelling air in the compound: The "scent of jasmine fills the air" (p. 3). Soueif associates this scent to the child character Melody who dies in a car accident. Significantly, this association indicates peace and relief contrary to the tragic tune of the story. The beautiful scent of jasmine carries memories of the innocent baby girl Melody who dies very early and who is buried near the compound. The story ends with the description of a stronger jasmine-smelling air, "The air seemed fresher and the scent of jasmine was even stronger" (p.19). This indicates that Melody's soul and memories are more present in the hearts and minds of the compound's inhabitants.

The story depicts the frustration the narrator feels due to the hot weather and the inability of women to use the swimming pool. She asserts, "We're not allowed to use the pool; us women. I mean. It's only for the kids - and the men of course. They can use anything. And they do. Use anything I mean." (p. 3) This quote indicates the double standards society and value system of the Arab world. The narrator emphasizes that males can do anything contrary to the women who have restrictions related to their behavior and conduct.

The narrator is attracted to the story of Ingie, who is a neighboring Turkish woman living with her husband and their children Murat and Melody. Ingie does not conform to many regular

habits and customs of the place she resides in; she does not wear modest clothing such as the "abaya" that every woman wears in that compound; she does not allow her children Melody and Murat to go to the local school and educates them herself; and is mainly interested in cooking and keeping herself beautiful and attractive for her husband who is older than her and married before, and it is not mentioned whether he divorced his first Western wife or whether he practices polygamy.

The issue of conformity to the Muslim norms of clothing in this short story reveals the stand of the Canadian narrator in respecting these norms. She is bound to the traditions of the situational context in a foreign Muslim country despite the fact that she is not Muslim. However, the Turkish protagonist is Muslim yet refuses the traditional clothing and dresses attractively ; she has "quite a bit of eye makeup and her skirt was shorter than you normally see around here" (p. 4) Ingie's look confuses the narrator about her identity.

In postcolonial and feminist studies, modest clothing and veiling have been thrust into the forefront of arguments about identity, colonialism and patriarchy. Mohanty (1995) provides an analysis of reductive Western representations of veiling and argues that the current mode of discourse :

> It produces the image of the 'average third-world woman' [as being] ignorant, poor, uneducated, tradition-bound […] domesticated [...] victimized. This [...] is in contrast to the (implicit) self-representation of Western women as educated, modern, as having control over their own bodies and sexualities and the freedom to make their own decisions. (p. 261)

Ahdaf Soueif portrays Ingie who occupies an ambivalent state as she refuses to look like the typical image of a traditional modest-looking Muslim woman and yet conforms to the image of the stereotyped Muslim woman as a sex-subject, submissive, and domestic character.

The narrator is perplexed by the way the family of Ingie lived. She compares her situation with that of Ingie : "The way these Muslim women treat their husbands just makes me ill. They actually want to be slaves" (p. 6) indicating her discomfort with the way Ingie treats her husband as a master. The narrator is a Western lady who is quite different from Ingie : She prefers reading a book rather than spending all the time with the housework. Her interest in Ingie stems from their similar familial situation. She declares, "in point of fact, we too are a second family" (p. 8). Moreover, Ingie's husband wants her to bear more children ; she pretends to agree but surreptitiously takes contraceptive pills. The Canadian, on the other hand, wants more children, but her husband had a vasectomy to make sure she does not deceive him.

What is fascinating about this narrative is how the Canadian wife is constantly criticizing her Turkish neighbor who is abused by her husband while she is blind to see her own sexual oppression with a husband who does not want her to have any more children. This criticism originates from Ingie's supposed racial/cultural superiority. Similarly, both the narrator and her neighbour Ingie have abandoned their comfort in their native countries by following their husbands for a better financial income in a foreign country with a foreign culture.

The story also shows the stand of the author towards the way some Muslim women who live just to please their husbands. The author depicts Ingie as being joyful, dressing attractively, putting makeup, dancing, and preparing different kinds of meals. This behavior reinforces the Orientalist exaggerated representation of the stereotypes of Muslim women as exoticized and eroticized for solely male service and pleasure. Even Melody imitates her mother when she plays with Wayne. The narrator states, "one of Melody's favourite games is to sit Wayne down…and start dancing for him…and Wayne who normally can't sit still for a minute, sits transfixed" (p. 7). This quote shows how Melody has learned to imitate her mother and practice her charming dance with Wayne, indicating that the conception of being a woman is cultural and passed from one generation to the other.

The main action that takes place in the story is the terrific death of Melody, and the inability of her mother Ingie to believe that she passed away. The father's weirdness is revealed when he filmed the scene of the way his daughter died and shows the video to his wife Ingie. This is backed up with: "he was a bit weird but I never knew how weird until I heard all that stuff about the camera". (P. 10) Ingie is emotionally and verbally abused by her husband who, for instance, blames her for the death of Melody and accuses her for being less than a good mother. He even does not allow Ingie to take their son Murat out because he does not trust her anymore. Yet, while Ingie accepts his abuse and the constant demand for more children, she resists his demand silently by taking contraceptive pills. The reason behind her refusal to have more children is because she believes in the speculation of a fortune teller who has once warned her. The narrator says, "some fortune teller back home said that she would have three children and one would break her heart." (p.9) indicating that Ingie believes firmly in the speculation of the fortune teller and acts according to it.

At the end of the story, we are told of the family decision of Ingie to stay in that compound for her husband's job qualification whereas all of her neighbors thought that it would be appropriate and healthy for them to depart. The narrator argues : "But we don't understand her. How can she ever cross that road without thinking of Melody ?" (P. 18). This statement implies that Ingie is forced by her selfish husband to stay and continuously feel the painful remorse of losing her daughter. Moreover, the submissive Ingie who is always an obeying wife sacrifices her ease to maintain peace at her home at any price. This narrative shows the multifaceted oppression of Ingie by her husband and both her submission and silent resistance. The story shows the narrator's empathy with Ingie as a mother who lost her child and their mingling together as women who belong to different parts of the world, yet similar circumstances unite them.

On a linguistic level, Arab terms and phrases in the flow of this narrative are written in English, such as « abaya » (p.4). Even the French word « retroussé » (p.5) is mentioned by the Canadian narrator in her description of Ingie's nose. Moreover, the presence of the Arabic language is visible when reading the English text of this short story in the form of word-to-word translation of Arabic expressions into English. As in the passage where Ingie and the Egyptian woman have a conversation about Melody's death :

Ingie : « He (God) gave her to me. Why he take her away from me ? Why ? »

The Egyptian woman : « You are a Muslim »
Ingie : « I am a Muslim. But she was my daughter » (p. 12)

The use of such language functions as a document of the social and semantic reality of the Arab cultural setting and the multicultural compound some characters live in. Henceforth, Ahdaf Soueif's writing may rightly bear the epithet of a "hybrid literature" which bears the marks of both the writer's country of origin and her host country. It is also a space where both home and host cultures converge, intersect, and even sometimes clash. This fact makes Ahdaf Soueif's English reducible only to her fiction and her individualized version of English is far from the Standard English intended to be used for a purely English readership. The various ways of Ahdaf Soueif's handling of English are conditioned by her authorial intentions.

Sandpiper « The Liminal Self : A Failed Integration »

The short story *Sandpiper* features the physical and emotional journey of the female protagonist who crosses the cultural boundaries of her imperial home with her husband to the colonial margin, and finds herself confused, misunderstood and trapped in a foreign country. Ahdaf Soueif introduces a reversed perspective : The perspective of a displaced Western female subject towards Egypt, its inhabitants and its culture.

Ahdaf Soueif is concerned with the feelings of women from the other part of the world. In this short story, the author scrutinizes an intercultural marriage with a critical eye. Given Ahdaf Soueif's unsuccessful marriage with the English writer *Ian Hamilton*, it is not surprising that the intercultural relationship in this story ends up in total disillusionment. Ahdaf Soueif is preoccupied with female psyche and its ability to cope with alienation, loneliness and longing for love. The matrimonial failure makes this female character suffer and long for the lost days of happiness, but ultimately the experience makes her stronger and independent.

This story is set in Alexandria, taking place in the beach and a house close to it during a couple of hours in a summer afternoon. The portrayal of the beach sets the opening scene of the narrative:

> White sands drift across the path. From my window I used to see patterns in their drift […] I did not want one grain of sand, blown by a breeze I could not feel, to change its course because of me.
> (Soueif, 1996: 23)

In fact, the setting of this story on the shore of Alexandria symbolizes the positioning of life for this family, they are hovering between two cultures, in an "*in between*" space, a place where they are neither in real Egypt, nor in England. It is a trans-cultural place where two cultures converge without merging.

The protagonist is caught between two cultures. Coming from a Western world to an Arabic one ; she becomes gradually aware of her foreignness and inability to integrate herself to the new culture in order to meet the demands and expectations of her husband. She says, "My husband translated all this for me and said things to her which I have come to understand meant

that tomorrow I would get used to their ways." (P. 27) This passage pinpoints the idea that her husband expected her gradual adaptation to his societal and cultural norms.

The narrator's attempts at adaptation are faced with objection from the society. She notices, "If I tried to do the shopping the prices trebled." (P. 28) This indicates that the local merchants tried to take advantage of her "foreignness". It further suggests how ineffectual her efforts are at integration.

Apparently, the portrayal of the effect of the setting on the protagonist is the "fading love" or estrangement (both emotional and physical) from her husband, as well as from the foreign setting she lives in. Ahdaf Soueif employs a flashback technique through the protagonist's memories about her marriage and relates them with the present reality. Although her husband has drifted away from her, she is passive and does not take an action to real separation. There is a hint of the husband straying, she confesses, "On that swirl of amazed and wounded anger when, knowing him as I did, I first sensed that he was pulling away from me, I should have gone" (p. 27). The flashbacks continue to flow in the story : "My second summer here was the sixth of our love - and the last of our happiness" (p. 25). This quote alludes to the vast differences in their relationship at various times. We can sense an imminent doom to their relationship through her feelings of regret.

The following quotation identifies the crucial obstacle due to which many intercultural marriages are eventually ruined due to the differences in language, mentality, culture and conditions of life of the couple. The very basic concept of home, if perceived differently, turns to be a major barrier in an intercultural marriage. The narrator states :

> I watched him vanish- well, not vanish, slip away, recede. He did not want to go. He did not go quietly. He asked me to hold him, but he couldn't tell me how. A fairy godmother, robbed for an instant of our belief in her magie, turns into a sad woman, her wand into a useless stick. I suppose I should have seen it coming. (Soueif, 1996, p. 33)

The narrator is from Europe and her marriage to an Egyptian man has its implications. One would assume that her supposedly cultural/ethnocentric superiority is evident when assuming that her marriage would be more like a Western one. In their male/female relationship, the vicissitudes of power relations displace the arrangement of binary opposition man/woman; dominant/subordinate. The protagonist declares :

> My foreignness, which had been so charming, began to irritate him. My inability to remember names, to follow the minutiae of politics, my struggles with his language, my need to be protected from the sun, the mosquitoes, the salads, the drinking water. (Soueif, 1996, p. 33)

This passage indicates her disappointment when she expected that she would be domineering with her exoticism and ethnocentric superiority. But once they had returned home, the protagonist is unable to be adapted into her husband's original home ; this new place affected their relationship. This is backed up with "He was back home, and he needed someone he could

be at home with, at home." (p. 33) This points out that the narrator herself is aware of her inability to conform to the implication of their intercultural relationship. Moreover, the differences in language, mentality, culture and conditions of life of the two lovers become insurmountable.

The couple has a daughter, Lucy, whom the protagonist refers to her as "his daughter" (p.24) indicating that even though they are both her parents; the narrator identifies Lucy as belonging more to her father since she was born in Egypt and spends most of her time with him. Moreover, the narrator points out that Lucy is "My treasure, my trap" (p. 36) which allows the reader to notice that she wants to escape, to leave. However, she is held back by the maternal love she has for her daughter. She is now waiting only for her daughter Lucy to "grow away from me" (p. 36). Lucy was born in Egypt and is at home there. The narrator is aware that Lucy's need for her is lessening and soon she will be able to make a break. Her awareness is much more about her personal predicament, what she is going to do with her life.

More precisely, the protagonist's journey to construct an identity with substance is a process of self-othering. She recognizes her otherness and inability to conform to the Egyptian norms, and is aware of the two composites of her own liminal state ; the two sides that are slammed together against their will, that refuse to mix. As a consequence, the narrator decides to stay temporarily with her daughter in the place where she is more at ease with her father and paternal family.

The protagonist's inability to cope with her husband's expectations in his homeland is apparent; even though she has been married for eight years and has come to Alexandria for that many years, she has not learned the language and feels ill at ease. Her stay in Alexandria would last only for the summers and they spend the rest of the year in her Northern land. To be sure there is much conflict in the two vastly differing cultures : Women in upper class families did not work in Egypt but the narrator is used to being independent and responsible in her Western country.

Additionally, the customs of Egyptians are foreign to her, such as the mirrors in the house being covered to prevent a baby from looking into their reflection. The old nanny of her husband explains, "They say if a baby looks in the mirror she will see her own grave". (p. 34) The protagonist is clearly not convinced by such a superstition but she accepts the nanny's beliefs and does not oppose covering the mirrors of the house until the baby grows up enough. She declares, "we laughed, but we did not remove the covers; they stayed in place till she was one. " (p.34) The parents' conformity to the old nanny's belief in covering the mirrors for the baby shows their respect and tolerance to these cultural practices that are, in fact, widespread in many parts of the world.

Significantly, the way the protagonist walks on the path trying not to disturb a grain of sand symbolizes her desire to be conformable and to maintain peace in her marriage, at least for the time being. She chooses being invisible, because she is aware of her foreign identity and has her own goals of staying with her daughter and prioritizing the unity of her family over the alienation and estrangement she feels. The protagonist's mind is like a deep ocean that contains

startling depths and mysterious thoughts about her future life decisions. Moreover, there is another important symbolization in this story. The way the author contrasts the sea and the sand implies that the cold sea represents the female protagonist, her thoughts and her country; whereas the hot sand epitomizes her husband and Egypt. The sea waves nibbling at the sand signifies her intercultural marriage. In the end, the narrator implies that the sea and sand have limited knowledge about each other : "And what does the beach know of the depths [...]" (p.36). In other words, the couple had a false assumption that love can cover the vast differences between them.

Conclusion

It is worth noting that in these short stories, Ahdaf Soueif explores the psyche of displaced Western female characters instead of Arab ones and aims at their understanding. In doing so, the author consciously examines the Egyptian/oriental reality through the eyes of displaced Western female characters, highlighting the specificity of the cultural context and allowing her readers to see beyond the stereotypes regarding the "Other". She provides an unexpected narrative which may seem to reinforce the Orientalist discourse about the Arabs and their culture. Having been living for a considerable amount of time in England gives the author the opportunity of self-criticizing particular cultural practices in the Middle East and the attitudes that sustain the Western Orientalist stereotypes.

The purpose behind such self-criticism is twofold. On the one hand, Ahdaf Soueif urges the Arabs to reevaluate particular social and cultural practices and attitudes such as the conception of being a woman/wife/mother in the Arab culture, the double standards Arab society and the misunderstanding of Islam in specific areas such as gender roles, death and mourning. Moreover, she calls Arab women to be more than the doll or maid, and to invest in their intellectual potentials. As such, these narratives are addressed to these women to free themselves from the limiting cultural practices and attitudes that have no or false hermeneutic relationship to Quran. On the other hand, Ahdaf Soueif aims to transport the sad reality of the helplessness of some Arab women towards their oppression as they have been raised to cherish these values, accept patriarchy and embrace their powerlessness. Furthermore, by contrasting the attitudes of the Western/Arab women towards their estrangement, parenting, and oppression, the author sheds light on the perspective towards marriage and family unity in their respective culture. Henceforth, liberation from a failed or abusive marriage is considered differently for both cultures.

These short stories are about women finding or not finding themselves. They are about the quest of identity, intercultural relationships, romance, and love. It is about the relationship between the East and the West, of men and women in an intercultural context. This aspect of her writing takes further living in a postcolonial era to living in a globalized intercultural world that takes into consideration different aspects such as gender, class, race, and culture. She transports Middle Eastern and Western women to and from the colonial empire, and succeeds in engaging the readers about their situation through empathy.

Through these immigrant narratives, hybridity is explored on a linguistic level. Ahdaf Soueif uses the English language with different cultural, rhetorical, and literary norms. Her mastery of the English language lies in her creation of her own version of it ; a hybridized

English interlaced with Arabic expressions and turns of phrase, an English reshaped in order to carry the specific Arabic reality and its rhetorical style.

English as her literary language enables Soueif to provide an authentic representation of the Arab culture and diasporic female experiences to the postcolonial travel narrative and canon. She uses it as a tool for forging a new transcultural identity for herself as well as for her female characters. The author therefore consciously undermines the prevalent false image of the Arab woman in the Western literary canon and media by condemning the traditional value system as backward, violent, and extra-religious.

By exploring the diasporic experiences of Western females in the Arab Gulf, Ahdaf Soueif produces a post-postcolonial writing in the way that she moves from writing a post-colonial travel narrative to writing about the diasporic experience at the global level, making it plural rather than singular. With the feeling of homesickness that pervades these short stories, her female characters long for a highly intimate construction of home. Through their notions of family and home, her characters practice their liberating forces, finding their strength in maintaining their family union that constructs and maintains their displaced state.

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The Gap between Translator Training and the Translation Industry in Saudi Arabia

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Abstract
The purpose of this study was to evaluate the translation industry in Saudi Arabia in order to identify the professional contexts for which universities should be preparing translators. Following a review of the current state of the industry, the article examines the types of translation organizations found in the country and investigates the demands of today's translation market in Saudi Arabia. The most striking finding was that there is a huge gap between academic training and the requirements of the Saudi translation market. This study provides new beneficial insights for improving university translator-training programmes. It is suggested that the training programmes need to be constructed specifically to meet the demands of the Saudi translation market.
Keywords: Saudi translation market, translation competences, translation industry, translator training

Translation Competences

Before undertaking a more thorough investigation of the different interpretations of what constitutes this fundamental professional skillset, it is helpful to consider the definition of 'competence' and to address the inconsistency in the application of this term amongst scholars. Process in the Acquisition of Translation Competence and Evaluation PACTE (2002) considers translation competence to be "the underlying system of knowledge, abilities and attitudes required to be able to translate" (p.43). Frequently, translation competence is described as knowledge of at least two languages and typically of at least two sub-competencies.

The division amongst scholars is largely attributable to the complex nature of translation, with a myriad of influencing factors at play in a variety of ways, depending on context, culture, situation, etc. Another relevant factor is the erroneous notion that command of a foreign language is sufficient to enable a person to translate well. Although knowledge of a foreign language is obviously a basic prerequisite for any translator, translation involves a number of other skills to produce a professional result. As Neubert (2000) aptly summarizes, "any attempt at defining competence must take into account the sheer complexity of the demands that are made on the cognitive faculties and skills of the translator ". (p.4)

In its most basic definition, translation competence is "the knowledge and the skills the translator must possess in order to carry out a translation" (Bell,1991, p. 43). While this indeed encapsulates the basic concept as translation competence goes significantly further than a rewrite of the source text into the target language. Rather, a translator must comprehend the contextual situation of the text and be able to reproduce it in the target language; as well, the modern reality of translation is teamwork-based, and not purely the work of an individual.

Learning to translate involves many factors, including the acquisition of translation skills, the development of translation techniques, and the adoption of translation strategies that allow the translator to translate a text effectively (Constanza, 2002). As Salinas (2007) argues, there is a particular set of skills that instructors or translators need to help student translators to develop, including linguistic knowledge, cultural knowledge, research techniques, translation techniques, and the professional aspects of translation, which include interpersonal skills and time management, quality assurance, project management, and autonomy. Several studies have produced accounts of basic translator skills. Abdellah (2010, p. 18), for instance, recommends four macro-skills: "reading comprehension, researching, analysing and composing". Each of these areas needs to be worked on by instructors and their students to ensure that translation graduates have the necessary knowledge in all areas to become professional translators in real-world situations. Abdellah's four macro-skills are insufficient, however, to produce 'professional translators'. There are other skills to be learned in a translation course, and many other strategies to be acquired to achieve this end, as suggested by other translation scholars. It is necessary to improve the teaching of translation to mold translators for current market needs and ensure that they remain at the cutting edge of the discipline of translation (Salinas, 2007; Gouadec, 2000). It would also be useful to develop translation pedagogy, guided by market demand. Klein-Braley (1996, p. 17) is a proponent of this view and has stated, 'one pragmatic reason [for taking this approach] is that a steady supply of students through the universities, drawn by the prospect of marketable vocational skills, is likely to ensure translators' job security. But at a more abstract

level, we believe that accountability to our own professional ethos should motivate us to teach students those things which we believe to be useful and valuable to them in their future professions'. We believe that this is true, and the instructor of translation is required to encourage (his/her) students to adhere to this professional ethos. The primary objective of translation courses in universities should be to provide translators with the skills they need to function as professionals, but this is only one small part of the teaching of translation (Kiraly, 1995).

In this regard, as Kiraly (1995) points out, to teach translation students, we must first ask what skills and knowledge professional translators require and then determine how these skills and this knowledge can be most effectively transmitted to students. The education of translators must constantly be about the development of translation as a discipline. Kiraly's statement is, however, rather general, since he does not specify what skills and what kind of knowledge are required. In our view, the main weakness lies in the fact that translation lacks an effective overall pedagogy because educators do not look sufficiently at professional needs, and consequently produce graduates who are not fully suited to the real world of professional translation (Gabr, 2002). This is increasingly the case as new technologies change the ways in which translation is done in real-world situations (Salinas, 2007). Pym (1998, p. 112), for example, claims that "the market for translation is ultimately determined by available technology and therefore a professional translator...should physically possess basic computer technology". He concludes that a translator cannot possibly work "as a professional without a computer". Yet such technological tools bring their own problems. In addition, simply having a computer clearly does not provide a solution to translation problems at different levels of language.

According to Harmer (2007) and Baer and Koby (2003), in real learning situations, instructors assume the role of facilitators and learners become involved in completing real-world translation tasks. Learners become more motivated and learn more effectively. They also acquire more cultural sensitivity and non-verbal means of communication. In this way, as Gabr (2001) highlights, learners can improve their translation capacity through their exposure to real-world situations. Debates surround the issue of how to combine real-world teaching situations with higher-level cognitive processing, with the instructor acting as a facilitator and imparting declarative and procedural knowledge (Baer and Koby, 2003). In this regard, there are many different opinions about how translation should be taught and how technology can be used to assist the process. The teaching of translation is a complicated matter, with instructors needing constantly to ask themselves how most effectively to teach the concepts and skills their students need (Baer & Koby, 2003).

The teaching of translation is marred by the lack of a clear set of pedagogical principles, with the development of new technologies designed to aid in the translation and communication of translated texts often adding more confusion. As argued by Baer and Koby (2003), translation teaching could move forward using a collaborative construct involving groups of students with an instructor as a facilitator. This approach teaches students about new ways of working in the discipline of translation with the new modes of communication (such as the Internet). Such proactive approaches to teaching, involving direct participation from students, encourage them to develop the skills necessary to function as translators in the real world.

As Colina and Lee (2003) note, there is no reason for translation pedagogy to be dominated by anecdotal evidence and unscientific approaches. Reviews of empirical and theoretical evidence of classroom teaching can be undertaken to shape lesson and curriculum design. It is necessary, however, to define a goal for teaching. This could be the acquisition of communicative translational competence, understood as 'the ability to interact appropriately and adequately as an active participant in communicative translation tasks' (Kiraly, 1990, p.215).

Ressurrecció et al. (2008) list five competencies for a translator: language, textual, subject, cultural and transfer. The interaction among these competencies is precisely what distinguishes translation from other areas of communication. Translation requires a clear understanding of what is needed, an understanding of who the participants are, and an understanding of how the target text should be delivered (Colina, 2003).

In order for someone to act as a competent translator, skills such as researching, analysis, composition, awareness of the ethics of translation, and awareness of the relationship between language and culture are required, beyond simply being able to translate a text from one language to another. A translation instructor needs to have these various kinds of skills just to meet the common requirements of the industry. The design of the translation curriculum should be established on empirical and theoretical bases. In translation curriculum design, text typology and genre types need to be introduced in a pedagogically sound curriculum together with a theoretical foundation. By considering genre and text type in particular, students' translation competencies can be enhanced. These two factors are related to each other, and applied translation classrooms need to put theory into practice in order to train translators to be able to justify why one translation approach rather than another is adopted for a given translation problem or genre. Students need to understand the link between theory and practice and how to apply the former to the latter.

Instructors, therefore, need to teach a number of communicative competences, not only the ability to translate from language one to language two (Colina & Lee, 2003). As Bell (1991, p. 41) has argued, there is a need for translator communicative competence, which can be defined as "the knowledge and ability possessed by the translator which permits him/her to create communicative acts – discourse – which are not only (and not necessarily) grammatical...but also socially acceptable". Communicative competence can therefore be understood as the ability not only to interpret and express meanings but also to negotiate these meanings. In order to give a translation life, the translator needs to interpret meaning in the original text, express this meaning in the target text and then negotiate between the source and the target text in order to satisfy the requirements of the client. Translation is thus a complex task. It is important to realise this when thinking about the design of the pedagogy of translation courses and the ways in which instructors deliver teaching about translation.

Colina (2003) argues that the teaching of translation should include the integration of expert behaviours as one of its main goals, in order to provide students with the skills they need to become experts in cross-cultural communication. This expert behaviour includes such aspects as encouraging self-confidence and self-awareness and the ability to look at one's work in an objective manner (Colina, 2003). It also includes skills such as being able to discuss a translation

solution via email or in front of teams (Kiraly, 1995). Accordingly, expert behaviour "is not a personality trait, rather it is acquired role playing" (Kussmual, 1995, p.33). The PACTE group (2003, p55) claims that "translation competence as a whole is a construct that cannot be observed directly. We can observe behaviour, but not complex mental operations, which can only be accessed indirectly through the activities".

An Overview of the Translation Industry in Saudi Arabia
Fatani, (2009) believes that: "The entry of Saudi Arabia into the World Trade Organisation...has made translating and interpreting services a rapidly growing area in Saudi Arabia with excellent employment opportunities for trained interpreters" (pp. 2-3). Other factors are also involved here of course, including, as noted by Fatani, "the establishment of economic centres in many parts of the Kingdom...[and] the diversified and large number of sectors that have recently entered into strategic partnership with Microsoft" (2009, p. 2). Additionally, the Kingdom of Saudi Arabia has contributed significantly to the field of translation. It has created an international award for distinguished works of translation and prominent institutions, called the King Abdullah Bin Abdulaziz International Award for Translation.

However, the need for effective translation services in Saudi Arabia has led to a need for equally effective academic translation courses that can rise to the challenges of private companies and government departments, the tourist and pilgrimage industry, and relief organisations. ElShafei (2014,146) indicates that the "weakness in students' translation can in turn affect the quality of their preparation for [the] labour market, resulting from the lack of well-designed courses of translation". The role of curriculum planners should involve "narrowing the gap between what the labour market needs from the modern translator and the courses offered by training institutions, universities and colleges" (ElShafei, 2014, p145). Gabr (2001) asserts that in order to evaluate translator training programmes, the translation market's needs should be identified. Subsequently, incorporating students' views and descriptive evaluations of teaching methods, approaches, and materials, and identifying objectives of courses related to market needs, will ensure that courses can be assessed effectively for positive outcomes (Gaber, 2001). The importance of the industry is highlighted by Harabi (2009), who recognises the centrality of the transfer of knowledge to economic development. In order to examine undergraduate translator training programmes in the Kingdom, it is therefore necessary to understand and examine the historical foundations of the industry and current training programmes.

The State of the Translation Industry in Saudi Arabia
There is a paucity of research on the translation industry and translation production in Saudi Arabia. Al-Nasser (1998) indicates that ,"Translation of Books into Arabic in the Kingdom of Saudi Arabia", that over a period of 62 years, 502 books were translated into Arabic in Saudi Arabia. Alkhatib (2005) finds that the number of translated Arabic books from the establishment of Saudi Arabia in 1955 until 2004 was 1,260. A statistical survey conducted in the King Fahad National Library indicates that the total number of books translated into Arabic between 1966 and 2007 was 2,200, making for an average of 52 books translated per year. In 2012, the King Saud University Translation Centre developed a plan to translate 250 books over five years. In 2014, another statistical survey was conducted in the King Fahad National Library, indicating that the total number of literary books translated into Arabic during that year was 100.

Harabi (2009, 210) examines the structure of the translation industry in Saudi Arabia, stating that "the role of labour can be evaluated as poor. The most sizaable group in the industrial labour force is that of the guest worker. The Saudialization policy adopted by the government to replace the foreign labour force by a national labour force [has] not realise[d] a notable success in the industry". The role of capital, and local demand for translated books, however, can be evaluated as good (Harabi, 2009). Unfortunately, the actual number of translators and interpreters in Saudi Arabia cannot be determined, due to the absence of an official commercial register documenting the field and also due to the lack of a single central register of approved professional translators, or to the lack of any regulation of translation activity.

Demands of the Translation Market in Saudi Arabia
"Full-time jobs in translation agencies, or government and commercial organisations (in-house service) are available and in demand" (Fatani, 2009, p.3). However, most government-sector providers require an in-house translator, whereas the private sector prefers freelancers (personal communication with copyright administrator in Obeikan Bookshop, 2015). Further, the private sector requires qualified translators who are able to translate in an efficient way. Alkhatib (2005, p,32) claims that that there is a deficiency "in the number of expert translators qualified [in Saudi Arabia] ....These translators must have the ability to translate the ideas in a precise manner, easy style and [in] comprehensive sentences". In fact, as noted in Section 2.3, the number of translators and interpreters in Saudi Arabia cannot be precisely determined due to the absence of an official commercial register documenting the field.

The demand for translators has definitely grown due to a number of particular needs. During the Hajj, millions of pilgrims come to Saudi Arabia every year, bringing a diversity of languages. Communication needs at Saudi airports, and compounds where these people stay, require the use of interpreters and translators. Taibi (2014, p.59) claims that "research conducted into the needs of pilgrims shows that there are still many gaps to be filled and that pilgrims face significant challenges in administrative procedures as well as in access to information on public services".

Al-Faifi (2000) explains some of these needs. He states that the Ministries of Defence, Interior, Islamic Affairs and Information make wide use of translators, as they deal with documents in other languages. A similar need exists in hospitals and community centres, where foreign doctors and consultants need the services of translators to help them understand medical reports, leaflets, booklets, and pamphlets. In the courts, where legal documents may need to be translated for expatriate companies and individuals, and in the General Presidency of the Committee for the Promotion and Virtue and the Prevention of Vice, translation of documents is also necessary. A further need exists within the Islamic Relief Organisation, which has numerous offices outside of the Kingdom in which English is the common language.

Courts in Saudi Arabia suffer from a shortage of Saudi translators. This is due to the lack of regulation of the practice of translation in Saudi Arabia and the absence of a mechanism that determines the proficiency and competence of translators working under the umbrella of the Ministry of Justice. There is a high demand for professional translators in Tagalog, Indonesian,

English, Urdu, Thai, Bengali, Sinhalese, Pashto, Swahili, Amharic, and Vietnamese (Alharbi, 2015). These languages correspond to the cultures of origin of most of the guest workers.
Lawyer Waleed Hamzah (personal communication, (2016) claims that there is a clear paucity of translators in the courts, compelling many judges to postpone hearings until a translator becomes available. Hamzah also points out that foreign defendants typically ask for translators from their respective embassies; the translator assists the defendant with all of his/her language requirements and translates all inquiries made by the judge involved in the defendant's case. However, this translator is not always considered an official court translator. Hamzah suggests creating centres or departments in each city for training translators for judicial hearings, as this will contribute to eliminating translation-related difficulties during trials. Alharbi (2015) suggests that translators could be awarded a licence to practise professional translation after swearing to translate all foreign words faithfully (Alharbi, 2015). This standard is practiced in most Western Countries with large scale needs for translation, in relation to any aspect of legally binding translation or court work (Albi & Ramos 2013).

Fatani (2009) asserts that there is a high demand for qualified translators in the Saudi Electricity Company, Aramco (officially, the Saudi Arabian Oil Company), the Al-shura Council (the Saudi equivalent of parliament) and the Islamic Development Bank. She claims that the changeover to translation technology has meant that the use of such technology has become a standard part of the training of professional translators employed by these companies. They require translators to be familiar with and able to use translation technology tools to speed up the process and reduce costs.

The nature and demands of the translation market in Saudi Arabia require trainees to have a sufficiently advanced set of skills to focus fully on translation. Atari (2012) notes that students would benefit from being taught specific language skills as well as being provided with specific training in text contextualisation and inferential reasoning, as these would support consistency of approach and reduce errors in translation.
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Translators need to be bilingual and bicultural at a high level (personal communication with copyright administrators in Obeikan Bookshop, 2015). A bilingual person is someone who "uses at least two languages with some degree of proficiency, whereas a bicultural [person] is described a person who knows the habits, beliefs, customs, etc. of two different social groups" (Richards & Schmidt, 2003, p54). Moreover, a balance between theory and practice is required to help translators become more aware of the translation process. The other skills that are needed are reliable, competent output under pressure; self-awareness; subject expertise; research competence; fluency in L1 and L2; and an understanding of text type and genre appropriate style/register and conventions (personal communication relationship manager in King Saud University Translation Centre, 2015). Time management, project management, and computer skills are required as well (personal communication with copyright administrator in Obeikan Bookshop, 2015). The market also requires professional translators who can use translation tools such as computer-assisted translation and machine translation. The Saudi market has a demand for several text-types. Fatani (2009) found in her survey that "84% of respondents stated that hospitals and embassies, for instance, require specialisation in medical and diplomatic translation, as well, 88% require an ability to translate simultaneously, two skills that are hardly

addressed in the Saudi curriculum. Another 73% stated that translation bureaus require the ability to translate texts in different fields".

The Saudi market also needs expert translators in particular fields, such as medical, legal, humanities, computer software and hardware, religion, and engineering (personalcommunication, relationship manager in King Saud University). Fatani (2009) claims that Saudi universalities should prepare students for changes in the labour market. She states that "what has changed in the labour market is that an overwhelming variety of markets exists today (as opposed to 20 years ago). This is reflected in the contents of translator-training programmes with courses on legal translation, commercial translation, financial translation, subtitling, multimedia translation, localization, translation using voice recognition systems, etc" (Fatani, 2009, p.7).

As already noted, the market for translation encompasses numerous industries in the Kingdom, and thus trainees need to be well-versed not just in different languages, but also in technical or sector-specific sub-languages to ensure effective translations. Furthermore, if they are not well-versed in the use of translation software to support their work, this can lead to slower productivity rates and misinterpretation. Maybe note, it may not be possible or indeed sensible to train translators to work in a single specialist field; it can be more useful for the individual, and for the industry, to train translators to develop learning and research strategies to enable them to adapt a skills set to new domains as the need arises, combining research, textual and language competence with the ability to apply their understanding of the role of translation theory in their practice in different specialist domains.

Training Translators in Saudi Universities

Gouadec (2000) states:

> [T]ranslators should be trained at university, not simply taught at university, and then trained on the job. This is because the university is the only place where people have the time and willingness to insist on proper methodologies and strategies whereas on-the-job activities are much too sensitive to the pressures of time-to-market, productivity, and economic survival. It is essential that anyone entering the job market be properly armed to withstand unreasonable influences. (p. 6)

Within the Kingdom of Saudi Arabia, there are 24 public universities, including two universities that offer translator training as a bachelor degree (King Saud University and King Abdulaziz University), and other institutions that provide translation modules within bachelor's degrees in English, such as King Khalid University, Taif University, Jazan University, Taibah University, Tabuk University, Jubail University College, Imam Muhammad Ibn Saud Islamic University, and University of Dammam. Universities that offer translation as a module indicate that one of their programme objectives or module objectives is to help students to become translators. The programmes offered by these universities will be critically analysed in chapter six. As Fatani notes, translator training at Saudi universities has not kept pace with technological developments in the translation industry:

> Unfortunately, despite mammoth changes in the Saudi workplace and despite the fact that all industrial companies now use sophisticated software and tools in all areas of document production, including translation, these changes in the working environments have not yet been fully reflected in the training of translators...at Saudi universities (Fatani, 2007, p. 1).

Subsequent research carried out by Atari (2012) also indicates that these shortcomings remain unchanged. Fatani (2007) and Atari (2012) suggest that certain factors stand in the way of progress within the field. Fatani, for example, identifies the problem as being "much more than poor computer and English language skills on the part of translators" (2007, p.15). In fact, her research reveals that there are a number of far more serious reasons behind the general lack of progress. This also indicates that many people have 'entrenched misconceptions' specifically with regard to the English language. Surprisingly, five years later, Atari found similar results to Fatani, indicating that many of these issues would appear not to have been sufficiently addressed. Indeed, Atari concludes that "translator training in Arab university English departments continues to be overshadowed by various impediments" (2012, p.2), which he identifies as follows: "misconceptions regarding the real nature of translation; lack of a common teaching ideology among trainers; erroneous assumptions with regard to students' bilingual competence; and, perhaps most pertinently, incongruities between the training programmes themselves and real workplace expectations" (2012, p.2).

A Possibly Relevant Model in Terms of Market Demands for Translation Competence in Saudi Arabia

A common trend amongst theorists is the expansion of multicomponent models that incorporate an ever-increasing number of skills, proficiencies, and sub-components that are drawn into a wish-list for translator training. To meet the demands of the contemporary professional environment, it is envisaged that technology will play an ever-expanding role as it seeks to complement more traditional methods of approaching translation. There are schools of thought that regard embracing further components as counterintuitive because they believe that playing catch-up with market demand is a disadvantage, and prefer instead a simpler model for rapid technological advances and changes within the translation industry (Pym, 2003). However, this section argues that with such penetrating globalisation, the market for more sophisticated technology will drive innovation to such a degree that some competencies will be rendered obsolete. For example, if we consider some of the EMT competences, elements of technological, thematic, information mining, intercultural and translation service provision all contain sub-components that could be revolutionised by ICT.

This is not to undervalue the raw skills required in translation, but instead merely to accentuate the role that technology will inevitably play. Students will still require a base line of competencies, many of which have been discussed above, though it is not sufficient to state that "model x" with additional "competence y" provides the best model. In recognition of its rapidly growing translation industry, Saudi Arabia needs a comprehensive and modern approach to ensure that market demand is met and the industry continues to witness increased growth. At this

stage, it would be useful to remind ourselves of the shortcomings within the current system, to clearly allow us to identify a model that best suits Saudi Arabia. As stated by Pym (2009), some of the most useful contributions from research in translator training are those that highlight failings. In summary, the failings and, in turn, the skills needed or requiring improvement are suggested to be:

1. Specific language skills
2. Specific training in text contextualisation and inferential reasoning in support of consistency of approaches and reducing errors in translation
3. Reliable, competent bilingual and bicultural translators
4. Competent output under pressure
5. Self-awareness
6. Subject expertise
7. Research competence
8. Fluency in L1 and L2
9. Understanding of text-type and genre-specific style/register and
10. Time management
11. Project management
12. Computer skills
13. Specialisation in different types of translation
14. Ability to translate simultaneously

However, as Pym (2009, p.9) highlights, in compiling a separate list of findings for areas requiring improvement, it is 'precarious to jump from these findings to actual pedagogical practice'. In arriving at this view, he cites small study samples, overlaps in findings, instances in which findings are contradictory, and the ability of methodology to affect the cognitive process. More recent research has already started to suggest ways to manage this potential flaw, for example ElShafei (2014, p.146) states that the 'weakness in students' translation can in turn affect the quality of their preparation for [the] labour market, resulting from the lack of well-designed courses for translation'. Along with individual competences, we must examine their wider application in terms of the need for translation within Saudi Arabia, it being evident from research that Saudi Arabia has a requirement for translators both in a general capacity for the tourist industry (pilgrimage to Hajj, communication at airports), and also within specialised fields such as medicine (hospitals and community centres where foreign doctors work), law (court documents for expatriates), and government (Ministries of Defence, Interior and Islamic Affairs).

Translation competence is a key concept and has wide-ranging applications, such as in determining the framework for curriculum design, forming a basis for evaluation of both novice and professional translators, and determining the ability to qualify translation products in education or in the profession. The debate will no doubt continue to evolve regarding whether a common approach can be determined – with, however, the large number of contextual factors in any given situation suggesting that such a reality is some way off.

Conclusion

This study identified the features of the current translation market in Saudi Arabia. A thorough literature review on translation competence was conducted to obtain credible information about the market's needs and the skills that translators currently have or need to acquire. The results show evidence of how translator-training programmes in the Kingdom have failed to keep up with developments in translation studies. The study then provided an appropriate model in terms of market demands for translation competence in Saudi Arabia.

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Africana Womanist Perspectives in Reading Dangarembga's *Nervous Conditions*

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Abstract
The aim of this paper is to present a new critical perspective of interpreting and understanding Dangarembga's *Nervous Conditions* utilizing Africana womanist theory as a viable and practical method of analysis. The study illuminates certain features of Africana Womanism reflected in *Nervous Conditions* to explore the deep meaning of the African woman experience. Though it is created by an African American intellectual, Hudson-Weems, Africana Womanism transcends the borders of the United States to absorb the needs and aspirations of women from Africa. Reading the novel from the perspective of Africana womanism challenges the view of categorizing Dangarembga as a feminist and her novel in the mainstream of feminist literature on the one hand, and helps to gain more comprehensive understanding of the novel on the other; hence, lies the importance and novelty of the study. To execute this goal, the researcher highlights the most salient attributes of Africana womanism which the female characters in *Nervous Conditions* fictionally exhibit as: self-namer, self-definer, authentic, complete, and genuine in sisterhood, family centered, male compatible, mothering and nurturing. Utilizing the approach of Africana womanism, all marginalized women should cooperate in creating their own paradigm which stems from their own social reality and reflects their cultural autonomy and integrity.

Key words: Africana womanism, African literature, black woman writings, Dangarembga, *Nervous Conditions*

Introduction:

     The need to formulate an appropriate black theoretical framework for evaluating African black woman writings is of a paramount significance to many black women intellectuals. To these intellectuals, the interpretation of African literature relying on the Western conceptual framework of feminism entails creating a distorted representation of the African experience and its great cultural heritage. Therefore, it is the role of the black African critic to establish a practical paradigm that reflects the deep and authentic meaning of black culture. Among these critical discourses devoted to the analysis of the struggles, needs and aspirations of people from the African Diaspora is Africana womanism.

     The aim of this paper is twofold. One is related to the establishment of the conceptual paradigm of Africana womanism in the investigation and analysis of Dangarembga's *Nervous Conditions* which delineates female characters who strive to be independent, self-determining and at the same time conscious of their communal function. The other is to contribute to the existing body of knowledge about Dangarembga's work by opening up new practical and authentic avenues of analysis and interpretation. Thus, the significance of this study lies in the intensive need for adopting a new authentic framework that is related to black women since most studies investigating Dangarembga's *Nervous Conditions* are motivated by feminist concerns which limit the scope of understanding and appreciating the African woman experience. Furthermore, such Eurocentric theories do not reflect the oppression of black women due to racial discrimination. Concentrating on the white middle class woman and her struggle against her male counterpart, feminism disregards issues related to black women or women of color. To correct the deficiency of feminism in encompassing the African woman experience and exploring the needs of black discriminated women, Africana womanism, as this study will prove, lends itself to be an appropriate theory to the examination of black experience in literary texts.

Theoretical Framework:

     Coined in the late 1980s by Clenora Hudson-Weems, Africana womanism represents an ideology which focuses on the experiences, realities, struggles and needs of all Africana women (Ntiri, 2001, p.166). Relying on African cultural roots, Africana womanism is addressed to all black women to empower black people and to establish a kind of familiarity among all Africana women all over the world. In this respect, Kolawole (1997) states that Hudson-Weems' Africana womanism "underscores a closer affinity among all African women globally"(p.25).

     Africana womanism decides that Africana women are respectively marginalized due to their race, socio-economic condition and gender. Distinguishing itself from Feminism, Africana womanism operates on the assumption that race is of a paramount importance in any discussion related to black women (Ntiri, 2001, p.164). The racial and gender antagonisms of white women are disdained by black women who reject being inferior to the white race and consider their men as an integral part in their struggle to dismantle the shackles of enslavement, marginalization and poverty. Hence, Feminism is seen as " a separatist and non-inclusive agenda for Africana women" (Ntiri, 2001, p.164).

     Africana womanism is developed to defy false and distorted representations of black women by feminist discourse. Hudson-Weems (1993) has rejected feminism and other feminist

movements for their inadequacy to encompass the African woman experience. She contends that feminism as a Western ideology is inapplicable to the African woman situation. It is incapable of understanding some of the inherent values of African culture which encourages compatibility and congruity between man and woman and enhances the centrality of the family. If Feminism succeeds in solving the problems of the white woman whose suffering is limited to gender oppression, it fails to soothe the African woman who is victimized due to her race and class. In her disdain of applying the western paradigm of feminism to black literary texts, she states: "Feminism, a term conceptualized and adopted by White women, involves an agenda that was designed to meet the needs and demands of that particular group" (1993, p.22). For example, from a feminist point of view, the female characters in *Nervous Conditions* are oppressed, silenced and invisible due to patriarchal authority. In spite of the fact that they show their antagonism and rebellion against their men, they never become victorious in front of their male counterparts. This feminist perspective, according to some Africana womanists, falls short in absorbing and reflecting the positive and realistic side of African woman reality and experience in the novel.

According to Hudson-Weems,(1993) black feminism originated from western feminism fails to meet the concerns of African women and it "is not a word that describes the plight of Black women" (p.15). Hudson- Weems's dissatisfaction with black feminism is expressed in the following lines:

Black feminism is some Africana women's futile attempt to fit into the constructs of an established White female paradigm. At best, Black feminism may relate to sexual discrimination outside the African community, but cannot claim to resolve the critical problems within it, which are influenced by racism or classism (p.35).

In this respect, Bates (2005) resolves that:

Hudson-Weems's term [Africana womanism] is neither a derivative of nor an appendage to African feminism, black feminism, feminism, or Walker's popularly accepted womanism. One difference is that Africana Womanism rejects as foremost in women's struggle gender as an issue and the male as an enemy…and it has no identification with any traditional feminist organizations (p.37).

To identify the essence of Africana womanism, Hudson-Weems (1993) asserts:

Neither an outgrowth nor an addendum to feminism, Africana Womanism is not Black feminism, African feminism, or Walker's womanism that some Africana women have come to embrace. Africana Womanism is an ideology created and designed for all women of African descent. It is grounded in African culture, and therefore, it necessarily focuses on the unique experiences, struggles, needs, and desires of Africana women. . . . The primary goal of Africana women, then, is to create their own criteria for assessing their realities, both in thought and in action. (pp. 24, 50)

It is worth mentioning that the majority of Africana intellectuals have rejected to adopt Feminism and the other derivative movements for several reasons: first, they are confused by the racist agenda of Feminism. Secondly, those who adopted Feminism are not relieved from the social, sexual and racial agonies. Thirdly, the black and white women belong two distinct groups with different realities and experiences and it is too difficult to be united by a single frame of thought.

Africana womanism is hailed by the intellectual arena of modern black critics and writers. Zula Sofola, a prominent Nigerian playwright and critic, states in the foreword to *Africana Womanism: Reclaiming Ourselves,* it is "not simply a scholarly work, one of those in mainstream, but our own. It is a new trail blazed with incontrovertible revelations on the African question and gender question" (quoted in *Africana Womanism*, 1993, p. xvii). She adds that Africana womanism "confronts the Eurocentric avalanche of works on question of gender" (xvii).

The ardent black woman critic of African descent, Hudson-Weems (1997) believes in the intensive need to create a theoretical framework that unites and empowers black women instead of relying on foreign theories in treating black experiences when she argues:

> As we approach the last hour leading up to the next millennium, I cannot   stress enough the critical need today for Africana scholars throughout the world to create our own paradigms and theoretical frameworks for assessing our works. We need our own Africana theorists, not scholars who duplicate or use theories created by others in analyzing Africana texts. (p. 79)

Therefore, she suggests Africana womanism as a conceptual framework which stems from African culture to provide an authentic image of black women as reflected in black literature.

Hudson-Weems distinguishes Africana womanism from other feminist discourses by adopting attributes that define Africana womanism which include: self-naming, self-definition, genuine sisterhood, family-centeredness, in concert with male in struggle, flexible role player, strong, male compatible, wholly recognizable, complete, authenticity, spirituality, respect and appreciation of elders, adaptability, ambition, tendency to mothering, and nurturing. These attributes are reflected in black woman literature. It is through the creativity of a group of woman writers, the world is introduced to the authentic black woman's life and experience. In this respect, Thompson (2001) maintains:

> Toni Morrison, Mariamma Ba, Nwapa, Maylor and Dangarembga provide support to one another as audience, fellow artists and critics. These authors demonstrate not only the tenets of African womanism but more significant these texts speak The Soul of African women in their stories. (p.184)

The present study focuses on the most salient attributes of Africana womanism which the female characters in *Nervous Conditions* fictionally exhibit as : self-namer, self-definer, authentic, complete, genuine in sisterhood, family centered, male compatible, mothering and nurturing.

Characteristics of Africana womanism in *Nervous Conditions*:

Dangarembga's *Nervous Conditions* (2004) has reflected the destructive impact of colonialism and colonial education on the black individual. European colonialism introduced into Africa a type of education which perpetuated subjugation, underdevelopment and inferiority. European education inculcated into the minds of African students the superiority of the white race and the inferiority of the black. Therefore, in this educational system, African history and tradition were replaced by European culture and values. Consequently, many colonized Africans dissociated themselves from their own cultural roots and became assimilated to western culture (Nwanosike & Onyije, 2011, p.628). As a committed African writer, Dangarembga has fictionally delineated some Africana womanist characters who strive to correct the distorted self-image of the African woman to regain self confidence in their past cultural heritage.

A. Africana woman as self-namer, self- definer and authentic:

Self-naming is one the prominent attributes of Africana womanism. Naming holds a significant role in African culture since " the proper naming of a thing gives it essence" (Hudson-Weems, 2004, p.18). Therefore, the appropriate naming in Africana womanism is a prerequisite for the survival of Africana woman. To be appropriate, the Africana womanist's name should be expressive of her identity and cultural reality. Hudson-Weems (1993) maintains that the community of black Americans tend to be distinguished from others "in terms of ... Africana cultural experiences, retaining the African ways in African-American culture"(p.57). Therefore, Africana people usually designate names and nicknames to themselves and to other members in their community. By doing so, they reject the false and distorting labeling of Africana women and men which was once "left in the hands of the dominant group" (p. 2).

In *Nervous Conditions*, the Shona community consists of complex hierarchal relations which are distinguished by titles. Therefore, characters are given names and titles to indicate respect and status in familial relationship. For example, the title "Baba" in Babamukuru's name shows respect for adult male from the father side. "Tete" is another title of respect given to females from the father's side like Tete Gladys who is the sister of Tambu's father. "Sisi" is a title given to young unmarried females to be distinguished from married ones (Agatucci, 2010). In other words, names and titles mentioned in *Nervous Conditions* are related to a significant attribute of Africana womanism which is respect for elders. Old people hold a pivotal position in the African community and they are given titles as a means to be distinguished from others, a cultural feature which the Western society neglects.

According to Hudson-Weems (1993), Africana woman should have a name that reflects her authentic personality and identity related to her cultural background. For example, Maiguru is known as Mother. Although she has travelled abroad and is exposed to western culture, she remains faithful and authentic to her traditional role as a mother. Being an Africana woman, she does not give up her title as a mother who takes care not only of her children but also the children of her relatives like Tambu and Nhmo.

Self-naming and self-definition are two deeply connected characteristics in creating the identity of Africana womanism. The Africana womanist is conscious enough to create her identity in accordance with her cultural reality. In this respect, Hudson-Weems (1993) claims:

From a historical perspective, the Africana woman has always managed to eke' out a separate, private reality for herself and her family, regardless of that defined by the slave master, for example. A close look at John Blassingame's *Slave Community* revealsmuch evidence that the slaves, women included, as Africana women's activities have always been by and large collective, defined themselves and their community in terms of their African cultural experiences, retaining the African ways in African-American culture. (p. 57)

Nyasha and Tambu are two female characters who are exposed to Western culture through colonial education. Both of them suffer from the destructive impact of colonial educational system, however, they resist being defined by Euro-centric standards. Instead, they create for themselves a reality compatible with their African culture. Realizing the evil method of brainwashing implemented in the colonizer's teachings to inculcate the inferiority and subjugation of the black race, Nyasha resolves:

Their history. ... liars. Their bloody lies . . . They've trapped us. They've trapped us. But I won't be trapped. I'm not a good girl. I won't be trapped.' 'I don't hate you, Daddy,' she said softly. 'They want me to, but I won't.' 'Look what they've done to us,' she said softly. 'I'm not one of them , but I'm not one of you' (Dangarembga, 2004, p. 205).

In the above mentioned lines, Nyasha highlights the negative state of fragmentation that her generation of young educated Africans suffered from due to their exposure to Western education. Successfully, Nyasha confronts her mental nervous condition through giving up the values of European culture and adopting the values of her African ancestors. Commenting on Nyasha's process of self-definition, Thompson (2001) encapsulates:

Thus, Nyasha, a product of the new generation of educated Africans, with her exposure to British schooling and culture, nevertheless comes to appreciate tradition and questions the value of taking on the entire culture of colonialism and modernity. Nyasha demonstrates the inability of Eurocentric culture to embrace the needs of African women in adolescence or at any level of maturity. (p.182)

To crown it all, she decides to get rid of all the books about European culture and to replace them with those of traditional African culture. She seeks enjoyment in crafting African art and molding clay pots.

Similarly, Tambu seeks to define herself according to her native culture. In her journey of self-definition, she admitted "I was always aware of my surroundings" (Dangarembga, 2004, p. 112). She rejects western philosophy and realizes: "I can no longer accept Sacred Heart [her colonial school] and what it represented as the sunrise on my horizon" (Dangarembga, 2004, p.208). Adopting the cultural heritage of their forefathers, Nyasha and Tambu manifest authenticity to their African roots. In Africana womanism, *wholeness* is defined as "completeness", while *authenticity* is defined as one's ability to be "culturally connected" (Hudson-Weems, 1993, p. 69). Faithfully embracing their culture, they achieve the state of wholeness and completeness that the fragmented souls of assimilated young Africans lack. In

other words, Tambu and Nyasha are two Africana womanists who represent these attributes of Africana womanism.

B. Africana woman as genuine in sisterhood:
The Africana womanist is capable of establishing genuine sisterhood. Hudson-Weems (1993) defines this attribute as follows:

> This sisterly bond is a reciprocal one, one in which each gives and receives equally. In this community of women, all reach out in support of each other, demonstrating a tremendous sense of responsibility for each other by looking out for one another. They are joined emotionally, as they embody empathetic understanding of each other's shared experiences. Everything is given out of love, criticism included, and in the end, the sharing of the common and individual experiences and ideas yields rewards (p. 65).

This characteristic of genuine sisterhood is fictionally represented throughout *Nervous Conditions* in the solidarity displayed by all the female characters. In discussing Lucia's problem with her husband, Takesure, "fierce sisterly solidarity ... [was] established in the kitchen"(Dangarembga, 2004, p.140) among all the women of the family to support Lucia. They agree to defend Lucia's issue against the false claims of Takesure .

The intimate relationship between Tambu and Nyasha is reciprocal and rewarding. The two cousins exchange feelings of love and compassion to develop a strong friendship. Contemplating on her relationship with Nyasha, Tambu says:

Looking back, I see that is how our friendship began. In fact, it was more like a friendship that developed between Nyasha and myself. The conversation that followed was a long, involved conversation that young girls have with their best friends, that lovers have under the influence of the novelty and uniqueness of their love, the kind of conversation that cousins have when they realize that they like each other in spite of not wanting to (Dangarembga, 2004, p.79).

Tambu shows deep concern and care for her cousin Nyasha who has a strained relationship with her father. She affirms that, "I was more concerned about Nyasha, because Babamukuru had Maiguru to look after him and the solace of knowing Nyasha was wrong"(Dangarembga, 2004, p.120). However, Tambu finds no fault in criticizing Nyaha's disrespect for her parents and realizes that it is her duty to advise and guide her claiming "Even if you have been to England you should respect your mom; … I wouldn't speak to my mom the way I have heard you speak to Maiguru" (Dangarembga, 2004, p.79). It is worth noting that respect for elders is an integral value in African culture and the Africana womanist Tambu tries to remind her westernized cousin of the values of their great cultural heritage.

On the other hand, it is out of sheer sisterhood, Nyasha has done her best to show Tambu the negative side of colonial education. She warns her against the "dangers of assuming that Christian ways are progressive ways" (Dangarembga, 2004, p.150). She explains to her how colonial education supported by Christianity helps in physically and spiritually deteriorating the African culture and its people. She demonstrates that salvation is attained through going back to

old ways of the ancestors. Therefore, she appreciates and encourages the traditional cleansings ceremony of Tambu's parents which Tambu herself disapproves.

As Africana womanists, Nyasha and Tambu never secede demonstrating their genuine sisterhood throughout the novel. When Babamukuru decides that Tambu's parents should have a wedding ceremony to cleanse their sins, Tambu refuses to attend exposing her dissatisfaction with the shame that the ceremony might bring to her parents. As a result, Babamukuru punishes Tambu for her disobedience. He decides Tambu should be given fifteen lashes in addition to taking all the responsibilities of the household with nobody to help her. Despite her father's warning, Nyasha decides to take the risk and help Tambu in the household. Expressing her gratitude to her sincere cousin, Tambu resonates:

> She was terribly angry about the severity of my punishment and was all for asking Babamukuru whether he intended to educate me or kill me. She insisted she would help me in spite of the fact that help had been forbidden, and she would have done it too. She would have been up at four o'clock to help me clean the living-room and prepare breakfast. Or else she would have cooked the afternoon meal while I did the cleaning ...She would have done all this for me if I had let her, but I was so frightened of Babamukuru now and my own daring in having defied   him once that I begged her not to, and when she saw how upset I was, she agreed not to help (Dangarembga, 2004, p.171).

C. Africana woman as family centered, male compatible, mothering and nurturing:

In African culture, family is the basic unit of society. It is not confined to the husband , his wife and their children but it is extended to encompass other people of the clan. Mbiti (1969) resolves that:

> for African people the family has a much wider circle of members than the word suggests in Europe or North America. In traditional society, the   family   includes children, parents, grandparents, uncles, aunts, brothers and sisters who may have their own children and other immediate relatives... in traditional life, the individual does not and cannot exist alone except corporately. He owes his existence to other people… Only in terms of other people does the individual becomes [sic] conscious of his own being, his own duties, his privileges and responsibilities towards himself and towards other people. (pp.106-8)

In *Nervous Conditions*, Dangarembga has fictionally presented the centrality of the family in African life. In African culture, the individual should be in the service of his community. Conscious of his role as the son of his people, Babamukuru realizes that his academic degree belongs to them. He feels responsible for caring and providing for all the members of his clan. Working as the Headmaster, he has done his best to avail educational opportunities to his people. Therefore, his coming back from abroad is a celebration that all members of his community participate in with joy and pride. Describing the celebration of Babamukuru's return, Tambu recounts:

Slowly the cavalcade progressed towards the yard, which by now was full of   rejoicing relatives. The cars rolled to a stop beneath the mango trees . . . Babamukuru stepped out of his car, paused behind its open door, removed his hat to smile graciously, joyfully, at us all ...The next minute he was drowned in a sea of bodies belonging to uncles, aunts and nephews; grandmothers, grandfathers and nieces; brothers and sisters of the womb and not of the womb. The clan had gathered to welcome its returning hero. (Dangarembga, 2004, p. 36)

Shedding light on the strong correlation among Africana womanist's attributes of family-centeredness, compatibility with her man and mothering, Hudson-Weems (2008) elucidates "The Africana womanist insisted on identifying herself as mother and companion. ... The Africana womanist is *family-centered*, as she is more concerned with her entire family rather than with just herself and her sisters" (pp.58-65). Distinguished from white women who, as Hudson-Weems announces, "seek to replicate the individualism of White patriarchal capitalism" (p.58), Africana womanists pursue motherhood. In *Nervous Conditions*, one of the Africana womanist characters that practically manifests these attributes of family centeredness, male compatibility, mothering and nurturing is Maiguru, Babamukuru's wife. Maiguru provides her love, care and attention to her husband and children. Realizing the importance of the family, she does not hesitate to participate with her husband in supporting his relatives financially. Having a Master degree, Maiguru does not give up her traditional responsibility and help other women in preparing food for her husband's relatives. During holidays, she shows sincere care and attention and works diligently with other women to ensure the happiness and satisfaction of all members of the family. Consequently, Maiguru aims to be "liberated to the community, family and its responsibilities" (Hudson-Weems, 1993, p. 34).

 Hudson-Weems (2004) explicates, "[t]he Africana womanist… perceives herself as the companion to the Africana man and works diligently toward continuing their established union" (p. 29). Maiguru aspires to have a strong companionship with her husband because she realizes that having mutual love and respect with her husband is the essential element of building a healthy family as Hudson-Weems (2004) decides on the relationship between men and women, "We must understand that we. . . are in this together. We need to recognize that we are each other's better half, and that we need each other in order to work through this crisis" (p. 96).

Maiguru, Nyasha's and Chido's mother, represents the ultimate image of Africana mother and nurture. She constantly provides her love and concern to her children and all children of her community. Tambu recounts how she is sweetly welcomed and well treated by Maiguru when she arrived at the mission. Being a nurture, "My Maiguru was concerned about everyone, she was gentle, conscientious" (Dangarembga, 2004, p.79), Tambu resolves. One of the clearest examples that shows Maiguru's nurturing character is expressed in the following lines:

Somehow the question of tuck had escaped Maiguru's maternal attention and although I insisted to her that I did not need chocolate biscuits and potato crisps and orange juice, she insisted that I did, and so we stopped in town to buy these things... Maiguru bought enough tuck to feed a small colony for several months... we piled the packets and bottles and tins into the car. There   was jam, tomato sauce, all sorts of things   besides   the

biscuits and squash and crisps. Then, just as Babamukuru started the engine, Maiguru remembered that I would need a tumbler to drink my orange juice out of and went back to buy it. (Dangarembga, 2004, pp. 195-6)

Conclusion:

In brief, *Nervous Conditions* demonstrates some characteristics of Africana womanism. Nyasha and Tambu are two female characters whose names and identities are drawn from their realities as Africana women. They realize that by adopting their Africana names, they reject the improper and distorted labeling of the colonizer. Their constant strive to define themselves according to their cultural realities makes them authentic and whole, which are two attributes of Africana womanism. Their deep love and concern for each other stress their genuine sisterhood, another characteristic of Africana womanism. Furthermore, African woman in *Nervous Conditions* is not victimized by her male counterpart, but she is aware of her role as a crucial partner and compatible to her man in constructing their life as reflected in the character of Maiguru. She recognizes the futility of fighting her man to have a voice because her identity as a functional mother and nurture to her family and community is well established.

In addition, this study recommends that this cultural awareness of womanism should not be confined to Africana women. Muslim and Arab women should strive to attain their cultural autonomy instead of blindly imitating other foreign agenda. Utilizing the approach of Africana womanism, Muslim and Arab women should cooperate in creating their own paradigm which stems from their own social reality and reflect their cultural autonomy and integrity.

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Critical Searches for Style in the Literature of Boredom: A Discussion on the Implications of its Inconsistent Genre Markers and Ethos

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Abstract
A noticeable trend in university classes is studying boredom in literature, a theme which ostensibly began to envelope the western canon from the 19th century onwards that centers on the artistic utilization of dilatory space. Critical theorists like Adorno call it *free time* and warn of capitalism's propensity to subvert it. Whereas boredom has traditionally been a boon for humanity in its propensity to force contemplation that leads to creativity, in modernity it has been succumbed to *en masse* and therefore no longer plays its role of detecting the human threshold preceding anger. Critical analyses have prompted many to search for a particular style of boredom, a pursuit of its quiddity in order to crack its style, which in a milieu where method and style is everything equates to numerous staid attempts. While genre identifying stylistic markers perhaps do exist in the generic sense that the plays and novels included in this proposed corpus are typically about white, privileged, and post-lapsarian moderns dealing with vertiginous existential issues, positing an exact style remains intractable. This paper, while not an exhaustive examination of the texts, posits=nevertheless that purported stylistic markers are not consistent or discernable. What is more plausible, rather, is that dispossession affects productions and critical readings. Humans all seek meaning and as it was traditionally signified in cosmologies that no longer provide import in the cultural zeitgeist of western productions about the mundane, the loss of immanence has desultorily impacted artistic expression and the ethos of the poet.
Keywords: Adorno, boredom as genre, critical theory, free time, literature, meaning, shamelessness, style of boredom

Introduction

That the existence of boredom has traditionally been a boon for humanity is a foregone conclusion. The void forces contemplation, which in turn yields creativity, a reality true before Nietzsche articulates it as the "windless calm" needed to self propel (Spacks, 1996, p. 2). This unequivocal declarative statement allows moving swiftly to addressing whether art created in the state of boredom has a particular quiddity, style, pattern or some essential aspect that is extrinsically and cognitively identifiable. It is posited here that this would necessitate affirming cognitive faculties as reliable along with traditional assumptions like *a priori* intuition and abduction. Such foundational epistemological certitude is a requisite tool in equipping any reader of texts. Remarkably, however, this issue of studying the banal and the angst it causes as reflected in modern literary productions is principally taken up by theorists that identify as *critical*, that is, in contrast to *traditional*. Essentially they as observers of external phenomena endeavor to be simultaneously explanatory, practical and normative in their moral claims in a manner articulated by Horkheimer and others in the Frankfurt tradition intent on liberating humans from all forms of enslavement as they understand it (Bohman, 2016). In short, they attempt to criticize what is wrong, explain how to change it and provide achievable goals by which to do so that rely on select integrated social sciences – *select* being the operative term – as reductionist epistemology has certain implications. As interlocutors shaped by preceding debates, this trajectory of thought targeting all ideology as pernicious rests largely on the materialist assumptions of Marxism, therefore, these ostensibly universalist and positivist ambitions inherit some Kantian transcendental notions of goal formulation. However, in this naturalistic closed system's expressed intent of assessing society in its historical specificity, it truncates the domain of knowledge with jejune antipathy whereby an ethic of suspicion presumes all manifestations of power as being surreptitious. As it is known in cognitive science, framing is key and if power is on the mind one is likely to see power everywhere in the close reading of texts (Lakoff, 2004). In nominating practicality over instrumentality the critical treatment of literary texts as self-referential objects correspondingly inherits Romanticism's acceptance and appreciation of individual emotion and aesthetics, although in its postmodern context the crisis of meaning and representation disallows any objective claims of stable phenomena. What results is that the everyday modern feels dispossessed. In such a state, the trivial becomes central. Leisure no longer exists as license, but rather as a cause of existential angst. Despite detractors such as Derrida (1980) who criticizes genre as a concept, the traditional judgement of taste somehow survives intact in that genre remains subjectively identifiable as social consensus. Yet exactly just how boredom and the everyday feelings of suffering constitute a genre is not hitherto entirely understood, although there are some broad-spectrum stylistic markers such as: an emphasis on the mundane and boredom born out of a deprived desire or a promise not kept, which is typically found among privileged, white, post-lapsarian moderns in existential crisis. These markers are not, however, consistent and one example of how the scope of this phenomenon can be decentered from a Eurocentric emphasis is the work of Majumdar (2015) who studies boredom in literature as a colonial and post-colonial psychological effect that has gone global.

Methodology: Searching for a Style of Boredom as Good Pedagogy

As it generally pertains to literary criticism, the contemporary emphasis on method translates into a solemn attempt at cracking the style of genre under the auspices that style is everything. Therefore, positing productions born out of the submissiveness of waiting as either

aesthetically beautiful or unpleasant is a conceivable operation. Adorno identifies the crux of society's problems as cultural and psychological, he is also very concerned about leaving problems unaddressed that may develop into fascism, and he is ensconced in indignation to all forces of production that manufacture what he believes are false desires primarily attributed to capitalism. The telos that should be pursued, as Adorno and Horkheimer both would have it, is to satisfy the true needs and desires of human beings (Bohman, 2016). Based on what Adorno (1991) articulates as "free time" and the utilization of dilatory space, the courses studying this loose corpus of boredom in literature generally theorize about proposing a coherent stylistic similitude in productions emergent from the submissiveness of waiting. The list enumerated herein is not exhaustive, but works that feature in these course syllabi comprise 20th century plays like *Who's Afraid of Virginia Woolf?* (1962) by Edward Albee and *Betrayal* (1978) by Harold Pinter that allow considering boredom as not only a type of writing, but also as perhaps a type of reading, playing and acting. Works of theory like Huizinga's (1971) *Nature and the Significance of Play as a Cultural Phenomenon* and the psychoanalysis of Freud often supplement classroom discussions on theory. Novel selections include works like *Waiting for Godot* (1954) by Samuel Beckett as well as *The Turn of the Screw* (1898) by Henry James, written on the cusp of the age of modernism and which fosters discussions on narrator reliability. Additionally included are a range of novels by authors such as John Fowles, Vladimir Nabokov, Virginia Woolf, and David Foster Wallace. Questions of value are certainly not limited to constraints of chronology or geography. For instance, Spacks (1996) includes in the discussion of how boredom as discontent both haunts and motivates the literary imagination in some 18th and 19th century works from Samuel Johnson and Jane Austen. Others include Dostoyevsky and Bellow. And while it is a good analytical and pedagogical exercise in close reading for students to search for and attempt to identify a particular style of boredom in literature, it likely does not exist. Perhaps it does, but it is posited here that as humans we simply cannot tolerate "living in a world without meaning" (Smith, 2014), and thus, it is more plausible that recognizable similitudes exist within the confines of this literary corpus on boredom that have inconsistent stylistic markers generally related to the vertiginous attenuation of meaning. However, this does not mean that boredom has a style, and as a brief survey of some of the literature will reveal, positing a style within a denoted genre remains intractable.

Situating Human Reactions to Boredom

Because boredom is a state, like anger or sadness it can be responded to in a variety of ways: suppressed and fought, or embraced. These are common reactions. Pascal (1670) famously says that "All of humanity's problems stem from man's inability to sit quietly in a room alone". Modern people detest time alone spent towards inter-directedness and in one recent study people preferred receiving mild electric shocks over spending six to 15 minutes alone in a room thinking (Wilson, et al., 2014). Toohey (2011) demarcates a separation between simple boredom and existential boredom, the idea being that the prior results from repetitive tasks whereas the latter stems from pondering questions of existence and purpose; however, Toohey argues that the prior is actually the essence of the emotional state of boredom stripped from intellectualizing and that its biological role within the insula is to detect the human threshold, that boredom is likely to be followed up by the state of anger (*ira*). This insight is valuable. That a correlation may exist between dopamine levels and boredom potentially impacts a search for style because a society succumbing to boredom en masse appears to be a knotty harbinger for boredom's seizing prevalence in art and permeated ambivalence towards life. It also dangerously leads to war. When

the human self safeguards against the ostensible dangers of mysteries, it is a cognition that initially yields upshots such as increased rationality and a sense of "invulnerability" (Taylor, 2007, p. 309). And there is a contentious debate about the correlation between unbelief and higher intelligence quotients; Lynn et al (2009), for instance, track the numerous social benefits that come with discarding religious belief across 137 countries. However, Taylor points out that despite certain upshots modernity's cultural eclipse of the transcendent leaves attempts at solemnizing important moments of life ringing with a "felt flatness" that occurs as part of what he calls the "malaise of immanence" (Taylor, 2007, p. 307). Furthermore, researchers of morbidity have established, and continue to find more material benefits of belief and practice that generally lead to prosperous health outcomes by, for instance, increasing life expectancy up to seven years (Hummer, Rogers, Nam, & Ellison, 1999), and preventing against diseases and depression (Rogers, Hummer, & Nam, 2000).

Humans simply desire meaningful rituals and this is hard to grapple with sans meta-cosmology, although skeptics like David Hume would disagree, art *ought to* be informed by some wider system of meaning. That modernity's destination is unimaginable is vertiginous. Thus dissident reactions to the agonistic progress of its mainstream principles come in all sorts, from those of a class war disposition, to those of fascist and or Christian dispositions, all of whom tend to be stratified together as radical traditionalists against progress who refuse to ride the tiger of modernity (Evola, 2003). These are all reactions to the loss of an immanent order. But what can we make of this period of succumbing to boredom when readers of history argue that the propensity for human civilizations is to thrive and create beauty? The most beautiful thing humans possess is language and of it the most beautiful is poetry, in either accent or time. Robert Frost states that the first discipline is the acquisition of words, one's vocabulary (Harris, 1961). Traditionally, we as humans used to learn orally from our mothers' tongues how to listen, then how to read, then in grammar school how to establish a sincere command of language. This traditional language acquisition process has been supplanted by a techno-visual learning culture, learning by interpreting images instead of signs, the exercise of semiotic interpretation that reading and writing comprise, each respectively different acts of creation (Yusuf, 2002). Art means different things to different people. For some it is creation, yet for others it is skill. Classically it is mimesis or what Caillois calls *ludus*, a "makeshift device intended to allay boredom" and a primitive desire to seek out diversion, which is one of his four categories of play in a landscape that includes vertigo, something he argues is unavoidable in the process of rebirth (Caillois, 1961, p. 31). Perhaps interdiction and justification stylistically mark a confessional aspect of the corpus as the stories often begin with misconduct of some sort that needs amending. The impulse seems primordial.

Relating Boredom to Ethos
Defining art with a stable term remains a point of departure. We know however that the fibers beneath the cerebral cortex in the corpus callosum are smaller in children that watch a lot of television. Nowadays that is nearly everyone except progenies of the vigilant, kids being raised on images instead of orality with stunted creativity. If as Spacks (1996) claims, a shift started in 19th century Europe that made all writing about boredom, it would behoove further examination because it means something for civilization; there is no civilization without the poet, Ezra Pound calls the artist the antennae of the race, a conduit able to foresee cultural conditions (Colosi, 2002). In connection, Huizinga (1971, p. 26) says play is ritual, sacred and "the highest attainable

expression of that which escapes logical understanding" and although he does not commit to a definition of play he argues that humans understand via contrast. Averroes could not picture the Greek play because it did not exist in his Andalusian milieu and Borges (1949) points out that it was then perhaps absurd to give commentary on Aristotle's *Poetics* as literature detached from its performance stardust. Yet, despite this Averroes was still one of its paramount all time interlocutors dubbed "The Commentator" because play as ritual could be inferentially conceptualized through contrast, a *via negativa* of sorts, from within the established rubric for meaning of his civilizational perspective.

If poets are prophets then it may be necessary to use theological terms. Alexander Pope writes of vice that "We first endure, then pity, then embrace" (Pope, 1733). Enlightenment polemicists like Voltaire satirize such promotion of a public ethos. But maybe that's the difference between a pamphleteer and a poet. We cannot have an Aristotle or a Plato without a Homer. The poet is foundational and civilizations are nothing other than the character that embodies them, so when the ethos becomes bereft of that principled character, it becomes hollow. We do not need a Straussian neoconservative melodramatic division between white hats and black hats on *Gunsmoke* to know the good guys when we have a poet who imparts with nuance (Yusuf, 2002).

Proposed Stylistic Markers of the Literature of Boredom

When the poet is not held to an ethos of virtue we get productions like Nabakov's *Lolita*, a pornographic novel about a man repetitively defiling a nymphet. That it is lauded for verbal playfulness as art-as-experience (and pretenses of making a safer world) is indicative of profound shamelessness that cannot fairly be contrasted with guilt cultures because cultural anthropology has perhaps not fully expounded the extent of this poetic descent. The novel begins and ends with the same lulling, "Lo. Lee. Ta." More than just part of the novel's symmetry, it is perhaps an incantation connected to the onomatopoeia of lull (and *lullen* in early modern Dutch), which the *Oxford English Dictionary* etymologically links to prattling, sleep inducement, and "to quiet by deception" with uses in English dating back to as early as 14th century Chaucer (Oxford English Dictionary, 2017). Nabokov's championing of individualism and arguments about the limits of human liberty are acknowledged. As Adorno and others claim, capitalism does not sell us what we really need. People should by now feel thoroughly entertained, yet they are still bored. Consequently, Nabokov's narrator Humbert brazenly engages in a dialectics of desire with the reader about his hamartia. It can be argued that this is an untrue desire manufactured by capitalist industry in place of masked true desires. However, at the point that his "soul is hanging around" with guilt that makes him want to "repent" he is overcome again with lust, and he succumbs to it rather than experiencing *peripeteia* (Nabokov, 2000, p. 93). So we are left with only the explanatory, without the practical and normative guidelines for teleological aspiration. Again we have the stylistic markers of a white, educated and privileged man who is not fulfilled. But if man is indeed *Homo Religiosus* then the reoccurring style markers of interdiction, confession and repentance generally speak to a yearning for a lost stabilizing process of meaning. The play and salaciousness make readers feel dirty and studies reveal that conceptualizing immoral acts cause a yearning for ritual cleansing of celestial waters to wash away terrestrial sins and a desire to do good deeds. Shakespeare's Lady Macbeth frantically seeks to remove imaginary blood off her hands after complicity in King Duncan's murder, known as the Macbeth effect, which alludes to a deeply rooted primordial human morality. Similarly, in a soiled state respondents are likelier to fill

in W _ _ H as "WASH" and therefore if a student reading Nabakov feels compelled to head to the washroom, it is likely to be sensed and replicated by others in a classroom (Zhong & Liljenquist, 2006).

The uses of dilatory space in productions emerging amidst the loss of sanctity have general markers. Ironically, when it became acceptable practice for actors to liberally take the verities of scripts with "the author's intention uncluttered" to freely make authoritative adaptations placing interpretation "on a level with creation," playwright Edward Albee thought it absurd (Albee, 2017, p. 2). Actors' interpretive transgressions are in many cases just obstructions between the reader and writer. The assumptions Albee makes, however, need exploration much further than what can be addressed here, but in Albee's *Who's Afraid of Virginia Woolf?* we see a shameless couple invite a younger couple over late and night in order to ostensibly share in their commiseration and pettiness. It is an induction of sorts that prompts the young couple to see their future selves in the miserable couple, which prompts the young woman (Honey) to vomit. The characters are well to do, post-lapsarian moderns, sadistic, bored and miserable. But from their sardonic and passionless episodes full of ire it is nay impossible to detect any redeeming qualities in Albee's characters. What do they want from us? It seems they want us to join them in commiseration, but it is not entirely clear.

The state of unclear disillusionment is monopolized and quantified. Adorno (1991) blames capitalism's division of labor and its compulsion to work for boredom as function and he argues that consumers are producers of the things they consume, that leisure time is really just an appendage of work. The precursor to his "free time" is *leisure*, related with *license* and connotes privilege, another stylistic marker found in literature about boredom in that the characters mostly commiserate from positions of privilege. So, what Barthes (1989) calls the dialectics of desire compels writers to produce the content demanded by consumers. Wallace (1996) satirizes the leisure industry in *Shipping Out* which is a narration about a privileged passenger on a Caribbean cruise who is bored. The ship's name is the Zenith, "which no wag could resist immediately rechristening the m.v. Nadir" and amidst childlike passengers there to be pampered the only stable individual is Petra (the rock of stability), the maid the narrator is enamored with (Wallace, 1996, p. 2). Freud argues that mental events are regulated by the pleasure principle and quantifies pleasure and unpleasure to "the quantity of excitation in a given period of time" (1990, p. 4). But beyond explanations reliant on the carnal impulse, our subjective experience of time is elongated and our well-being is enhanced by witnessing the sublime because awe has a "capacity to adjust time perception" (Melanie Rudd, Vohs, & Aaker, 2012, p. 1). Therefore, the converse can also ring true; for instance, during the middle of a stream of consciousness monologue on the mundane in Woolf's *The Mark on the Wall* she exclaims "Oh dear me, the mystery of life! The inaccuracy of thought! The ignorance of humanity!" before mentioning the "rapidity of life" that seems "haphazard" (Woolf, 1917, p. 2). The manipulation of time and space resulting in vertigo is something reoccurring in the corpus of boredom, a stylistic marker perhaps, but not tractably consistent.

Because it is important here to restate inconsistencies in the epistemic space used to identify consistent markers. A trend exists among contemporary literary scholars that discounts historicizing and sociologizing authors by connecting the importance of events in their personal

lives to their emotional and psychological states, the very creative juices that guide ideas in novels. So the trend of depression commonly found among literary authors would have ostensibly little to no bearing on close reading a text. Is the unfortunate fact that Virginia Woolf jumped into a river to end her own life, or that Ernest Hemingway chose a gun to bring about his own end extraneous to the delimitation of scope on a search for style? It has been said that writing is a form of schizophrenia, and a team of Swedish researchers find that writers and those in creative careers are twice as likely to commit suicide (Kyaga, Landén, Boman, Hultman, & Niklas Långström, 2013). Angst is a constant part of life and this pattern fits in to the stylistic markers being discussed. Wallace epitomizes the brilliant, privileged, yet depressed writer coterie of the corpus, a person who suffered from addictions and was interested in the religious impulse (Zahl, 2012), but one who felt he had to repress it because the culture was "all wrong for it". He points out a pattern to an interviewer:

> You know, why are *we* – and by 'we' I mean people like you and me: mostly white, upper middle class or upper class, *obscenely* well educated, doing really interesting jobs, sitting in really expensive chairs, watching the *best*, you know, watching the most sophisticated electronic equipment money can buy – why do we feel so empty and unhappy? (Zahl, 2010, p. 1).

If we accept the narrations from Aristotle, monetizing production and capitalizing on disillusionment starts way before the 1800s with Greek poets like Simonides being commissioned to write poems for remuneration. Poets for hire do not just write jingles in advertising. In Bellow's (1975) *Humboldt's Gift* the hopeless poet Fleisher dies trying to raise consciousness through art, whereas Charlie Citrine, his understudy of many years, cashes in on writing plays based on Fleisher he does not truly believe in. The story is a *Roman a clef* about possibly the most popular writer of the latter half of the 20th century. So what does that tell us? Consequently, the reoccurrence of particular sins may infer something about social psychology. One is envy, something societies display towards people of intellect. Kierkegaard argues about envy (*Misundelse*) that people will readily admit to a felonious crime before they admit to being envious (Elrod, 2014). Toynbee (1934) opines that civilizations fail when the creative minorities deteriorate and a homogenization occurs that degenerates into society run by the mediocre and provincial, which he calls the dominant minority. Another reoccurrence is *ira*. Aggressive anger is a common reaction to shame. In Dostoyevsky's (1880) *Brothers Karamazov* Zosima interprets Fedor Pavlovich's shamelessness as originating in shame itself. Similarly, the dietician in Faulkner's *The Light in August* (1932) caught sleeping with the doctor acts out against the child who accidentally walks in on her debauchery because the memory of shame leads to more shame, aggression and then shamelessness.

Stylistic Markers Seem to Endorse a Reevaluation of Ethos

From the brief examination thus far shamelessness stands out as a stylistic cultural feature in the literature of boredom. Under its aegis there is a lot of meaningless drivel being written and read, produced and consumed. It is indicative of an ethos in precipitous decay Spacks calls "a new version of the doom assigned to humankind in the original fall from grace" (1996, p. 2). Her statement assumes another stylistic marker in a distinctly post-Christian secularity that has not fully shed its widely held espousal of humankind as a fallen and dark creature in need of

redemption, an undesirable view not shared by other cosmologies and religious traditions. Zen, for instance, transforms art with an ontological hierarchy that posits equality among creatures, so in its haiku, music and painting one witnesses simplicity, sorrow and delicacy imbued by naturalism requiring a search for truth (*satori*) from a "non-positional" noetic attitude prior to expression (Kasulis, 1981, p. 73). The artist's metamorphosis in becoming aware of essences is a trial, and Eugene Herrigal remarks that it took five arduous years of studying Zen archery before he was acquainted with the *it* factor (Herrigal, 1953). While it is uncomfortable to engage in inward-directed thought, it underlines the loneliness of existence that moderns do not want to dwell on. Additionally, The Prophet of Islam says that "God has proscribed doing the beautiful in all things" and this all-embracing attempt at the restoration of beauty in the human world (*ihsaan*) is followed up with a directive, "when one of you slaughters an animal, let him do so well and beautifully," meaning that even the mundane or the arduous everyday tasks need to be imbued with beauty (al-Qushayri, p. 379). If one can complete the disagreeable necessities of life in a way that evinces beauty by his or her doing things well, as a heuristic this can be applicable to illuminating a manuscript, carving a mosaic, or designing the Taj Mahal (Winters, 2017). And when a person looks at the artistry he or she draws on socially nurtured mores of criteria that are ultimately overridden by the emotional brain (field A1 of the medial orbito-frontal cortex) as it correlates parametrically to beauty, ugliness and indifference; as researchers in the field of neuroesthetics put it "The beauty of mathematical formulations lies in abstracting, in simple equations, truths that have universal validity" (Zaky, Romaya, & Dionigi Benincasa, 2014, p. 1). Van Doren (1943) uses the anecdotal legend of the citizen who wakes up at forty doubting everything and who cannot find value, meaning, or a theme to his everyday routine. Van Doren posits that "The reason could be that he had missed the heart of the human doctrine, which deals with repetition, routine and refrain. Life is monotonous". Van Doren says the heathen of forty is indicative of an ethos suffering from a citizenry lacking in classical education, "When the liberal arts fail to do their work, civilization has become a disease. When they are dismissed as a luxury practical affairs suffer the consequence" (Van Doren, 1943, p. 73). Opining for a classical liberal arts education for all is actually an argument for equipping a citizenry with the tools of proper allocation, so that in confronting specific facts, truths and paradigms the proper response can be allocated.

Conclusion

To properly analyze implications of such magnitude requires a widening of scope beyond that of this paper. Just as the laws of gravitational physics do not coalesce with those of quantum mechanics, the tools of criterion for moral judgment are typically non-transferable between civilizations despite the west's recent attempts at establishing a genealogy of the secular that posits its set of human rights as universal. Nevertheless it can be said in regards to literature on boredom that the search for a style must be limited to a specific milieu, a zeitgeist distressed in its belief that context is boundless and thereby can never provide satisfactory determinations of meaning. In maintaining hope fleetingly that the work of deconstructionists has a destination, the void caused by waiting for such an unlikely discovery has perceivable implications for the optimists. Ultimately, a civilization's art is underpinned by its beliefs and thus civilizations are judged by criteria that do not exclude the arts. Contemporarily some in the academy find it problematic to submit art to an all encompassing ecology, but this phase may be ephemeral as neuroesthetics and other sciences are only forcing a recollection of something that is primordial, that beauty is not merely in the eye of the beholder, but is rather also something objectively scalable. The same

cannot be said about contemporary academic evaluation except that despite claims of value neutrality it is a near certainty that in a century most of its en vogue inclinations will have been replaced by other preferences. That the stylistic markers of the corpus on boredom often consist of ugliness, unhappiness and inescapable vertigo is indication of a wider cultural decline. Goethe faced a similar problem when trying to establish the field of world literature by indexing all aesthetic qualities under a Hellenistic rubric that failed in properly identifying the beauty of art from other cosmologies (Botz-Bornstein, 2006). Some things simply do not import. Lines, for instance, can stand on their own as forms in addition to being parts of something more complex, something greater. The brain processes visual stimuli and retains essential properties, and to see beauty nourishes the soul, which has measurable physiological consequences. Therefore, to see its obverse manifest in writing would be similarly detectable in that art nowadays is in the process of trying to reestablish meaning in an era of technological advancements amidst declining language and imagination. So, it may be too early to make a determination on style except to say that the style markers are indicative of wider issues.

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Reflections on the Practicability of Translation Proper in Foreign Language Classes

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Abstract:
Foregrounding the paramount role of translation to boost foreign language learning at all educational strata, this reflective paper investigates whether translation is deemed a means to teach foreign languages or an end to prepare foreign language learners as prospective professional translators. Precisely, this reflective analysis aims to discuss these two research questions: do foreign language teachers simply use some amateur translation activities to upgrade their learners' linguistic proficiency? Or do they find it necessary to teach translation models and techniques proper, targeting translational proficiency along with linguistic ability? Drawing on the researcher's experience and specialist authorship, translation approaches and techniques as related to foreign language teaching/learning and 2) translation pedagogy types that govern the appropriate selection of translation techniques are the foundational units of this analytic endeavour. This analysis revealed that the basics of most well-known translation approaches and techniques are genuinely present in diverse foreign language classes. Additionally, teaching these translation approaches and techniques for general linguistic aims and for specific professional purposes are two different contexts where the former is shaped by presenting some mere language-based translation techniques and the latter by teaching much more specialist and profession-related ones. This categorisation inescapably determines the quality and quantity of translation practice and the nature of the teacher-learner pedagogical contract, aiming at foreign language learning *per se*, translation proficiency or both. According to either context, teachers should be aware of translation basics or translation proper to avoid *ad hoc* instruction and 'translationese.'

Keywords: Foreign language teaching, translation approaches, translation pedagogy

Introduction

Translation is concomitantly present in most, if not all, life activity; feelings are translated into actions, thoughts into words and, in short, every physical action is a translation from one state to another. However, the most frequent form, probably of all human activities, is the fact of translating from one language to another. Transmitting meanings from one linguistic code to another connects people and assists them to share their cultures; therefore, they become aware of what they have in common.

Due to the current multilingualism and globalization, this paramount role of translation can be demonstrated by the constant existence of two, three or even more different varieties both to establish and back up a communicative message in various contexts of situation: to name but a few, the United Nations, business, meetings, courts, hospitals, schools and even families. In addition, this simultaneous occurrence of linguistic diversity, as such, adds on understanding notices, labels, menus, films, news and interviews – of course this list can be enriched. In this respect, the above discussion asserts that translation is first and foremost a means to support linguistic understanding and cultural reconciliation. Nevertheless, one may wonder whether other areas to which translation can bring assistance exist. After all, translation, in its formal sense, is a language-oriented activity, i.e. rendering a text necessitates knowing about all the lexico-grammatical and pragmatic systems of both the source and the target languages (SL & TL). This implies that either linguistic code has to be learnt with in-depth mastery; the role of pedagogical institutions in general and foreign language teaching/learning classes in particular.

Now, the issues that can be raised are: if translation is a servant in the business of language exchange and conversion, can this flaunting service bring much more assistance to learn about the currency from and to which the rendering is carried out, language? Besides, if pedagogues and applied linguists supply the plantations of foreign language (FL) teaching/learning with translation booster, will language learners reap the best product or will they harvest the worst outcome? For sure, pertaining to the implementation of translation in language teaching/learning process, either question yields a twofold opinion, pros and cons, by which either party exhibit strong arguments to uphold their views. Nevertheless, this paper gives prominence to those who adhere to the usefulness of using translation in foreign language pedagogy because the core of this discussion lies in the fact of whether translation is deemed a means to teach foreign languages or an end to prepare foreign language learners to become prospective professional translators. In other words, taking the first view, do foreign language teachers simply rely on just using some superficial amateur translation activities as a tool for upgrading their learners' linguistic proficiency? Or, adhering to the other opinion, do they find it necessary to teach translation models and techniques proper in a foreign language learning environment, targeting translational proficiency along with linguistic ability? Henceforth, the following broad context of discussion will target no matters but to con the aforementioned issues of which a pursuit of using translation in language teaching will be at the outset of this analysis.

Proponents of Translation in Language Teaching

Apparently, those who demonstrate complete allegiance to the use of translation in teaching/learning a foreign language have won considerable battles in the FL field of pedagogical theory. Thus, there is a coming back and change in attitudes towards translation which is regarded

as a legitimate pedagogical tool, and which deserves rehabilitation. To back up this claim, the researcher's twenty-two-year experience as a middle school teacher of English and some opinions of authorities in the field are to be included.

Accepting it or not, students do translate directly or indirectly: that is in most if not all the witnessed English learning environments, students use the mother tongue (Arabic in our case) in their peer correction or explanation of a linguistic point or an instruction; they also employ transliteration to remember words' pronunciation ("وات" for "what"); and in most corrected paragraphs, even fourth year students, who are supposed to finish their four years of studying English in the middle school, rely on thinking in Arabic as a starting point then attempt to translate in English. The phrase, "**in last year…,**" which the researcher came across when correcting the last term exam, is a striking instance of converting the Arabic version **("في السنة الماضية").** This may be in compliance with the fact that to question whether FL learners do or do not translate is obsolete; most of them do (Stern, 1992). Teachers, do translate as well when instructions are not grasped by all students, the meaning of abstract lexemes are not reached, some grammatical rules are intricate or when the teacher's aim is to check concepts' understanding. It is no longer a pedagogical taboo to come across bilingual lists of vocabulary and written tasks, where students are asked to translate an English sentence into Arabic, in official documents. The Algerian English course book "Spotlight on English One" (Riche *et al.*, 2003) for first year middle school students can be a striking example. Besides, in terms of learning styles and strategies, teachers need to know their learners' preferences through using the technique of thinking aloud which is more likely to be in the mother tongue. Additionally, the use of the host tongue is of utmost importance to highlight some cultural aspects of the guest code. The researcher admits that being a teaching technique, translation plays a pivotal role in boosting learning a foreign linguistic code provided that the teacher determines what related learning objectives are on target, selects appropriate translating tasks as well as clear contexts of use. In short, the appropriateness of using translation judges its usefulness; Widdowson confirms this thought thus: "I want to argue that translation, **conceived in a certain way**, can be a **very useful pedagogic device** (my emphasis)" (Widdowson, 1979, p.61).

Following the same line of thought, a long list of scholars who are in favour of translation as a teaching technique and language learning enhancement can be provided (e.g. Duff, 1989; Nunan & Lamb, 1996; Ross, 2000). Duff (1989) affirms that translation is a tool by which a teacher can lessen the degree of students' embarrassment to grasp some difficult linguistic aspects and therefore develop their accuracy in the other tongue. Aligning with the former opinion, a set of problems would occur if teachers stuck to the ban of translation from their lesson plans. These can be summed up as follows: explanations are awkward, time consuming and, to worsen matters, not grasped; a bit of translation would easily speed up the learning process (Nunan & Lamb, 1996). More precisely and at the outset of the twenty-first century, Ross (2000) highlights the crucial role of using the mother tongue with the foreign language, which enables foreign language learners to compare various language points (i.e., grammar, vocabulary and the like) of their mother tongue and those of the foreign linguistic. A priori, this pro-translation presentation calls for at least an introduction to translation approaches and techniques and for whether their implementation in teaching and learning a language other than the mother tongue is necessary or redundant. This is to be unveiled throughout the following print.

A Succinct Presentation of Translation Types and Approaches

As any other concept or field of study, translation has witnessed a significant evolution fuelled by various categorisations and different opinions according to the perspective from which this area of enquiry is viewed, and the discipline to which it shows adherence.

Translation Categories

Scrutinising the literature of this field discloses various binary translating types even though some overlapping encounters are unavoidable; these can be summed up as follows: 'literal' vs. 'free', 'literary' vs. 'non literary', 'semantic' vs. 'communicative' and 'static' vs. 'dynamic', among others (As-Safi, 2011). In this respect, it is worth noting that the aforementioned classifications are based on some criteria of which 'mode' and 'code' will be unveiled. Regarding mode, rendering any piece of language is either written or oral; the former represents the act of translating and the latter of interpreting. In spite of this flaunting difference, both translating and interpreting acts share a common ground highlighted by the fact that in either manoeuvre, the aim is to seek the closest natural equivalent meaning and style of the SL message in the TL. Thus, the outcome of a translating act should at least display the nearest grammatical correctness, semantic accuracy, stylistic efficiency and textual coherence to those of the source input. Analogically, the interpreter has to convey in the receptor tongue the closest accurate natural equivalence of the SL oral message. According to the second criterion, code, Jakobson (1959/2000) defines translation as the fact of converting a sign into another equivalent or alternative verbal/non verbal sign. Jakobson (1959/2000) sets borders between three types of translation:

(1) Intra-lingual translation: It is interpreting verbal signs using other linguistic signs within the same language. Put simply, it is rewording what has already been written or said by means of the same linguistic code; paraphrasing and summarizing, among others, can be two salient examples of this type.
(2) Inter-semiotic translation: Language is not the only semiotic system as others do exist to ease communication; chief among them, language signs or even traffic signals. This type concerns the interpretation of verbal signs by means of non verbal ones or the other way round. Respectively, the conversion of a story into an artistic tableau and the oral or written explication of graphs and tables do pertain to this category.
(3) Inter-lingual translation: Actually, it denotes the proper sense of translation; in other words, the reproduction of verbal signs using another language. (p.114)

Translation Approaches and Strategies

Basically, approaches and strategies are not but the sequel of a particular theoretical bearing. As such, translation is approached by means of different, though sometimes overlapping strategies, according to their theoretical backgrounds which mainly subsume linguistic and functional approaches.

Linguistic Approach to Translation

According to Nida (as cited in As-Safi, 2011, p.24), the linguistic approach to translation is based on the comparison of the structures of both source texts (STs) and target texts (TTs). Bearing in mind that in this context linguistic means structural, this approach centers on the semantic and syntactic analyses of the ST, the basis for forming equivalents in the TT. Within the

same line of thought, Catford (1965) states that translation is simply a replacement of the SL textual material by its equivalent in the TL. Similarly, Nida and Tiber (1969) aver that the linguistic translation can be faithful, for the existing source elements can be directly derived from the ST wording. Nida thought of analyzing the underlying structures of the ST and then reconstructing them in the TT, so that the same echo on the ST audience be preserved for the TT recipients (Nida &Tiber, 1969). He provides three stages for the process of translation: *analysis*, *transfer* and then *reconstruction* (Nida &Tiber, 1969. To begin with, the surface structure (grammar, meaning and connotations) of the ST is analysed into kernel sentences which Nida considers as "basic structural elements out of which language builds its elaborate surface structures" (Nida & Tiber, 1969, p.39). Then, these kernels are transferred to the target language and finally reconstructed to form the TT surface elements. As the displayed structures provide meanings, Nida (as cited in Nida &Tiber, 1969) includes semantic and even pragmatic analyses in the process of translation. As arranged by Hodges (2009, online), these include:

(1) Hierarchical structures: relation within the context of super-ordinates and hyponyms are to be taken into consideration when translating because it would happen that translating the hyponym *sister* is impossible, so the super-ordinate, *sibling* can be used instead.
(2) Componential analysis deals with the characteristics of the semantic constructs of words and how they can be connected; for example, the lexeme *brother* has a different meaning in an Afro-American context from that denotatively stated.
(3) Semantic structural differences by which connotative and denotative meanings of homophones are identified; for instance, the lexemes *bat* referring to animal and *bat* denoting sport equipment in baseball.

Functional Approach to Translation

No doubt, translation has evolved and thus changed adherence according to the constant linguistic development, for the fact that language is the main material in any translation process. Therefore, advocating the functional view of approaching language stimulated scholars in the field of Translation Studies to change camps from structural to functional perspectives to underpin their theory. The 1970s and 1980s are considered the hallmarks of the functional and communicative approaches to translation in Germany. This line of thought includes a number of theories of which only two are to be explained namely, *Text Type Theory* and *Skopos Theory*.

1)   Text Type Theory: The foundation of this theory is also equivalence that is not at the level of words or sentences, but at the level of text which is considered the most communicative linguistic unit, where a function is performed and a purpose is achieved. One of the German pioneers advocating this line of thought, Reiss (as cited in Munday, 2001) claims that the choice of translation methods is determined by the function of text types. Therefore, she identifies four functions of text types and proposes methods of rendering them as well. These subsume:

(1) Informative concerning stating facts explicitly and clearly, for the purpose is the content and topic; thus the TT of this type should display a total representation of the ST, avoiding omission and including further explanation if needed.
(2) Expressive where the aesthetic dimension of language is used as in the case of poems; the TT should preserve the same effect that the author of the ST endeavoured to achieve.

(3) Operative − designed to persuade and convince the receiver to act in a certain way as a response of, say, advertisements. The TT has to keep the same impact on its reader as that on the ST recipient.

(4) Audio-medial − films, television advertisements and the like. Rendering such products necessitates moving beyond seeking mere equivalence at the linguistic level towards the inclusion of the paralinguistic elements affecting communication such as music and images. (p.75)

2)   Skopos Theory: In the 1970s, Vermeer introduced the Greek expression *skopos*, meaning purpose or aim, to translation theory. Skopos theory centers on the purpose of translation and the function of the TT in the target culture, which may not necessarily be the same as that of the ST in the source culture. This implies that the same ST would generate different TTs according to the desired functions that fit the target cultures. (Vermeer, 2000)

Translation Contexts and Foreign Language Teaching Loci

After this journey through different theoretical stations of translation, the following discussion attempts to summon to the debate panel diverse opinions concerning the obligatory or unnecessary presence of pure translation techniques in a foreign language learning environment. Initially, it is worth noting that the basic units of the intended analysis are: 1) the translation approaches and techniques themselves as related to foreign language teaching/learning and 2) the type of translation pedagogy that governs the appropriate selection of translation techniques. Both are fuelled by arguments whose foundations lie in vivid experience and erudite authority.

Translation Approaches in Foreign Language Classes

The aim behind this section is to clarify that there is no harm to include the formerly listed translation approaches and techniques in instructing foreign language learners, who, via this kind of direct instruction, can boost their linguistic competence and simultaneously gain some translation basics. As a middle school English teacher of a twenty-two-year experience, the researcher suggests that most of translation techniques are purely linguistic and common in teaching/ learning a tongue other than what is naturally acquired.

To begin with, Jakobson's trio (intra-linguistic, inter-semiotic and inter-linguistic translations) is the most widely used in foreign language context. The first of the three is characterised by summarising and paraphrasing, which both are taught to foreign language learners who are accustomed to tasks where they are asked to produce oral or written summaries of texts and dialogues, to convert conversations into texts and vice versa, and even to paraphrase their understandings. The second represents converting from and to different semiotic systems. In fact, in a foreign language teaching context, these translation techniques are mostly considered as learning strategies which learners are equipped with in order to state an oral or written description of a picture, to explicate the content of tables and charts and to alter their understanding of a linguistic point into a diagram or even a drawing. The last type, dubbed translation proper, is the nub of the pedagogical dispute and the purview of most research in the field of translation studies. As said earlier, foreign language instruction and translation approaches share some common points which unify them much more than make them apart; pertaining to the aforementioned approaches, translation strategies are all based on understanding and analysing the ST in the first place, then

examining the linguistic and the cultural circumstances of both the TT and its recipients. In other words, a linguistic and contextual decoding/encoding takes place whenever a translating act is carried out. Hence, when introducing translation techniques to foreign language learners, teachers are in fact presenting linguistic components. To back up this statement, there may be no better than illustrating this co-existence through analysing linguistic and functional approaches to translation mentioned above.

Nida's three-stage translating strategy initiates with the analysis of the grammatical construct and the semantic content of the ST; this cannot be realized unless reading acts are performed to comprehend both gist and details, and then to grasp both syntactic and semantic components. These *de facto* pertain to what is known in language pedagogy as, respectively, reading comprehension through a series of tasks to check learners' global and detailed understanding; and intensive reading in which the focus of instruction is on explicating the choice of particular syntactic combinations such as tense and subject-verb accordance, and discovering suitable lexical ties (synonyms, antonyms, and the like). Congruent with this line of thought, intricate and complex structures are simplified by means of what is technically dubbed *kernel sentences* in which sentence constituents are determined according to parts of speech and their functions. The second stage is to transfer these simplified sentences into the target language, which are ultimately exploited to reconstruct the TT. The last two levels of translation process are meant to be efficient techniques to test and assess learners' intake and to check their understanding of the presented linguistic concepts. Said differently, being the language of the TT, L1 is a tool to check learners' assimilation of the linguistic competence of L2, the foreign language in the ST.

Reiss's text type theory and Vermeer's skopos theory are no exception in that the textual typology and function are dealt with in the realm of foreign language teaching, so the core of the corresponding translation techniques brings nothing new because at some levels of language learning, learners are presented different sorts of linguistic functions and/or purposes via different kinds of texts, representing the self and the foreign cultures. Accordingly, the communicative language teaching and the intercultural communicative approaches have turned out the current FL learning environment into a much more vivid learning sphere where learners should be familiar to communicative and authentic texts that more or less depict reality and flaunt cultural diversity. Now, FL learners read informative texts such as newspapers' articles where the information is of utmost importance, and obviously has to be kept without any distortion in the TT; they are accustomed to poems with their high degree of expression and feeling, which logically has to be preserved in the TT, so that the same artistic echo is felt; albeit their possible ignorance of the terminology *operative texts*, they are, at least, familiar to what is meant by advertisements as well as their strong impact that must be transferred according to the designed audience. Additionally, films, music and images are part of the authentic materials used in language pedagogy, so although learners may ignore pure interpreting processes such as dubbing, no doubt they genuinely know that rendering such products necessitates blending both linguistic and paralinguistic attributes. In either of the above cases, and as evoked earlier, along with knowing that textual typology determines both function and purpose, learners are, though implicitly, aware of the fact that cultural diversity and purposeful intentions govern linguistic choices.

In compliance with the above discussion, it is clear that this postulation centers on the tendency of an inescapable natural integration of some translation basics in a foreign language learning environment. Consciously or unconsciously, this inclusion pervades all spheres of constructing linguistic communicative competence; translation is bound to and dependent on the four skills (reading, writing, speaking and listening) and on language aspects (grammar, vocabulary, pronunciation). In this respect, Malmkjaer (1998) avers that translation is "in fact dependent on and inclusive of them [the four skills], and language students who are translating will be forced to practice them" (p.8). In this context, it is but a teaching means even though some translation preliminaries are presented throughout the learning process. To cut it short, this section attempts to clarify that some translation techniques are unavoidably taught to foreign language learners and are necessary to boost their language proficiency. As this long debate is about to breathe its last, it seems that the highlighted topic is exhaustively dealt with, yet it is not the end of the story.

Types of Translation Pedagogy
As this paper revealed, the present subtitle depicts the second pillar of the current debate's foundation. At the outset of what follows, it is worth noting that this categorisation in itself can be considered as a proof for the existence of contexts where translation techniques proper are taught to train prospective translators, and learning situations in which just mere basics are transferred; these two types, so Klaudy (2003, p.133), are respectively "*real translation*" and "*pedagogical translation*" in which either category is founded on a different "*object*", "*function*" and "*addressee*".

To start with, the *object* of *real translation* is the real-world information that the ST contains, but in the realm of *pedagogical translation*, it is the data collected to construct and assess the learners' language proficiency. Regarding *function*, *real translation* is the end and the very goal of the learning process through which translation trainees – at more specific tertiary educational stages – take in pure translation skills to build up their translational competence, which is conditioned by the availability of two major abilities. According to Pym (1990), these can be summarised as 1) the ability to produce much more TTs (a series of T1, T2...Tn) for only one ST and 2) the ability of a quick and extremely confident selection of only one TT amongst the series as a replacement of the ST according to both specified purpose and reader. It is obvious that their union concerns nothing but a translation class in which emphasis is on the process whereby a translation is achieved because translation itself is a know-how activity: a know-how ability to generate and select between alternative texts (Pym, 1990). Contra the former, pedagogical translation is an instrument to build up the learners' linguistic competence and evaluate to what extent the construction has been done. In this *milieu*, the outcome of translation attempts is but to upgrade and test the learners' foreign language proficiency. The distinction is also based on the identity of the *addressee* who is the targeted reader, waiting to be given reality-referred information to fulfil a specified function and purpose, in real translation; and the language teacher or the examiner, needing to know about the learners' linguistic intake, in pedagogical translation.

In the light of this analysis, one can infer that there actually exist two contexts of teaching translation with different degrees of specialty and difficulty. Training future translators calls for more detailed and practical instructions shaped by specific syllabi and tasks as well as by authentic

and communicative corpora which bring assistance to trainees so as to discover the intricacies and the probable problems facing their profession, and simultaneously help trainers assess precisely their prospective translators' translational competence and proficiency in addition to some remarks concerning language usage and use. In this respect, needless to clarify that at this professional level, trainees are supposed to master source and target languages as well as cultures, as this mastery is a paramount precondition for learning translation proper; Nord (1991) states that reaching a certain level of competence in L1 and L2 can be considered as a prerequisite for acquiring translation competence. On the other hand, instructing students for linguistic purposes where translation basics are employed to ease the achievement of foreign language proficiency is technically different, for the use of whatever translation technique at all attempts cannot make these learners professional translators unless the teaching aim is modified and thus an independent translation class, where they are guided by a set of 'translation briefs', is created because the aim governs the quality and quantity of materials. To back up this opinion, Klaudy (2003) claims that we can talk about real translation "only if the aim of translation is to develop translation skills" (p.133).

Thus, some translation basics that should be implemented and thus given importance in a foreign language learning environment are mainly training learners how mono- and bilingual dictionaries are exploited to look up words, so that they enrich their dormant stock with bilingual lexico- semantic luggage, and importantly be aware of the fact that lexical and grammatical equivalents are governed by both language and context of use. The other is to teach students at all levels with gradual difficulty how discourse is analysed and therefore comprehended, and how it differs according to the linguistic code being used and the textual genre displaying the discursive message. As a suggestion, the teacher can start by what is universally known; for example, a simplified version of a bilingual presentation of fables and short stories such as Snow White or Blanche Neige / بياض الثلج. This kind of activities serves as a preliminary comparative demonstration of differently encoded texts, for the reason that any translation act begins by reading, analysing and then understanding the text being rendered as well as the circumstances of its transfer.

On the basis of this thought, one may assume and wonder whether this translation groundwork has to be presented at all because translation is naturally and intuitively practised to back up communication in different social settings; thus, there is no need to bother the foreign language teacher's time table and his/her lesson plans or to disturb the teaching and learning process altogether. However, teachers in general and foreign language teachers in particular, are totally aware of the fact that no testing assignment is given to learners unless demonstrative presentations and in depth explanations are carried out beforehand. Accordingly, teaching some translation techniques is no exception in that it would be ridiculous and even 'translation abuse' to ask learners to translate without being equipped by what is known in didactics as *performance, condition and criteria* (PCC): learners should perform a translating act of a given sentence or text conditioned by using the already learnt translation's 'what' and 'how' accompanied by their awareness of the designated criteria for their products' assessment. In fact, it is a sort of pedagogical dictatorship which does exist not only in schools but even in foreign language departments where a subject or a module of Translation Techniques is incorporated in the syllabus regardless of whether it is essential, supplementary or just put in to load the modules' list. The

researcher still recalls that although there was a module of Translation Techniques, the majority if not all students in the English department were not entirely sure of the correctness of their translations because gloomy and confused were their understandings of the presented lectures. As a dire consequence, most of their translation acts in most cases derived from the academic technical path. Instead, these students relied on their own intuition to produce what is dubbed *translationese*, for the aim was not translation proficiency but the grade (mark). Of course language teachers are not to blame, as most of them have been trained to teach language *per se* without any supplementary courses on translation techniques; English language teachers in Algerian middle and secondary schools can be striking examples. The other reason centres on the fact that some teachers are given modules (about translation in our case) in which they are neither well versed nor specialized.

To teach efficiently some translation techniques, instructors, so Newmark (1991, pp. 42-59), need to 1) have translator's skills, and 2) be more confident and flexible in order to accept mistakes as well as diverse renderings. Godayol (as cited in Macau, 2003, p.74) suggests other requirements, chief among them: 1) teachers should differentiate pedagogical and professional translations, 2) have a good command of the target and the source languages and 3) consider translation as a form of linguistic exploration. Being a crucial part of the pedagogical contract, learners should also show evidence of some abilities that would guarantee a successful transfer of these techniques.

Conclusion

On the basis of the former analysis, the researcher argues that the aforementioned translation approaches and techniques have to be transferred to foreign language learners at all levels, but with gradual difficulty. This presentation, at all attempts, should never reach the level of those practised in professional settings. As said earlier, the context and the learning objective guide the appropriateness of the employed technique. Furthermore, those translation basics cannot make foreign language learners professional translators because this aim is governed by much more in-depth and specialized practice. Analogically, what is learnt by a physician in general medicine alone can never make him/her a professional in, say, plastic surgery unless superior studies in this specialty are deliberately carried out. Although these basics do not lead to professionalism in translation, they should be given total consideration in foreign language learning settings at all levels. This cannot be practical unless teachers are equipped by and trained to use a clearly designed syllabus, demonstrating both the quantity and quality of the applied translation techniques according to learners' needs, interests and abilities. In other words, the spotlight should be on some practical suggestions of moment-to-moment operations where these technical basics can be utilized, and on the conditions that govern their efficiency. All that comes from the achievements of translation studies and of foreign language didactics would prove its efficiency as these two are in a give-and-take relation. Translation studies provide a set of translation techniques that are subsequently adapted and adopted according to the different requirements of foreign language learning which in turn boosts language proficiency that is a precondition for getting access to the world of professional translators. "Translator training starts where foreign language teaching ends" (Klaudy 2003: 133).

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Machine Translation Quality of Khalil Gibran's The Prophet

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Abstract
Machine translation (MT) systems are widely used throughout the world freely or at low cost. The spread of MT entails a thorough analysis of translation produced by such translation systems. The present study evaluates the capacity of two MT systems-Google Translate and Microsoft Bing translator- in translation from   Arabic into English of Khalil Gibran's literary masterpiece - The Prophet (2000). The question that arises in the study is could we trust MT in the translation of literary masterpieces across languages and particularly from Arabic to English? How close does MT output to human translation? To conduct that, the study is adopted Bilingual Evaluation Understudy (BLEU) of Papineni (2000). MT output analysis showed that MT is not accurate, intelligible and natural in translating literary texts due to the difficulty of literary texts, as they are full of metaphors and cultural specifications. Besides, there are some linguistic errors: lexical, syntactic and misinformation. The study also found that both systems provided similar translation for the same input due to either the use of similar MT approach or learning from previous translated texts. Moreover, both systems in some instances, achieve good results at the word level, but bad results at collocation units. The study also showed that automatic translation is insufficient for providing a full analysis of MT output because all automatic metrics are misleading due to dependence on text similarity to a reference human translation. For future research, the study recommended conducting a correlative study that combines manual and automatic evaluation methods to ensure best analysis of MT output. Machine Translation (MT) is still far from reaching fully automatic translation of a quality obtained by human translators.
Keywords: English-Arabic translation, Google Translate errors, Microsoft Bing errors, machine translation errors

Introduction

   Machine Translation (MT) is the subfield of computational linguistics that concern in the using of computer software in translation across human languages. Machine Translation is an interrelated field that covers three main interrelated knowledge disciplines: translation, linguistics and translations' software. In this regard, Almahasees (2017, p.1) presents a comprehensive definition of MT as "the use of computers in the process of translation from one natural language into another." He adds that the integration of Translation and technology has resulted in "automatic translation or translation by a computer called Machine Translation." He (2017, p.1) accentuates that such integration "allow computers to translate from one language into another."

   Today, most of the scientific contribution is written in English, and thus globalization has brought English as an international language, which becomes the language of instruction in most global universities. In the case of people who do not master English, they tend to use MT as translation aid in their studies. Actually, MT is used widely, and there is a set of translation software that allowed the potential users to translate full documents, more quickly and freely or at low cost than human translators can. The most important aim of MT is to generate a translation that is similar to human translation, which is acceptable by human translators, clients, and readers. Trotsky (2016), product lead of Google Translate, shows that Google translate users extend more than 500 million per day. He mentions that most translation is conducted "Between English and Spanish, Arabic, Russian, Portuguese, and Indonesian." State page numbers with direct quotation

   Machine Translation Evaluation (MTE) is considered as a primary step conducted by the designers of the systems to check the capacity, strength, potentiality, limitations, effectiveness and its attraction to the potential users. Historically, MT evaluation has proven difficult and continual struggle due to the lack of a method of evaluation that is accepted by all researcher. Essentially, the apparent results of evaluations make the potential users aware of MT feasibility.

   Given above the spread of MT and the significance of MTE, the study answers the following questions, what is the degree of accuracy of MT in handling literary collocations? How close is MT translation to human translation? Which is the best system in rendering English literary collocations? What are the difficulties encountered by MT software in dealing with Arabic literary texts? The paper sheds lights on the usability and capacity of Google and Microsoft Bing in rendering Arabic literary collocations into English. Thus, the paper evaluates the MT output in comparison to human reference translation that is available for each chosen extracted collocations from Gibran's the prophet (2000).

   Review of Literature

   Several studies have been applied to measure and assess the quality and accuracy of machine translation by using automatic evaluation metrics such as WER, BLEU, METEOR, NIST, TER, ATEC, F-Function and others. Nießen et al. (2000) in An Evaluation Tool for Machine Translation developed an evaluative method to assess the intelligibility of MT systems. They introduced two tools for MT evaluation: WER (Word Error Rate) and SSER (Subjective Sentence Error Rate). They contended that WER and SSER tools as fast, semiautomatic, consistent, and suitable results. Furthermore, Melamed et al. (2003) in Precision and Recall of Machine Translation introduced Precision, Recall, and F-Measure. They believe that Precision, Recall, and F-Measure are more reliable than BLEU metric of Papinini et al. (2000) since their metrics are used for information retrieval, data mining and search engines. In a similar fashion, Moreover, Palmer (2005) in User-

Centered Evaluation for Machine Translation of Spoken Language developed the User-Centered method to assess MT, which is based on comparing MT output to human reference translation. Thus, he used his new method to test Arabic to English and Mandarin to English. He compares the output of MT in comparison to human reference translation and then asked experts to estimate and judge the proximity of MT to human reference translation.

In reference to Arabic Natural Processing, it started with a contribution of Akiba et al. (2006) in their Using Multiple Edit Distances to Automatically Grade Outputs from Machine Translation Systems designed an evaluation method that is relevant to Speech-to-Speech MT Systems (SSMT). Akiba's method is "Grader based on Edit Distance" that measure the score of MT output by using a decision tree. Therefore, they have conducted several tests, and they contended that Radar Based Edit Distance (RBED) is more accurate than BLEU. As stated above that the study adopts BLEU as evaluation metrics, Yang et al. (2008) in their Extending BLEU Evaluation Method of Linguistics Weight has conducted a study on BLEU and found that BLEU achieves the best results, especially through N-Gram weights.

Furthermore, Condon et al. (2012) in their study Evaluation of 2-way Iraqi Arabic–English speech Translation Systems using Automated Metrics assessed the way Iraqi –Arabic English are handled by MT systems. They found that high frequencies of MT errors in pronouns, subject pronoun inflection, word ordering and a very low frequency of errors in polarity errors. Moreover, Adly and Al-Ansary (2009) evaluated Arabic machine Translation by using three automatic measures: BLEU, F1, and F mean. Their evaluation is based on Universal Networking Language (UNL) and the Interlingua approach for machine translation. They found that automatic evaluation metrics have not taken into account the importance of cohesion and semantic features of Arabic style; hence, more work needs to be done in the direction of translation between English<> Arabic. Alqudsi et al. (2014) in their Arabic Machine Translation survey discussed the obstacles for Arabic Machine Translation. The research found that it is hard to have a suitable machine translation that meets human requirements and expectations. Toral and Way (2015) in their Translating Literary Text between Related Languages using Statistical Machine Translation (SMT) assessed the translation of literary texts between Spanish and Catalan languages. They built their own system that based on state-of-the-art domain- adaptation techniques. They evaluate MT output in comparison to human professional translation. They evaluated MT output using BLEU, and they found that their system achieves better results "the translations produced by our best system are equal to the ones produced by a professional human translator in almost 20% of cases of an additional 10% requiring edits." As pointed out by Toral and Way (2015) Machine-Assisted Translation of Literary Text: A Case Study.

MT advancements proceed with a progressive manner. Currently, Neural Machine Translation (NMT) advances the field of MT to in preference to its previous statistical methods. Google and Microsoft Bing have started using NMT since September 2017 with an aim to advance MT to be in a way similar to human professional translation. Thus, the study adopts BLEU to assess how Google and Microsoft Bing in dealing with the translation of the literary texts from Arabic into English. BLUE, is "the best known and best-adapted machine evaluation for machine translation" as stated in Euro Matrix (2007). BLUE is used to "determine the quality of any machine translation system which is summarized by the closeness of the candidate output of the machine translation system to reference (professional human) translation of the same text." (Al-kabi, 2013, p. 1) Vilar et al. (2006) confirm

the importance of comparing the output of MT to existing translation to identify their strengths and limitations. They state "in order to find the errors in translation, it is useful to have one or more reference translation in order to contrast the output of MT system with a correct text." Thus, BLEU is the most popular due to its best correlation with human judgments. This is the reason why the present study adopts BLEU.

Methodology

The present study adopts BLEU method to assess Google and Microsoft Bing outputs to find the effective and the best translation system in handling literary texts. The corpus of the study has selected from Gibran's The Prophet (2000) chapters. The source sentence, Arabic, is inputted to two selected translation systems, and the output of the MT is English. Then, MT output is compared to reference human translation that is available at the English version of the book. The source sentence is extracted from Gibran's The Prophet chapters of the reference human translation that is available in English. The researcher analysed the MT output at the level of sentences to find the ngram strings in order to measure the precision of each sentence in comparison to human reference translation. In this respect, BLEU is calculated as follow:

Brevity   Penalty   BP= $\quad \sum \quad e\left(1-\frac{r}{c}\right) \; if \; c < r \; or \; if \; c \le r$

$$(2)\, BLEU = BP \times exp\left(\sum_{n=1}^{N} wn \; log \; pn\right)$$

The present section illustrates the procedures of study's analysis and the ways of measuring MT outputs. The study is conducted to verify the usability and effectiveness of MT output through text similarity evaluation metric, BLEU. To illustrate how BLEU works, the following sentence explains how to measure the proximity between the candidate (MT output) and human reference translation. Our illustrative example is:

Source Text:

<div dir="rtl">المحبة تكللكم فهي أيضا تطلبكم, وكما تعمل على نموكم هكذا تعلمكم وتستأصل الفاسد منكم</div>

Google (Candidate 1): For as love also afflict you, it also hardens you, and as you work on your growth, so will you learn and eradicate the corrupt form you.

Bing (candidate 2): For even as love is crowned with you, it's also your stiffness, and as you grow your way, you teach and wipe out the rotten of you.

Reference: For even as love crowns you so shall he crucify you. Even as he is for your growth so is he for your pruning. (Project Gutenberg Australia, 2006)

The corpus of the research is analysed by using most widely known text similarity metric, BLEU. BLEU is an evaluation metric based on counting the similarity in terms of unigram (one word),

bigram (two words), trigram (three words), and tetragram (four words). Almahasees (2017, p.3) mentioned that "The similarity in number of unique words is complemented by a test of a similarity in strings of 2, 3, 4 words." Therefore, Papineni et al. (2000, p.1) indicated that the core idea of BLEU is "the closer a machine translation is to a professional human translation, the better it is."

Analysis and Discussion

Firstly, the analysis of the above example is conducted through counting the number of words of the candidates of Google and Bing along with a number of reference sentence words as shown in

Table 1. *The precision (PN) Value example (1)*

MT System N-gram P	Google	Microsoft Bing
PN 1	0.290	0.206
PN 2	0.066	0.035

Then, we analysed MT Candidates to identify n-gram and precision values against the reference translation, as for the above example illustrated below in Tables (2) and (3):

Table 2. *The precision Value of Example (2)*

MT system Ngram	Google	Bing
Unigram	8/31	7/29
Bigram	2/30	1/28
Trigram	0/29	0/27
Tetragram	0/28	0/26

After that, we measure the results of Brevity penalty for dividing the number n-grams of the reference sentence based on Brevity Penalty metric of Papineni et al. (2002) as follows:

$$BP = e\left(1 - \frac{26}{31}\right) = 1.17$$

$$BP = e\left(1 - \frac{26}{29}\right) = 1.10$$

The calculation shows that the Brevity Penalty for both Google and Microsoft Bing is (1) because the entire candidates are longer than the reference. In our example of Google, C= 31, R=26, and thus 31<26 then BP= 1 and for Bing C=29, R= 26 and when 26<29 then BP= 1. Alkabi et al. (2013) indicated that BP "n-gram precisions penalise candidate sentences found shorter than their reference counterparts, also it penalises candidate sentences, which have over generated correct forms." It has been also noticed that MT system in the sample only is capable of rendering single words, while collocations are absent from their translation.

More importantly, the analysis of the data shows that both systems produce the same translation for seven sentences of the study, as the following: capable of rendering single words, while collocations are absent in their translation.

جميل أن تعطي من يسألك ماهو في حاجة الية أن تعطي من اليسألك وانت تعرف حاجته

Google: It is nice to give someone who asks you what he needs. But more than that to give who does not ask you and you know his need.

Bing: It is nice to give someone who asks you what he needs. But more than that to give who does not ask you and you know his need.

Reference: It is well to give when asked, but it is better to give unasked, through understanding.

Table 3. *BLEU Score for both systems*

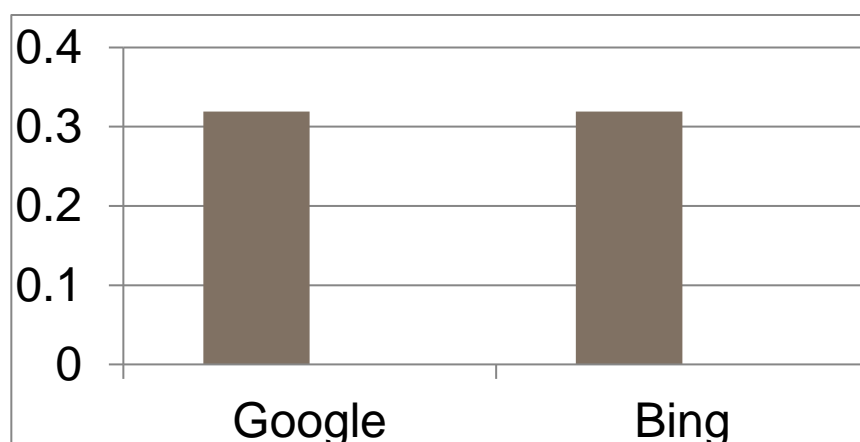| MT System N-gram P	Google	Microsoft Bing
Unigram	6/30	6/30
Bigram	3/29	3/29
Trigram	1/28	1/28
Tetragram	1/27	1/27

Figure 1. Precision Scores for both systems

In conclusion, the below chart elucidates the overall assessment of Google and Bing in translating literary texts from Arabic into English.
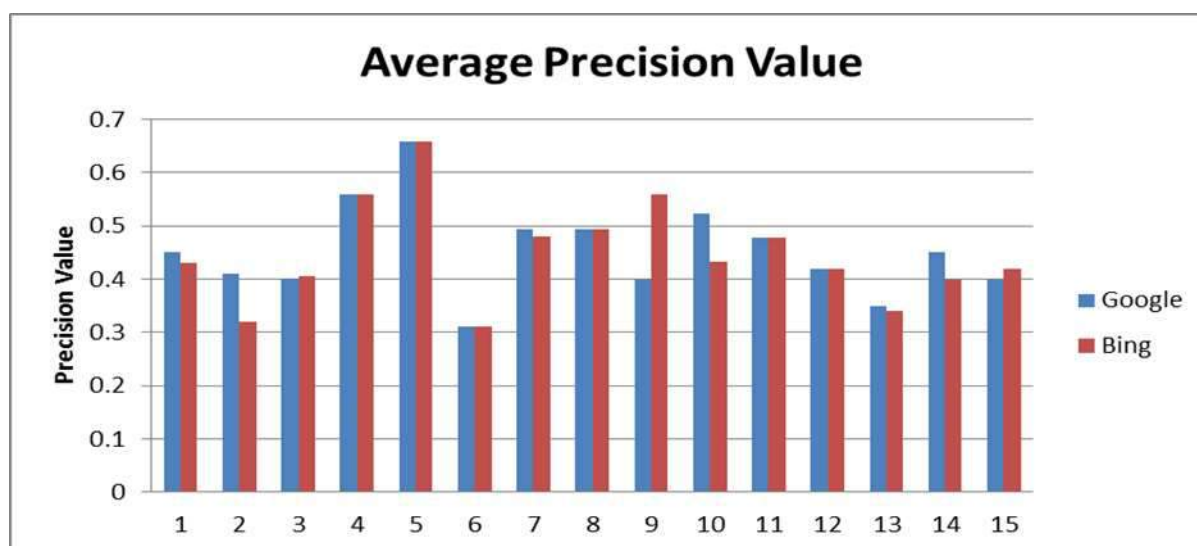

Figure 2. Average Precision Value

Conclusion

Translation from Arabic to English is a challenging task due to differences in syntactical, morphological and semantic features between the two languages. Both systems have problems in rendering literary texts due to the nature of literary language, which is full of connotations, culture specifications, literary personifications and images. The study also found that both systems provide similar translation for the same input, which is due to either the use of similar MT approach or learning from previous translated texts. Furthermore, both systems, in some cases, achieve good

results at the word level, but bad results at collocation combinations. Machine Translation is still far away from reaching translation quality that achieved by human translators.
Recommendations

The study recommends future research in the correlation between Automatic and manual evaluation methods, which would provide strong and more reliable results, regard the usability of MT systems. Moreover, it is recommended an analysis of MT output from a linguistics point of view on holistic and analytic levels to provide the Machine translation field with a rich literature, which helps the systems designers to focus on the lagging behind points.

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Metaphors with Translingual Dimensions in the Novels of Khaled Hosseini

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Abstract
This study addresses the phenomenon of literary bilingualism by investigating the simultaneous interplay of multiple discourses and languages in Khaled Hosseini's novels. It primarily focuses on metaphors in his fiction, which lend a unique sense of translingualism and multiculturalism to his work. Hosseini's overt and covert use of metaphors reveals an allegiance to several languages that are spoken in Afghanistan and the region, including Pashto, Persian, Arabic and Urdu. His double cultural and discursive belonging suggests a case for post-structural translingualism, a fluid bilingualism belonging simultaneously to all the languages in one's repertoire. These metaphors, along with his characteristic narrative and linguistic strategies, give Hosseini a unique linguistic persona. This study addresses, inter alia, the self-translating aspect of Hosseini as an author whose works remain marvels of interwoven languages and identities.
Keywords: khaled hosseini, metaphor, multiculturalism, multilingualism, translingualism

"…to Haris and Farah, both the noor of my eyes…"
(Appearing in the dedication of each of Khaled Hosseini's novels)

Introduction
Metaphors are key elements of literature that provide literary content in a work of prose or poetry, lending it uniqueness and subjective insinuation. Authors who intend to deliver poise and explicitness in presenting their characters and scenarios use metaphors in their work (Lodge, 2015). Metaphors are recognized as a literary tool that enables readers to both access the author's vision and perceive an experience. Many past authors have fascinated literary scholars and critics alike with their ability to symbolize conceptual ideas using an intimate mix of words, views, and culture (Yu, 2008). The meanings and connotations of metaphors tend to differ along with variations in language and cultural perceptions. Therefore, ambiguity toward metaphors increases with variation in the social and linguistic attributes of people experiencing a piece of writing in different languages (Moje et al., 2009). Hence, cultural variables have been regarded as a significant factor in determining both the viability of metaphors and the level at which they can be comprehended. Furthermore, diverse assumptions can be derived from the same metaphorical structure, leading to variations in its perception (Deignan, 2003; Talebinejad & Dastjerdi, 2005). Globalization emerged alongside the need and imperative to comply with the world and its erratic perceptions. Efforts to do so can enable both authors and readers to produce and perceive original ideas with efficiency to appreciate different cultural nuances and enjoy the linguistic lucidity associated with metaphors. It can be argued that whereas metaphors have a strong association with culture; they are deeply ingrained in language. Although much has been said about Khaled Hosseini as a multicultural writer, his translingual standing has yet to be properly recognized.

Khaled Hosseini
Khaled Hosseini was born in Kabul in 1965. His father worked in the Afghan Foreign Ministry, and his mother taught Farsi and history at a local high school. His family moved to Paris in 1976 when his father was assigned there. In 1980, just as the Hosseinis were happily planning a journey back home, there was a communist coup in Afghanistan, and Kabul was almost taken over by the Soviet army. Seeing no future in Afghanistan, the Hosseinis applied for asylum in the United States. The request was granted, and they moved to San Jose, California, in September of 1980.

Hosseini graduated from high school in 1984 and continued his education, completing his bachelor's degree in biology in 1988. The following year, he went to medical school, and after graduation, he completed his residency at Cedars-Sinai Medical Center in Los Angeles. He worked as an internist from 1996 to 2004. Meanwhile, he began writing his first novel, *The Kite Runner*, in 2001. The novel was released by Riverhead Books in 2003. This maiden effort proved to be an international blockbuster and became a classic, finding its way to more than 70 countries and spending more than 100 weeks on the *New York Times* bestseller list (Stuhr, 2009).

His next novel, *A Thousand Splendid Suns* (2009), debuted at number one on the *New York Times* bestseller list and remained there for 15 weeks, spending about a year on the bestseller list. The two books jointly delivered sales of more than 10 million copies in the United States and more than 38 million copies worldwide. Hosseini's third novel, *And the Mountains Echoed*, was released in 2013 and proved to be equally successful.

Hosseini has emerged as one of the best storytellers in the world today. Like his Amir in *The Kite Runner*, Hosseini was interested in telling stories from a very young age (Stuhr, 2009). As a child, he enjoyed reading classical Dari poetry and translating works such as *Alice in Wonderland* into Farsi. Like Amir, Hosseini has always been an ardent Anglophile, loving and adulating Western people and culture, although he neither learned nor practiced the English language in a formal manner until he moved to the United States. He deliberately learned and mastered the essentials of storytelling (*daastaan gui*) in the East, and in many ways, his novels are versions of *daastaans* in English for the new millennium. With a native flair for not only English but also many Eastern languages, Hosseini is never at a loss for the *mot juste* for every character and situation. This is reminiscent of Ezra Pound, who tells us in *How I Began*, (1913)

 "I would know what was accounted poetry everywhere, what part of poetry was 'indestructible,' what part could not be lost by translation and – scarcely less important – what effects were obtainable in one language only and were utterly incapable of being translated. …I learned more or less of nine foreign languages." (p.707)

As the writing of an émigré, Hosseini's novels have always displayed a double cultural and discursive belonging, with mastery of English on the one hand and a high degree of expertise in other languages such as Pashto, Persian, Urdu and Arabic on the other hand. Indeed, his multilingual repertoire provides him with a unique linguistic personality.

Translingualism *vs*. Bilingualism or Multilingualism
Early studies on multilingualism and creativity, such as those by Grosjean (1996) and Vildomec (1963), claim that bilingualism is an obstacle in writing practice. However, new evidence shows that multilingualism actually increases the potential for creativity, as it arms the polyglot author with a higher number of linguistic strategies.

More recent studies have highlighted that multilingualism greatly improves polyglots' cognitive flexibility (Schneiderman & Desmarais, 1988), providing them with an enhanced ability to develop more "discriminating perceptual distinctions" (Ben-Zeev, 1977) and even greater intelligence (Peal &Lambert, 1962). In *Mirror of Language*, Kenji Hakuta presented further evidence of bilinguals' greater cognitive flexibility (Hakuta, 1986). In his book *The Translingual Imagination*, Steven G. Kellman thoroughly analyzed writers who switch languages and found that they made significant literary contributions in more than one language (Kellman, 2000).

Khaled Hosseini's works, particularly *The Kite Runner* and *A Thousand Splendid Suns*, present an interesting case of how bilinguals acquire, store and process figurative language and how their expressions embody interactions across languages. To quote Cacciari (2015),

"…one may argue that by definition, idiomatic expressions reflect cultural motives and habits, pieces of local history and so forth that are grounded in tradition and culture underlying a specific language." (p.7)

Thus, it can be asserted that translingualism is the fluid language practice of bilinguals operating under different social constructions. As was rightly noted by Garcia and Wei (2014),

> "Translingualism is an approach to the use of language, bilingualism and the education of bilinguals that considers the language practices of bilinguals not as two autonomous language systems as has been traditionally the case, but as one linguistic repertoire with features that have been societally constructed as belonging to two separate languages". (p.19)

Although the phenomenon of literary bilingualism has never been discussed as widely as it is today, it is not something new. Literary bilingualism has emerged as an independent discipline with recent mass migrations, the aesthetics of alienation in the 20th century and the translingual literature produced by émigrés. Some commonly used terms to describe translingual writers include polyglot, multilingual, plurilingual or simply a writer who uses literary diglossia (Al-Rfou et al., 2013; García, 2013). In *Translingual Imagination*, Kellman (2000) favors the term translingual, and he makes a distinction between ambilingual and monolingual translinguals. In *The Poet's Tongues*, Leonard Foster introduced the term equilingual in his study of multilingual poets (Forster, 1970).

Traditionally, linguistic studies have sought to distinguish between bilinguality (the psychological state of an individual having access to more than one linguistic code) and bilingualism (more often referring to a linguistic community). The term translingual is considered more appropriate for addressing a context that involves multiple languages because such a context can refer simultaneously to either one language or many languages. Thus, instead of using many smaller categories of bilingualism, translingualism can be defined as a broad term referring to a phenomenon that is relevant to more than one language. The term can refer to literary traits or styles that reflect a simultaneous affiliation with more than one language. It can help us emphasize the fact that Hosseini is a writer who capitalizes on the interplay of multiple Eastern languages and cultures in his repertoire.

The Choice of Language(s)

A multilingual writer chooses the language used for a particular work based on numerous micro- and macro-level considerations. Many writers, such as Milan Kundera, Samuel Beckett and Vladimir Nabokov, switched to another language after establishing themselves in their native language. Conversely, other writers, such as Joseph Conrad, Kazuo Ishiguro, Andrei Makine, Nancy Huston and others, hardly ever published in their first language. Khaled Hosseini's name appears on the latter list. Apart from those mentioned above, some famous writers who chose to write in their second languages include Agota Kristof (1935-2011), Sholem Aleichem (1859-1916), Andre Brink (1935-), Elif Shafak (1971-), Samuel Beckett (1906-1989), Jack Kerouac (1922-1969), Ana Kazumi Stahl (1962-) and Ronaldo Hinojosa-Smith (1929-).

Language preference can play a decisive role in the quality of creation. In medieval times, the choice of language was generally determined by the genre. However, no such restrictions exist today, and writers are free to choose any language. The selection of a language for a particular piece of work by a bilingual writer is a fascinating subject. Much has been written about why

Conrad chose to write in English (Coolidge, 1972), despite the fact that Conrad himself had not left much room for such debate: "… my faculty to write in English is as natural as any other aptitude…. if I had not written in English, I would not have written at all." (p. v-vi)

There is no doubt of Hosseini's faculty to write naturally in English. However, his choice to write in English was based purely on a market calculation. He began writing when material about terrorism and the Taliban was selling like hotcakes. Considering his readership, Hosseini has always maintained a Western point of view in his writing. However, because his heart is with his own native languages, he switches to those languages whenever the situation demands verisimilitude or a display of personal feelings. This explains why he refers to his children as the *noor* (light) of his eyes and not as the "apple of his eye," as an English writer would. Personal feelings can be best expressed in one's mother tongue. Here, we find him in parallel with Franz Kafka, who has asserted that Czech holds more affection to him than his preferred language. He says (Kafka, 2015),

"German is my mother tongue and as such more natural to me, but I consider Czech more affectionate, which is why your letter removes several uncertainties: I see you more clearly, the movements of your body, your hands, so quick, so resolute, it is almost like a meeting." (p.14).

Afghanistan's various ethnic groups speak as many as 40 dialects, most of which are related to the Farsi, Pashto and Tajik languages. In addition to Pashto, Hosseini is well-versed in Dari, a Persian dialect spoken mainly by the Hazaras, Tajiks and the Farsiwan. If Hosseini were to write poetry, he would likely do so in Farsi, the language closest to his heart (the opposite was true for Kamala Das, however, who wrote her novels in her first language, Malayalam, and her poetry in English.)

Language and Culture
We have recently witnessed a shift in approach in studies related to language and culture, particularly with the advent of globalization. With the change in paradigms, contemporary scholars find it pointless to study either language or culture in isolation. Culture can be defined as a summation of the evolved beliefs, connotations and perceptions of a given language as they relate to a society. Metaphor remains, among so many linguistic devices and tools, the most prominent modality reflecting the peculiarities of a culture. A thematic study of metaphors across languages confirms that culture is a critical variable in forming metaphors. The meaning and wisdom created by a metaphor differ across languages or cultures.

Metaphors
Metaphors have a strong potential to structure abstract ideas, and this may occur differently in different cultures. Notions that are difficult to portray can be conveniently transformed into an interactive process through symbolic expression. They are considered an essential component of the linguistic assets that add to the quality of one's language ability. Metaphors are common features of language and are frequently used in the modes of communication, whether written or spoken. They are employed by all writers to achieve uniqueness of meaning and creativity.

Referring to the use of metaphors, Stafford (2000) notes, "Metaphors may help to cover new situations or to elucidate new aspects of already familiar ones." (p.152)

Characteristics of Metaphors

The use of metaphors is not limited to figurative literary pieces. Metaphors express free play within communication, either verbal or written, which can be related to scientific, legal, political or any other social discourse. Ever since Aristotle, philosophers, linguists and literary scholars have debated the topic of metaphor and produced associated studies (Taverniers, 2002). However, the more answers that are attempted, the more unanswered questions remain.

Although some scholars have generalized this notion by counting any figurative expressions as metaphors, rhetoricians have established two (metaphor and metonymy) or three (metaphor, metonymy and synecdoche) distinct classes of tropes. Serious attempts have been made to distinguish these three classes, but they are interrelated. Thus, there are metaphors that are living and those that are dead, along with deceptive metaphors that might be either, depending on whether they are weak or strong. That said, there is no agreement on the exact linguistic phenomenon that causes an expression to qualify as metaphorical. As has rightly been noted by Mooij in his classic, *A Study of Metaphor* (1976), vocabulary has never been "comprehensive and detailed enough to cover in advance all our feelings". (p.13)

Whenever writers feel that mere vocabulary is not sufficient to express either a thought or the beauty or mystery associated with an object or situation, they seek recourse in symbols to provide a picture or vision of what they feel or perceive. These allegories, symbols or images are deemed metaphors, which, in theory, can be classified as dualistic, monistic or intermediary approaches. According to the majority of studies, a metaphor is an abridged or implicit comparison. Aristotle, Quintilian, Beardsley, Blair Rudes, Hegel and Vendryes all held a similar view (Crystal, 2004).

Two leading researchers in the literary field, George Lakoff and Mark Johnson, presented a conceptual metaphor theory that has revolutionized thinking about metaphors. Lakoff and Johnson (1980) differentiate the three main types of metaphors, namely, structural, orientational and ontological. They state that structural metaphors are instances in which subjects are metaphorically structured with one concept in terms of another. Metonyms are cases in which one entity refers to another in terms of their inter-relation (Lakoff & Johnson, 1980). Whereas metaphor is based on similarity, the function of metonymy is referential.

The Kite Runner

The Kite Runner (2003) is Khaled Hosseini's first novel. Although Hosseini refers to it as a pure love story, *The Kite Runner* has been interpreted in many ways, mostly autobiographical. It is essentially a love story about two friends who happen to be a master and servant. The story also portrays the love between a father and a son, husband and wife, and parent and child. The canvas of the novel extends across generations and continents, exploring the ethnic and ideological realities of Afghanistan. Hosseini peppers the work with vocabulary from Pashto, Persian, Arabic, Urdu and Hindi, providing verisimilitude to the Afghan cultural environment.

A deep and thorough study of the character of Farid reveals a metaphorical quality in his delineation. Hosseini's *lamb* is not so different from that of William Blake in the episode in which Farid tells Amir that "the only people in Kabul who get to eat lamb now are the Taliban." (p.247). Amir instantly recognizes this rationale. As anyone can understand, the lamb represents the "innocent," whereas the Taliban represent the experience of the "tiger." Thus, it is not only the literal lamb the Taliban have come to monopolize; on a metaphorical level, the "lamb" is now subjected to the dangers of the "tiger." Furthermore, Amir reads the features of a "lamb" in Hassan, who is another casualty of the Taliban. Many such metaphorical expressions have been observed throughout the novel. Some of these are provided below as examples:

"*Ali, Lion of God*" (Hosseini, 2003, p. 10)
Ali, as one of the *ahal-al-bait* (members of the prophet's house) remains one of the most beloved and venerated figures in Islam. No wonder Hosseini refers to him more than once.
"On a high mountain I stood,
And cried the name of *Ali, Lion of God*
O, Ali, <u>Lion of God</u>, <u>King of men</u>
Bring joy to our sorrowful hearts!" (Hosseini, 2003, p.10)

Because Amir, the novel's protagonist, sees his father as a hero, he refers to him again and again, employing different rhetorical devices.

"My father was a force of nature, a towering Pashtun specimen with a thick beard, a wayward crop of curly brown hair as unruly as the man himself. …hands that looked capable of uprooting a willow tree, and a black glare that would drop the devil to his knees begging for mercy." (Hosseini, 2003, p. 11)

Or,
My father "was called *Toofan Agha or Mr. Hurricane.*" (Hosseini, 2003:11)
Or,
"My father moulded the world around him to his liking." (Hosseini, 2003:14)
Or,
"A person who <u>wastes his God-given talents is a donkey.</u>" (Hosseini, 2003:28)
Again,
"…attention shifted to him like sunflowers turning to the sun." (Hosseini, 2003:11)
And again,
"Real men didn't read poetry- and God forbid they should ever write it." (Hosseini, 2003:17)

Because his mother died while giving birth to Amir, he always feels guilty and thinks he has robbed his father of his beloved wife:

"I had killed his beloved wife, his <u>beautiful princess</u>." (Hosseini, 2003:17)
Amir's father appears as a hero, fighting and defeating every enemy until in the end, the enemy comes in the form of death—the only enemy he cannot defeat:

"In the end, a bear had come that he couldn't best." (Hosseini, 2003:152)

This is the end of his father, a proud Afghan who will never betray his feelings, particularly those related to love. Amir has never seen him missing his only love, his wife, who is gone:

"*Did he ache for her*, the way I ached for the mother I had never met?" (Hosseini, 2003:6)

Good examples of Afghani linguistic and cultural milieu are found in the following quotations:

"My door is and always will be open to you." (Hosseini, 2003:28)
Rahim Khan writes in his letter to Amir,
"Children aren't coloring books." (Hosseini, 2003:19)
Hosseini often uses animals as very effective symbols:
"I was the snake in the grass, the monster in the lake." (Hosseini, 2003:92)
Or,

"*They are hunting ducks,*" Ali said in a hoarse voice. "They hunt ducks at night." (Hosseini, 2003:31)

The Hazara are an ethnic group in Afghanistan and neighboring countries such as Iran and Pakistan. Because of their religious beliefs (mostly Shia), cultural identities (mostly Farsi-speaking) and physical traits (close to Asian), they were the prime target of the Taliban regime. Here is an example of how the Hazara were perceived by the Taliban (and even mainstream Pakhtoons):

 "People called Hazaras *mice eating, flat nosed load carrying donkeys.*" (Hosseini, 2003:8)

The following chilling passage sums up the Taliban's hatred for the Hazaras and how they attempted their ethnic cleansing:

"We left them for the dogs. Dog meat for the dogs." (Hosseini, 2003:243)
As the name suggests, the novel is replete with kite flying and the emotions associated with it:

"If the kite was the gun, then tar, the glass coated cutting line, was the bullet in the chamber." (Hosseini, 2003:44)

In Afghanistan and elsewhere in the Islamic world, a dear person or object is referred to as the "noor" (an Arabic/Persian word for light) of one's eyes. Mention has already been made of how the writer used this expression about his children in the prefaces of all his novels. In *The Kite Runner*, the General also describes his daughter as "*noor of my eyes*" (Hosseini, 2003, p.146).

Hosseini is an Afghan-American writer. In his novels, however, he comes across as more American than Afghan. Whether out of pure love or diplomacy, he never tires of praising America:

> "While Russia was the source that turned Afghanistan into a hell, America was different. America was <u>a river</u> <u>roaring along</u>, unmindful of the past. I could wade into this river, let my sins drown to the bottom." (Hosseini, 2003:119)

We have a classic example of love for America and hatred for Russia in the scene in which Amir's father refuses to be treated and operated on by a surgeon (who is as American as himself) because of his Russian background:

> "I don't care where he was born, *he's Roussi*, Baba said, grimacing like it was a dirty word. His parents were Roussi, his grandparents were Roussi. I swear on my mother's face *I'll break his arm if he tries to touch me."* (Hosseini, 2003:135)

In this same spirit, he describes the Afghan clergy as a most loathsome class in a manner that many people will find in bad taste:

> "<u>Piss on the beards</u> of all those self-righteous monkeys. They do nothing but thumb their rosaries and recite a book written in a tongue they don't even understand. God help us all if Afghanistan ever falls into their hands." (Hosseini, 2003:235)

The following quotation includes an Afghani idiom meaning "life goes on." This is, in a nutshell, the philosophy that has left the Afghans humbled but never broken by various adversaries.

> "After all life is not a Hindi movie. *Zindagi mizgara*, Afghans like to say. Life goes on, unmindful of beginning, end, *kamyab*, *nahkam*, crisis or catharsis, moving forward like a slow dusty caravan of Kochis." (Hosseini, 2003:312)

In one of the most touching scenes in *The Kite Runner*, Amir comes across a beggar who was once a teacher and a colleague of his late mother. Here is how he describes her tragic premature death:

> "*The desert weed lives on, but the flower of spring blooms and wilts*. Such grace, such dignity, such a tragedy." (Hosseini, 2003:218)

Sometimes Hosseini translates local expressions, as with the following beautiful song in which a newlywed groom wishes the night could be longer:

> "<u>Go slowly my lovely moon, go slowly</u> (*Ahesta boro*, *Mah-e-man*, *ahesta boro*)." (Hosseini, 2003:99)

The novel has many very expressive passages. For instance, one scene that depicts Kamal's death is much more poignant and ironic than the others. Kamal had been a member of the gang that brutally raped Hasan, and he did not imagine that he would meet the same fate. His father described this incident as follows:

"Should have never let him go alone… always so handsome, you know… four of them… tried to fight… God… took him… bleeding down there… his pants… doesn't talk any more… just stares…." (Hosseini, 2013: 105)

Some other metaphorical expressions with translingual implications are the following:
"'Oh *gung bichara*.' Oh, poor little mute one." (Hosseini, 2003: 318)
"*Baboresh! Baboresh!* Cut him! Cut him!" (Hosseini, 2003: 57)

Other local expressions in *The Kite Runner* include *kofta* (minced meat preparation), *nan* (baked bread), *sherganji* (battle of poems in Persian), *namaz* (Islamic prayers), *mashaallah* (said about something good), *inshaallah* (said when somebody intends to do something), *bas* (enough), *watan* (nation), *quwat* (power), *kaseef* (dirty), *tashakor* (thanks), *qurma* (a meat preparation), *tar* (string), *azan* (the call to prayer), *bakhshinda*, (forgiven), *amen* (amen), *mareez* (a patient), *chi?* (what?), *saughat* (a souvenir), *pari* (a fairy), *salam* (salutations), *rakat* (a unit of prayer), *bismillah* (in the name of Allah), *rafiq* (a companion), *wah wah* (bravo!), *bolani qabuli* (food items), *padar jan* (dear father), *khoda hafez* (in God's protection), *mohtaram* (respected), *ayena mashaf* (a ritual associated with marriage), *sabzi challao* (a vegetarian rice preparation), *maqbool* (approved), *nang namoos* (an expression about family honor), *madar* (mother), *zakat* (alimony), *ferni* (a sweet dish), *nawasa* (daughter's son), *yar* (a friend), *ayatul kursi* (an important prayer recitation), *qawali* (a spiritual song), *pakeeza* (pious), *tashweesh* (anxiety), *qaom* (a nation), *rasti* (true), *jai namaz* (the prayer rug), and *khasta* (tired).

A Thousand Splendid Suns

The associations and relationships in *A Thousand Splendid Suns* are more intricate and diverse than those found in *The Kite Runner*. While the latter dealt with relationships of a father and a son, *A Thousand Splendid Suns* is a saga of two women belonging to entirely different worlds who come together in affliction, supporting each other. The two women, although opposites, connect through their common misery, and over time they develop an unusual bond. Hosseini uses foreign words extensively to provide effective metaphoric touches. In the opening sentence of the novel, Hosseini uses the word *harami*, an Arabic word, common in almost all Eastern languages, meaning "illegitimate." Readers in the Western world will likely have to guess at its meaning and connotations. However, the implications of the word eventually become clear as the word is repeated again and again contextually.

"You are a clumsy little *harami*." (Hosseini, 2009, p. 2)

The word *kolba* (Hosseini, 2009, p. 3) is also used in the beginning of the novel; it accentuates the de-familiarizing technique, whereby the reader must gauge what it could mean. The writer prudently places the word in ways that help give the reader a glimpse of its possible connotation. The novel describes how Jalil and two of his sons, Fahad and Mohsin, constructed the small *kolba* where Mariam opened her eyes and remained in confinement for her first fifteen years. Built with sun-dried bricks, plastered with mud and handfuls of straw, the *kolba* has "two sleeping cots, a table made of wood, two straight-backed chairs, a window, and shelves that were nailed to the walls in which Nana kept clay pots and her much-loved Chinese tea cups and saucers."

(p. 10) This description indicates an implicit difference between a *kolba* and a hut. The following excerpt helps us understand what it is:

"So, your father built us this *rathole*." (Hosseini, 2009, p. 9)

Another good example of the translingual implications of the novel embedded in Afghan nationalism is the author's reference to a popular old Pashto song by Ustad Awal Mir.

Da ze ma ziba watan, da ze ma dada watan, this is our beautiful land, this is our beloved land." (Hosseini, 2009:165) The use of local language in the following excerpt demonstrates how it provides traditional Afghan color:

"You have to (stay), said his mother. I am making *shorwa*."
"I don't want to be a *mozahem.*" (Hosseini, 2009:127)

In another instance, Hosseini writes *zendabaad* Taliban before giving its translation: "On it, someone had painted three words in big, black letters: *zenda baad Taliban*! Long live the Taliban!" (Hosseini, 2009:246)

Sometimes, Hosseini uses the local language to give authenticity to the atmosphere of the story, providing the translation afterward:

"You woke up the baby." Then, more sharply, "*Khosh shodi*? Happy now?" (Hosseini, 2009:213)
"No, *na fahmidi*, you don't understand." (Hosseini, 2009:41)

In the novel, through the widespread and concentrated use of words from other languages, Hosseini reveals himself to be a multilingual writer who uses extensive original cultural nuances with skillful mastery. In passages of cultural declaration such as the following, Hosseini displays his Afghan-ness;

"…I am your husband now, and it falls on me to guard not only your honor, but ours, yes, our *nang* and *namoos.*" (Hosseini, 2009:217)

The phrase *nang o namoos,* referring to one's honor, is the only motto by which an Afghan will live or die. No wonder we come across this expression repeatedly in Hosseini's novels.

Hosseini has comprehensively compared English with the local expressions of Afghan life. He has often employed Pashto and Persian expressions to highlight cultural elements of Afghan society. Some of examples from the novel are as follows:

"His in-laws swore *blood would flow.*" (Hosseini, 2009:6)
In the following quote, the word *dil* (heart) metaphorically means courage:
"*He didn't have the dil*, the heart for it." (Hosseini, 2009:7)

A Thousand Splendid Suns is a tale of oppressed women in Afghanistan. No wonder the only lesson Nana has for Mariam is as follows:

"A man's accusing finger always finds a woman." (Hosseini, 2009:7)
 "I was the poker root. A mugwort." (Hosseini, 2009:8)

Hosseini uses a special jargon for Jalil's wives. Explaining why she preferred living in the "rathole" to Jalil's big mansion, she says

"For what? To watch him drive his *kinchini* wives around town all day?" (Hosseini, 2009:8)

Kinchini (meaning mischievous, scheming) is not a standard word but a register used by women of the lower strata. If an author can use this word so aptly, he is quite adept in the local lingua.

If Mariam had believed what Nana said about Jalil and the world, the story of *A Thousand Splendid Suns* would have been altogether different. It is a subtle irony in which a loving and doting mother explains to her daughter, pleading and threatening, what is good for her in the world and what is not. She begs her not to leave:

"I will die if you go. The jinn will come and I will have one of my fits. You will see I will swallow my tongue and die." (Hosseini, 2009:26).

The tragedy is that the daughter won't listen to her mother. She is blind about her father's pretentious affection for her:

"She believed that she would always land safely into her father's clean, well-manicured hands." (Hosseini, 2009:21).
There are many other translinguistic metaphors in the novel:
 "Sultan of my heart." (Hosseini, 2009:41)
"*Nah fahmidi*, you don't understand?" (Hosseini, 2009:44)
"*Fahmidi*? Is that understood?"
And,
 "Happiness rushed in like a gust of wind blowing a door wide open…." (Hosseini, 2009:87)

Sometimes Hosseini will write correctly in English, but the construction of a sentence will show that he is actually self-translating thoughts from his native language into English:

"The parchment on which Mammy meant to ink their legends." (Hosseini, 2009:140)

Mammy, Laila's mother, is a tragic character who, having lost her son Noor (a *Mujahid* under Commander Massoud), lives either in the past or in an ideal future. Because of her wishful

thinking, she still hopes that "*the lion of Panjshir*" (Hosseini, 2009:141) will eventually win and Afghanistan will be liberated from evil forces. She is completely resigned, but sometimes she admits that she is tormented:

"Like someone's stepping on my heart." (Hosseini, 2009:141)

She categorically refuses to leave Afghanistan. To her, leaving would mean betraying her *shaheed* (martyred) son. She explains why she cannot leave Afghanistan:

"The only solace I find is knowing that I walk the same ground that soaked up their blood." (Hosseini, 2009:149)
The following is a translation of a local saying:
"A stubborn ass needs a stubborn driver." (Hosseini, 2009:199)

Rasheed is the villain of *A Thousand Splendid Suns*, but his love and indulgence of his son, Zalmai, shows a brighter side of his character:

"His patience with Zalmai was a well that ran deep and never dried." (Hosseini, 2009:289)

And the Mountains Echoed

When the Americans decided to withdraw their troops from Afghanistan, the locale of Hosseini's last novel shifted from Kabul to Paris to San Francisco and then to the Greek island of Tinos. This novel celebrates relationships between parents and children, brothers and sisters, cousins and caretakers belonging to many different cultures. Unlike Hosseini's previous novels, *And the Mountains Echoed* does not aim to provide much local color and culture or feature any considerable use of bilingual metaphors. Below, its translingual metaphors with lexical and grammatical schemes are analyzed.

"…he walked until the sun was a faint red glow in the distance. Nights, he slept in the caves as the winds whistled outside." (Hosseini, 2013: 7)
"I suspect he will touch many lives with his kindness and bring happiness to those trapped in sorrow." (Hosseini, 2013: 11)

"Eric. Eric! Ecoute-moi. I'm going to call you back. I need to hang up now." (Hosseini, 2013: 226)

"---'D'accord, d'accord.' Isabelle slings her purse over her shoulder, grabs her coat and keys. 'But I'll have you know I'm duly intrigued…" (Hosseini, 2013: 234)
"Winter, Bibi Saheb. It descends on these villages and takes a random child or two every year." (Hosseini, 2013: 91)

The translingual metaphors in this particular novel are from European languages, mostly French.

"She grinned. 'Parfois je pense que tu es mon seul ami, Nabi.' ….."It means 'Sometimes I think you are my only friend.'" (Hosseini, 2013: 99)
Some other translingual metaphors in the novel are quoted below.
"All I am saying is that its crass to plaster your good deeds up on a billboard." (Hosseini, 2013: 141)

"What was I supposed to be… A seed of hope? A ticket purchased to ferry you from the dark? A patch for the hole you carried in your heart? I was no balm to your pain, only another dead end, another burden…." (Hosseini, 2013: 221)

Apart from the metaphor-related data presented above, Hosseini has made a commendable use of action verbs, nouns, adjectives and adverbs that are often repeated, affecting the storyline and engaging the reader. He has also made use of parallelism in that the equivalent structure, more so than ordinary structure, gives the story dramatic effect.

"Abdullah thought back to the winter before last, everything plunged into darkness, the wind coming in around the door, whistling slow and long and loud, and whistling from every little crack in the ceiling.…" (Hosseini, 2013: 29)

Conclusion
This study sought to analyze and identify metaphors with translingual implications in the novels of Khaled Hosseini. We can conclude that through his novels, Hosseini has asserted both his individual and his cultural selves. Given that the contemporary world is a global village, we should be ready and willing to welcome and appreciate unfamiliar metaphorical expressions from unfamiliar parts of the world. Through textual manifestations of multilingualism, which should be recognized as an integral part of Hosseini's corpus, this study has revealed the linguistic and cultural identity that Hosseini has created for himself.

Throughout the study, the experiential information and interpretations asserted that appreciation of metaphors used in different languages provide us with a comprehensive understanding of associated cultural aspects. It must be ascertained that the reader also verifies the common connection occurring among words, society and thoughts.

It can be proposed through this analysis that cultural and individual skills from experience, together with rational impressions of the world, have a tendency to offer leading contribution to the comprehension of unknown metaphorical terms. In addition, some other general tactics and methods concerned in the understanding of metaphors require continuous interaction with literary discourse. Moreover, the conclusion discloses several variables that have provided us with the comprehension of metaphors that considerably include the spiritual faith, appropriate clues, and resemblances between the first language of writer and the foreign language. One hopes, this paper leads to further studies in the field so that this particular bilingual phenomenon is further dealt with and appreciated from different socio-linguistic perspectives.

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Tradaptation of Dramatic Texts

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Abstract
This article deals with the feasibility of applying cultural translation studies approaches to intra-lingual adaptation of dramatic texts through the discussion of adaptation terminology, the interchangeability of adaptation and translation, and the relevance of combining both into "tradaptation". The purpose is to study loose adaptations of dramatic texts, especially those of Shakespeare, following cultural translation studies principles. The study has shown that it is satisfactorily feasible to use inter-lingual translation principles, across the spectrum from strictly literal to loose free, and apply them to the intra-lingual adaptation of dramatic texts, with the example of *The Al-Hamlet Summit* as a main reference. Further studies can help attain substantial progress in the analysis of the concept of adaptation.
Keywords: adaptation, drama, intra-lingual translation, Shakespeare, tradaptation

Introduction

The remaking of existing material has been described and labeled in various ways over the centuries. Prior knowledge of previous investigation in this field could help achieve significant advances in the analysis of the concept of adaptation. As a result of working in isolation, drama translation scholars and researchers in general have made possible a huge proliferation of terminology surrounding adaptation. Some of the researchers do not even bother to define the terms they coin. The absence of clear and precise definitions for this abundant terminology sometimes leads to confusion.

Adaptation Terminology

Some of the terms used to describe the process of literary re-creation are vague and unfocused on particular aspects of the practice. In the eighteenth century, plays that reworked pieces by Shakespeare were broadly called "alterations" or "imitations" (Rosenthal, 1996, p. 323). Also in a current electronic Shakespeare academic discussion group adaptations are loosely labeled "spin-offs". (*Hamlet Online*). Cohn (2015) provides an alphabetical list of labels, from "abridgement" to "version", but settles on the umbrella term "offshoot", with the subcategories of "reduction/emendation", "adaptation", and "transformation" (pp. 3-4). "Offshoot", she also maintains, is "a looser and more neutral word". "Reduction/emendation" can also be very loose terms that include any production in which words are altered and lines cut, virtually applying to any production of any work (p. 4).

"Transposition" is another general category that encompasses both interlingual and inter-semiotic processes of repetition, as Jakobson (2000, p. 114) distinguished them. In Cohn's (2015) view, adaptation is limited to plays that include "substantial cuts of scenes, speeches, and speech assignments; much alteration of language; and at least one and usually several important (or scene-length) additions." (p. 4). "Additions are crucial", she asserts, "in distinguishing reduction/emendation from adaptation". "Transformation" is another term characterized by "invention" where "characters are often simplified or trundled through new events, with the [original] ending scrapped" (pp. 3-4). Yet, not all of the terms relating to adaptation are so vague.

Some scholars endeavor to limit the scope of reference for their terminology, especially in relation to drama translation where, as Pavis (1987, p. 420) says, the audience and the target culture have a say on the success of texts. Proponents of the target text/culture oriented approaches in drama translation include Brissett (1990), Déprats (1990), Bassnett (1991), Lefevere (1992) and Laliberté (1995). They have referred to the translations emanating from this trend and described them variously in English as "rewriting", "transplanting", "naturalizing", and "neutralizing" (Aaltonen, 1993, pp. 26-27). They also labeled them "integrating foreign works", "transpos[ing]", "reappropriat[ing]" and "adaptation" (Koustas, 1988, p. 129), and also "large-scale amendments", "rewriting" and again "adaptation" (Bassnett, 1991, pp. 101-102). In French, different expressions are used such as "transposer complètement", "adaptation" and "recreation" (Laliberté, 1995, p. 519) and "traduction-assimilation", "déplacement" and "déraciner de son contexte" (Koustas, 1995, p. 529), and "adaptation" and "traduction ethnocentrique" (Ladouceur, 1995, p. 31). Over the years, "Shakespeare", says Al-Bahar, "was *transplanted* into Arab soil" (Al-Bahar, 1976, p. 13). *Hamlet*, says Al-Shetawi, has been "assimilated" into the "fabric of Arab creative processes" (2006, p. 60).

A current label for some types of plays might also be *appropriation*. This word suggests a hostile takeover, a seizure of authority over the original in a way that appeals to contemporary sensibilities steeped in a politicized understanding of culture. This kind of adaptation is considered by Mailhot (1987, p. 48) as "a new form of alienation and subjection" when he describes Garneau's adaptation of *Macbeth*. (Translation from French sources is mine throughout unless otherwise specified).

Some of the terms listed above, like transplanting, naturalizing, (re)appropriating, are suggestive but capture only one aspect of the field; others, like alteration, imitation, offshoot and emendation, are wide but do not amount to a general label, and any attempt to classify the possibilities of rewriting too narrowly will run the risk of more proliferation of terminology surrounding adaptation. It is, thus, evident from the examination of some of the coined terms and expressions above that there is need to clearly define and clarify the notions they carry. This situation equally reveals the need for researchers and translation practitioners to stem further proliferation of terms which would only contribute to compounding the situation even further. In addition, while it could be supposed that all the above terms broadly refer more or less to the same translation reality or phenomenon, it could equally be argued that they have different semantic shades thereby suggesting various degrees of manipulation of the source text to meet the expectations of the target language audience as well as the requirements of the receiving culture.

For lack of a better term then, we are compelled, as a first step, to fall back on adaptation, the most frequent term used to label dramatic texts. The concept of adaptation has not yet been exhaustively or systematically analyzed, and theatrical adaptation has, as a consequence, remained a relatively marginalized and under-theorized activity. Some scholars have scarcely been lenient with adapters as adaptation almost always "appears as treason, a crime, a lack of respect!" It is sometimes called "imitation of a copyist", some other times "deformation of a forger/falsifier" (Bastin, 1993, p. 473)

Adaptation is the word in most common usage and is, therefore, capable of minimizing confusion. It is used by Rosenthal (1996, p. 323) in her discussion of eighteenth century plays. Similarly, Clark's edition of Restoration plays based on Shakespeare is entitled *Restoration Adaptations of Shakespeare* (1997). Raddadi's (1979) *Davenant's Adaptations of Shakespeare* is another example. At this stage, it is worth examining some of the current intellectual and artistic understanding of the concept of adaptation, positioning it in the theoretical discussion of cultural recreation, exploring such ideas as intertextuality, recontextualization and the "death of the author" (Barthes, 1988).

According to the *Latin Dictionary* online, adaptation means "to fit to a new context" and to recontextualize. It includes almost any act of alteration performed upon specific cultural works of the past. *Le Petit Robert* (2013) defines adaptation as a "very free translation of a play, involving numerous modifications that update or rejuvenate it" (p. 23). It also provides another definition of the term, "The transposition to the theatre or cinema of a work of a different literary genre".

To adapt, according to Lefebvre and Ostiguy (1978), can also mean to transpose the action to the country of the target culture and/or to another age/epoch: Adaptation can follow two axes at

the level of context change: A "spatial axis" and a "time axis" (p. 34). Bastin (1993), moreover, believes that adaptation is both a "re-creation" and a "necessity" (p. 473). For adaptation, according to Gambier (1992), is the "very basis of the communication process, understood as the sum of strategies, procedures of construction and exchange of meaning" (p. 424). An important question remains to be answered, however: Being as such, can adaptation rise to the level of being considered an "original" form of writing? But first what is an "original" form of writing?

Originality: A Lie?

The following few paragraphs shall serve to refute the criterion of originality, especially the assumed originality of Shakespeare, against which adaptation of his works has often been understood and evaluated. In fact, adaptation has been described as lacking in "fidelity" to the original work. Critical understanding, in these instances, remains bound by the concept of authorship, supported by such notions as "originality in creation and fidelity in interpretation" (Rosenthal, 1996, p. 335). "We venture into a territory", she says, "where the very word adaptation distorts and diminishes both intention and accomplishment", and then comments, "The reviewer recognizes that to call it an adaptation diminishes it, for in a culture of literary property, originality becomes a primary value in art" (p. 335).

The understanding of translation, however, moves from that of a faithful transformation of an original work to the processing of "a source text that is itself already a rewriting of prior cultural material", to use Steiner's words (1992, p. xii). Examination of the concept of originality reveals that it posits an independence that does not exist. Even Shakespeare was not original in his own work. Theatrical adaptation can, thus, be re-theorized as a specific form of the process of cultural reworking that is basic to cultural production in spite of originality allegations.

The concept of "intertextuality" supports the case against originality. Barthes and Kristeva strongly believe that all writing, like all cultural production, is an interweaving of already-existing cultural material. Barthes (1981, p. 42) writes, "any text is an intertext; other texts are present in it […] the texts of the previous and surrounding culture […] Intertextuality [is] the condition of any text whatsoever". Other cultural texts are present not only as acknowledged sources or influences but also as "a general field of anonymous formulae whose origin can scarcely ever be located; of unconscious or automatic quotations" (p. 39). Thus, intertextuality implies that every production is always a reproduction and that everything we think, say, or do relies upon prior ideas, words, and cultural norms.

Derrida (1988) also sees "recontextualization" as the inevitable condition of texts in history. Every act of writing, of meaning, all motivated human endeavor, loses its original context and plays itself out in a potential infinity of new contexts, in which significance of the writing will inevitably be different from what it was. When we recontextualize, we inevitably rework and alter, even if we are trying to be faithful to our sense of the "original". Reception and reader-response theories also stress how the meaning of texts from the past is changed by their appearance in new conditions. In this light, Holderness (as cited in Fortier, 2002, p. 341) writes, "Shakespeare is, here, now, always, what is currently being made of him."

In the same line, Foucault (1979) sees the author not as a person but as "a certain functional principle by which, in our culture, one limits, excludes, and chooses" (p. 159). Barthes (1988), on the other hand, argues that the "death of the author" liberates practices and options of remaking available to the reader. In this light, we need to examine how adaptation takes place within a certain structured relationship to such institutional (and politically significant) notions as the author and the canon, and show that adaptation is not a simple rejection of these notions, but rather an ongoing engagement with them. According to Lefevere (1985), in all forms of rewriting, the author is decentered and enters into play with rewriters (p. 220).

It becomes clear, then, that the activity of reworking already-existing cultural material is, to some extent, a frequent cultural activity; originality and fidelity become largely fake ideas as a result. Adaptation, like translation, becomes part of a generalized cultural activity that perceives reworking in new contexts as more characteristic of cultural development than "originality in creation and fidelity in interpretation" (Rosenthal, 1996, p. 335).

As in original writing, adaptation, according to Johnson (1984, p.422), often passes through four creative processes: First, ingestion or data collection through reading, research and experience; second, digestion or data processing and assimilation; third, projection or tackling the various aspects of the work in view, searching for relevance, condensing, expanding, narrowing the focus, etc.; and fourth, rejection or editing, restyling, discarding redundancies, spotting weaknesses, eliminating, substituting with a view to making the work a masterpiece. Having established the "originality" of the process of adaptation, its relationship with translation and the fine line that exists between both need to be investigated. The investigation shall determine the feasibility of applying translation studies approaches to free adaptations.

Adaptation or Translation?
According to Bastin (1993, p. 474), four factors lead a translator to adapt rather than translate: First, "transcoding insufficiency", which is exclusively linguistic: Many parts of the discourse are "untranslatable": Word puns, certain idioms, vernaculars, intentional ambiguities, metalanguage, humor, etc. (p. 475). This phenomenon is frequent and cannot be solved without taking adaptive, and not simply translational, steps. Second, the inadequacy of situations associates linguistic and extra-linguistic factors when dealing with the linguistic expression of an extra-linguistic reality. Third, the change of genre takes adaptation to another level which is not of a linguistic origin. Fourth, any breach in the communication balance also leads a translator to adapt rather than translate: Communication takes place through the text, but the latter is only the concrete manifestation of a larger historical, geographical, sociolinguistic and cognitive environment.

Having discussed the factors that lead a translator to opt for adaptation rather than translation, another question needs to be asked: What does the process of adaptation entail? Adaptation, for Lefebvre and Ostiguy (1978), calls on a network of connotations known to the audience so that the latter can easily understand the occurrence of events and communicate with the author's intention (p. 45). In the case of Al-Bassam's *The Al-Hamlet Summit* (*AHS*), the adapter's intention is to expose certain realities concerning the Arab and Muslim world. If the action is left to take place in Denmark, the audience feels unconcerned. If, on the contrary, the

action is transposed to the Arab world and the characters turned into Arab politicians, "the audience reacts and decodes differently", to use Laliberté's (1995) words. In fact, "they feel interested and they identify with a familiar reality" (p. 525).

Poupart (1976) shares the same opinion when he talks about "a version that respects the local color" and "a 'nationalized' version whose connotative values correspond to the cultural background of the target language" (p. 86). Adaptation may also call for detailed operations including recreation of characters, dramatic transcription of action, reorganization of discourse from prose to dialogue and elimination of digressions, reorganization of intrigue, adoption of new terminologies, introduction of audio-visual effects such as music, dance, masks, pantomime, etc., indication of entries, exits, stage directions, position of the camera, decor, light effects, etc. In some literary adaptations, two distinct operations are performed either simultaneously or consecutively, the choice depending on the linguistic competence of the adapter. The adapter may have to modify the language of the original text and present the content in a different literary form or translate the original text into a different language and present the content in a different literary format. Among the procedures adapters most often resort to, according to Bastin (1993), are "omission, expansion, exotization, updating, equivalence of situations and creation" (p. 474). Being linked to certain types of texts like plays, adaptation implies a certain freedom of the translator to modify, adjust, add and/or omit certain parts of the source language (SL) text in order to better adjust it to the intended audience and to their habits and reception norms.

Apart from the social and cultural process which aims at conforming to the dominant norms, three practices related to adaptation can be identified according to Gambier (1992, p. 423). First, addition and/or omission so that the target language (TL) text can have the "same effect" of the SL text, the emphasis being laid on the reader: This evokes Nida's dynamic translation, Newmark's communicative translation and J. House's covert translation. This is translation that gets nearer to the difference, to the Other, tries to omit the difference, and renders the Other to the Self: It looks like an original disconnected from its source context but pretending to preserve the SL function. It modifies the text's presuppositions to adapt them to the new receiving conditions (Gambier, 1992, p. 422). Second, the production of an original work ("Faire œuvre originale") from another in the same or a different sign system, which is Jakobson's semiotic (also called intersemiotic) translation (1967), such as adapting a novel or a play into a film. These "adaptations" can also take place in the case of interlingual translation (such as adapting an English play into an Arabic film). Third, the transformation of a text to suit a certain readership according to explicit or implicit socio-economic criteria.

Not all parts of a SL text, however, reach the same degree of adaptation and not all text types require the same degree of adaptation or authorize the same freedom of action for the "mediating translator" (Gambier, 1992, p. 425). Adaptation, thus, implies a process rather than a beginning or an end, and as ongoing objects of adaptation, literary works remain in a continuous process that alters the shape and significance of the "originals" so as to invoke and yet be different from them.

Different audiences, moreover, often require different kinds of adaptations. Adaptations could be made in the name of authenticity, respect of the soul of the original and the preservation

of original flavor, but also and most importantly "in the name of the audience to which it is addressed", as Delisle affirms (1986, p. 6). In order to appeal to their specific audiences, adapters resort to either selective adaptation ("adaptation ponctuelle") or total adaptation ("adaptation globale"), to use Bastin's terminology (1993, p. 476). Selective adaptation, that covers only certain parts of the discourse of a text, is directly linked to the language of the ST. It is a tactical move by the translator in certain particular cases, and is optional if it has no big effect on the overall meaning.

Total adaptation, on the other hand, that affects all the parts of the target text and alienates the original text, is strategic because it prioritizes the overall objective of the author, and is necessary because its absence means the uselessness of the work or a breach in the "communication balance" (équilibre communicationnel) (Bastin, 1993, p. 476). While partial adaptation is "a re-expression called for by the original text", total adaptation is an "expression that emanates from the author's aim" (p. 476) Because partial adaptation seems to only have a limited effect on the general meaning of the text, certain readers prefer total adaptation so that, as Darbelnet (1970, p. 93) says, "nothing reminds them of the cultural identity of the original".

For Bastin (1993), it is equally convenient for the translator to distinguish between "tactical" adaptation involving both linguistic and extra-linguistic levels (reference to local traditions, to cultural institutions and terms) and "strategic" adaptation (adapting to a new situation and striking a new balance between author and audience) according to whether the difficulty emanates from the language of the text or the "act of uttering" (l'acte de parole) (p. 476).

Adaptation could also be subdivided into two different categories according to whether the text is adapted to the reader, or the reader to the text. We usually have a "prototext [original or source text] and a potential reader," says Osimo (2004), "and an adaptation of one to the other is needed as two poles exist that catalyze views of the possible attitudes." This could be explained in terms of Lotman's notion of the "semiosphere" which is particularly helpful for outlining the strategies of adaptation placing them along the "appropriation of the alien" versus "insertion of the alien in one's own" continuum (2005, p. 208). But what is meant by adaptation of the reader to the text? All that is comprised in this category can generally be summarized in the notion of "metatext" [translated text or target text], the overall image a text creates of itself in a given culture. A reader may be unable to understand some aspects of the text due to ignorance of some cultural features of the setting that instigated the text. In this case, if the translator works on the reader rather than the text, s/he can prepare a second text/metatext in which information and interpretation keys of unintelligible elements are given. Delabastita (1993, p. 19) gives the example of the creaking shoes in *King Lear*. In the Elizabethan culture, it was very trendy to wear creaking shoes. In the case where the translation opts for an adaptation of the reader to the text, one can imagine a metatext (a footnote, a preface or similar) that informs the reader of this fact. Adaptation of the reader to the text can mean many different strategies to provide the potential reader with information necessary to decode the text. When the translator chooses to adapt the text to the reader, this concerns mainly the text's unsaid portion, i.e. the implicit features of the text as part of a culture, so the text would be modified. In *AHS*, Al-Bassam adapts the text to the audience although some scholars, like Mailhot (1987), have a firm stand against the adapter who creates "a mirror of himself rather than open a window on the Other" (p. 49). Some adapters even try to "erase the other", as Brisset (qtd

in Laliberté 1995) asserts, or at least "transform otherness to serve the national cause" when theatrical translation is invested in "identity issues", as Laliberté notes (1995, p. 521).

Adapters can try to keep the national and cultural originality of a play, as Mounin (1968) asserts, asking the audience to make an effort to adapt, but this type of translation remains "an avant-garde attempt aimed at a limited audience" (p. 10). For postcolonial adapters, moreover, "colonizing" the ST is considered a step towards the re-working and re-imagining of the West, and of their place within it; it is also a re-fashioning of the Euro-American cultures' self-image.

So far we have dealt with the concept and practice of adaptation; it remains to discuss the relationship adaptation-translation. For to demonstrate the compatibility of the two notions helps remove the shallow line of demarcation between them and legitimizes the study of literary and cultural adaptations following translation-studies approaches.

Tradaptation

Traditionally, the notion of "adaptation" has been played against that of "translation". When commenting on the origin of a text, we often ask, "Is it a translation or an adaptation?" One of the objectives of this article is to examine the operational similarities between these two related disciplines, translation and adaptation, identify some points of divergence and assess the extent to which the two disciplines overlap or can be considered interchangeable.

The possible differences between translation and adaptation need to be examined, but drawing a line of demarcation between the two concepts passes through the analysis of each before considering their relationship. Some researchers tend to oversimplify the difference between translation and adaptation. Déprats (1990, p. 38), for instance, maintains that what distinguishes adaptation from translation, for the translator, is that adaptation involves omissions, additions or "reorganization". But while emphasis is on fidelity to both content and form in translation, it is more on the content in adaptation. In other words, the concession for loss of information is greater in adaptation than in translation. This concession makes adaptation more flexible, with room for modifications, additions and omissions as dictated by the target format, although the assumption may not hold in every case. Also literary adaptation is more creative than translation which most often adheres strictly to the original texts.

Translation and adaptation do operate on similar levels, yet adaptation is a more extensive exercise that often embraces translation. It is also far more creative and flexible than translation because it gives room for modifications and allows a greater concession for loss of information. However, translation appears to be more taxing and intensive, for it requires greater rigor and fidelity to the original text. Whereas the adapter may choose to narrow the scope of the original work and concentrate on some areas of specific interest, the translator is constrained to reproduce all the information. Another paradox marks the use of the label "adaptation" in relation to that of translation: We talk of adaptation when the number and the type of transformations of SL are so numerous that they necessitate rewriting, assimilation to the norms, conventions, and the values of the target language and culture. Implicitly, translation, according to Gambier (1992), could thus be defined as a "literal effort, a mimesis of the original" (p. 421). So, on the one hand, translation sticks to literality, and on the other, "it changes into adaptation as soon as its target aspect prevails".

Adaptation becomes in fact "the creative and necessary process of expressing a general meaning", says Bastin (1993), "aiming at reestablishing the communicative balance that would be broken had there been simply translation" (p. 477).

Although they certainly have points of divergence, translation and adaptation converge on far more ways. Both terms "entail a great deal of transposition and reproduction", says Johnson (1984), both "demand total application and discipline" (pp. 421-22). They may also have similar motivations, such as "the desire to demonstrate and perfect one's linguistic skills, manifest one's aesthetic consciousness and project one's ideas or ideals." For Ladouceur (1995), the difference between adaptation and translation proper is only quantitative in that it makes more frequent use of certain strategies which in any case are not unique to adaptation. Ladouceur declares that "not a single strategy claimed by adaptation seems to exclusively belong to it" (p. 37). Translated and adapted texts, claims Ladouceur, follow "translation strategies of the same nature, but with different frequency and varied degrees." So adaptation relies on certain translation proceedings that are not necessarily specific to it. Furthermore, Brisset does not establish a clear difference between adaptation and translation as she tackles both at a time without actually distinguishing between them ((Laliberté, 1995, p. 521).). Even more, Bassnett (1985, p. 93) asserts that we should not even distinguish between adaptation and translation and that the use of such jargon serves only to blur the vision. In her view, the translation of a play, for instance, is so complex that we must take into account the multiple codes, and that imposing "a good way" to translate the theatre is non-sense. The dominant discourse in translation studies then should prioritize adaptation, as Gambier recommends (1992, p. 425).

All types of adaptation can justifiably be comprised within translation. Laliberté (1995, p. 526) considers that "it is possible to adapt while remaining loyal to the text and the intention of the author." Adaptation, according to Gambier (1992, p. 424), is always defined in relation to such notions as free translation, modification, distortion, and in relation to linguistic norms, stylistic conventions, communication schemes and acceptable values. In fact, various translation strategies comprehend adaptation in very different terms. An opposition between translation and adaptation coveys an implicit opposition between literal translation (focus on SL) and freedom (focus on TL), which depends, as Gambier says, more on a value judgment than on a reasonable explanation of the transfer between SL text and TL text (Gambier, 1992: 424). Adaptation, for Bastin (1993), actually shares the same process with translation: A first phase of "apprehension", an intermediate phase of "conceptualization" or "deverbalization", and a third one of "expression" (p. 476).

As an adaptation, *AHS* is in fact a rare stance of rewriting that incorporates all three categories of translation described by Jakobson (2000, p. 114): First, *AHS* is an intralingual translation, or rewording, ie., an interpretation of English verbal signs by means of other signs of the same language, even though the English version of *AHS* "keep[s] Shakespeare's basic plot but none of his words" (*The Theatre Guide,* online). It is a "refashioning" of a text of a distant past for modern audiences, involving word substitution, paraphrasing, omissions, time modification, all of which denote a form of intralingual translation, as Gambier (1992, p. 422) claims. Second, *AHS* is at the same time an instance of interlingual translation, which is the traditional focus of translation studies: The interpretation of verbal signs by means of some other language (transposing an original text in the original verbal language [English] into a text in a different verbal language:

Arabic). Third, *AHS* is also a form of intersemiotic translation, or transmutation: An interpretation of verbal signs by means of signs of non-verbal sign systems (*Hamlet* here is translated/ adapted to be performed with music and video clips).

If such a "translation" can be viewed as adaptation, in how many ways is it possible to view the adaptation of a written text? What should be adapted to what? Who should adapt to whom and why? The history of translation is one of "permanent misunderstanding, of constant lack, of obsessive loss", says Gambier (1992, p. 424), "that would not reveal its name except sometimes through being recognized as adaptation". Indeed, not all translated texts are necessarily labeled as translation. Translation, like every other form of communication, is mediation, i.e., adjustment to a new context, to certain aims or intentions, to readers real or fictional. It is work, negotiation of meaning, of interaction, "it is forcibly adaptation, like all communication", not pure formal translation (p. 421). Also every translation is necessarily an activity of "reformulation" with the intention of achieving certain objectives. For the same aim, there are parts translated literally and parts adapted (p. 424).

Dramatic texts are also specifically and frequently called adaptations "when the number and type of transformations of the ST lead to rewriting, assimilation to the norms, conventions and values of the target language/culture" (Gambier, 1992, p. 425). Any translation, claims Wellwarth (1981, p. 142), is itself "an interpretation, marked by its author's time, place, and idiosyncrasies, just like adaptation." It is "the re-creation of the original language's meaning in the syntax and, in the case of a modern work, in the socially accepted style of the target language." In the case of theatre translation, claims Laliberté (1995, p. 525), the translator is certainly "forced to adapt". This is the reason why any translation should be considered an adaptation, as Osimo (2004) maintains.

Because the apparent act of translation could not be other than an act of adaptation and vice versa, the concept of "tradaptation" (translation-adaptation) becomes adequate not only for the theatre but possibly also for all translated texts. The term "tradaptation" was proposed by Garneau (qtd. In Laliberté, 1995, p. 524), used by LePage (1994), and later borrowed by Salter (1996, p. 123) and theatre director Jatinder Verma. Among the tradapter's qualities mentioned by Delisle (1986, p. 4) are listening and being sensitive not only to the rhythm of phrases, but also to the progress of action and perfectly manipulating the oral language.

Conclusion
The article has explored the idea that the very notions of translation and adaptation can be treated as polymorphs, the one explaining the other. So, in a way, adaptation is a form of translation, be it inter- or intra- lingual; and what applies to one can, by extension, be applied to the other. Some researchers, such as Bastin (1993, p. 477), even go as far as declaring that the use of the term "adaptation" can be preferable to the term "translation." That is why the dominant discourse in translation studies ought to deal with tradaptation, and not simply translation *or* adaptation.

Being works of culture, tradaptations, like "original" versions often engage with the broad political concerns of the world at large: Race, empire, gender, economics, and so forth. In this

light, tradaptation is understandable in the same terms Lefevere applies to rewriting and recontextualization in general, "Works of literature exist to be made use of in one way or another" (1985, p. 234). "Rewriting, then, in all its forms, can be seen as a weapon in the struggle for supremacy between various ideologies and various poetics. It should be analyzed and studied that way." Furthermore, a theory of adaptation, like a theory of translation, turns to a "functional view" of cultural and political practice, "all translation implies a degree of manipulation of the source text for a certain purpose" (Hermans, 1985, p. 10). Tradaptations, therefore often attempt to recontextualize literary works culturally and politically. They can justifiably be studied following cultural translation studies approaches.

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