

***Cultural Translation Problems with Special Reference to
English/Arabic Advertisements***

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Abstract

The thesis deals with the problems of translating "soft-sell" advertisements between Arabic and English. It is argued that a standardisation strategy of any international advertising campaign across cultures of soft-sell advertising is unsuccessful at any time in the case of Arabic and English. This stems not only from, besides the huge differences already existing between the two languages and cultures, such as socio-economic and socio-political, but also from the different methods and strategies adopted by the copywriters in employing various elements of humour, irony, persuasion, taboos (e.g. sexual connotations.), conceptual sarcasm and cultural intertextuality, which are aimed at particular audiences, and the translation of which is determined by the elements of time and space. Localisation, according to the characters of the local market is thus the best solution for any successful cross-cultural advertising.

The development of the role of culture and language in a given society has also been illustrated, followed by various approaches to cultural translation equivalence and cultural translation difficulties between Arabic and English. The thesis also contains a study of the techniques and methods of advertising. This includes elements of persuasion, strategies of standardisation, language and paralanguage of advertising, style of advertising and deviation in advertising from the norm of standard English.

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Introduction

Linguistic Framework

For a long time, anthropologists and linguists have been engaged in the debate on the definition of culture and language and their relationship based on studies of various societies in which shifts and changes in language use are linked with social and cultural activities. On the one hand, some anthropologists view language as a part of culture and say it is only a mirror that reflects cultural substances. If perceived as such, then speech cannot be correctly understood unless it is seen as a symbol of cultural phenomena. This is to say that culture is taken as those social habits which human beings acquire and learn from their society and therefore language is viewed as a part of culture. On the other hand, linguists and ethnolinguists focus on language and culture, or language and the rest of culture, or the interrelationships between language and the rest of culture. The latter regard language as significant as culture and suggests that languages tend to borrow from one another as cultures do.

In the current thesis, I will argue that culture and nature have somehow a reflection on language and that societies are influenced by these three dimensions. In other words, for one to appreciate the richness of language one must know its nature and culture; the same thing applies to culture and nature. These three dimensions have an impact on each other and the absence of any one of them affects the

total understanding of the rest. It is true that one can study any of these elements or substances as a separate entity in a given society, but, as far as the total communication across culture is concerned one always relates these elements to the other components to have a full communication. New words are coined when a new cultural concept occurs in a given culture and so on. Culture and language are both exposed to change and development. These changes are created by human demands and requirements either consciously or unconsciously according to space and time etc.

Thus, communication varies to a certain degree between individuals within the same culture and the same society, within the same culture and language but within a different society, between different cultures and languages but with some shared similarities, and between different cultures and languages with no similarities at all. In the first criterion, as illustrated above, communication is likely to be less problematic but difficulty may lie within the idiosyncrasies which characterise each individual. According to the second criterion communication difficulties arise from the different ideology, characters, tradition, environment and social behaviour which characterise that specific society from the rest of the mother culture. Communication as a result between this society and an expanded society within the same mother culture requires some explanation of those specific societal individualities. To clarify this point further, communication between the countries within the Arabian Peninsula are less problematic than with those of the Levant countries or those of North Africa because of the elements of geography and distance. The latter is an example which applies to the case of the Arab world.

For the third criterion, which applies for example to the case of Britain and France or Germany and France, communication is more difficult than with the first two criteria. The communication difficulty in this criterion stems from the fact that the hierarchy of societal individuality which characterises their ideology, traditions, customs, social behaviour and language is bigger, although there are some similarities between their cultures and they share the same religious belief. It is obvious that in each of the three criteria the problem of communication is growing as a result of peoples' cultural and social characters, and language in the third criterion which makes communication more difficult than with the first two.

Finally, as for the fourth criterion, communication is much more difficult than with any of the other three as it involves people of a totally different language, culture and environment. This criterion can apply to cases such as the British and the Arabs as a whole, or to French and the Japanese, or the Arabs and the Japanese and vice versa. Hence, communication according to this criterion is far more difficult since we are talking about people of completely different cultures, languages, environments and religious beliefs.

This classification will help us to explain the difficult role played by translation across cultures. When a text producer writes his/her text to his receivers s/he is not obliged to explain any of the cultural substances implied in the text since it is taken for granted that the receivers share those cultural substances. However, when this SL text has to be conveyed across cultures, these cultural substances and distance which are alien to the TL receiver affect the total

communication between both the SL producer and the TL receiver who rely on the translator as a mediator between them.

It is now widely accepted that translation involves more than finding equivalents in one language to the words written on the page in another language. As a mediation process, translation involves a transfer of meaning from a SLT to a TLT. Meaning is, however, a complex concept which is conveyed through texts by a number of different but equally important means, with language as such forming just one piece of the total act of communication.

As translators, we are faced with the task of bridging the gap which inevitably exists between one language and another and between one culture and another in order to preserve the communicativeness of the texts to be translated across cultures. When we talk about communication across cultures, then we attempt to identify the obstacles that are problematic to transfer, how to overcome them in the translational process and how the degree of these cultural obstacles or barriers which are determined by individual society belief and social behaviour vary in the process of communication between different societies.

Advertising, the main topic of the present thesis, is a form of communication which, like other aspects of consumer society, has reached a high level of sophistication in the English speaking world, and Western societies in general. However, this form of communication is much less developed in the Arab world as far as 'soft sell' advertising is concerned. Translation of advertisements basically from English into Arabic is, therefore, likely to be very

problematic, particularly in the type of advertisements which contain an element of humour, irony, sexual connotation, reference to political figures and cultural intertextuality.

The aim of the current thesis is to analyse the language used in advertising and to discuss the possibility of their transference into either English or Arabic. Translation of advertisements, more than any other text-type or any other genre, involves not only the synthesis of the semantic, syntactic and pragmatic dimensions of the text, but also a critical shift from the simple interpretation of objects and forms of communication to investigations of cultural artifacts and how they produce meaning. What an advertisement means depends on how it operates, how it functions as a sign and how its "ideological effect" is organised both internally and externally. More significantly, advertisement translation is determined by the elements of time, space and the immediate response of the addressed consumers.

The Thesis Layout

This thesis consists of five chapters. Chapter one will highlight the development of various definitions of culture and language. In this chapter I will first comprehensively review the role of culture and language individually and the role they maintain in human society in general, based on various definitions which either perceive language as a part of culture or vice versa. Second, I will bring to light the various views which maintain that culture and language are intermingled, that they reflect each other, and that neither the one

nor the other can function without the impact of the second. I will also focus on the classical definition of culture which views culture as the learned behaviour and habits acquired by society in which language becomes a part of culture. This chapter will also deal with how linguists and ethnolinguists focus on the study of language and culture; or language and the rest of culture; or on their interrelationships, concluding that language and culture are equally significant in the domain of human society.

The second part of this chapter will continue along the same lines as the previous definitions, but this time the study of language and culture will focus on various approaches to the study of language and culture such as that of: (A) Sapir and Whorf who insist that we as humans are moulded by language and as a result language determines our thinking. (B) The contemporary notion of 'Structuralism' which studies the world according to its formed entities rather than separate things. Structuralists focus on the dichotomy of 'synchronic' and 'diachronic' regarding language as a total sum of words, hence each single word is accompanied by a separate meaning related to its diachronic or historical domain which is liable to laws of change. (C) 'Behaviourism' which focuses on the psychological meaning of 'habit' and 'conditioning' where the meaning of a word is understood from how the hearer corresponds to it. (D) 'Functionalism' which is related to the British anthropologist Malinowski who insists that the concept of 'use' and 'function' of customs, institutions and beliefs forms every unit of each culture. Contrary to some anthropologists, Malinowski includes the sociological heritage, social organisation and social structure in analysing culture. The modern concept of

sociolinguistic functionalism led by Halliday concentrates on the communicative dimension of language. Contrary to Malinowski, Halliday's study of 'use' and 'function' perceives language as a mode of action based on linguistic analysis of social context and situation through which language is used. (E) The concept of 'Semiotics'. Semiotics, the study of signs, views words and sentences as not only the units of language that make communication or meaning, but also as generating and creating various types of signs which indicate something and regulate their interaction. In this respect the concept of signs will be illustrated according to views of semioticians such as De Saussure, Peirce and Barthes. Finally, a brief view of the Arabic language and culture and how the Islamic belief and discourse influence them will be discussed.

Chapter two will illustrate various approaches to cultural translation theory. This will include a definition of translation and the kinds of translation which fluctuate between two extremes, i.e. free Vs literal translation. The keystone in any approach to translation is the word 'equivalence'. Dealing with the issue of equivalence, I will demonstrate questions related to translation equivalence, formal equivalence, dynamic equivalence, criticism of the dynamic equivalence, and problems of equivalence. Conditions for translation equivalence will be demonstrated with the provisions of some examples suitable to the context of the argument. The role of language and culture in translation, cultural translation and cultural untranslatability which presents one of the most difficult tasks faced by translator will be under focus. I shall relate some of these approaches to the discussion of the translation of advertisements in my final chapter.

The chapter will also shed light on the degree of translation loss, the literary translation as a source of problems, and differences between technical and literary translation. The notion of text typology will be given special attention and the relationship which exists between the kinds of translation and text-type will also be under focus. The issue of redundancy and ellipsis and their significance to translation theory will be tackled. Kinds of meaning (connotative, denotative, situation, attitudinal, affective) will be discussed as they pose some difficulties in the process of the decoding and encoding operation done by the translator. Attention will also be given to the issue of implicit and explicit information implied by the SLT producer and on how the translator must be aware when these two kinds of information are encountered.

Finally, I shall illustrate some problematic areas in cultural translation such as technical problems, religious problems, socio-cultural problems, socio-traditional problems, socio-political problems and problems related to social beliefs. These areas cause various difficulties in translation, particularly in cases where the two languages and cultures, ideologies and social behaviours are very distant from each other such as in the case of Arabic and British English. Examples and translation suggestions of these problems will be provided.

Chapter three will deal with the notion of intertextuality, i.e. the dependence of understanding one text on the text receiver's knowledge of another previous text(s). In this chapter the definitions of intertext and intertextuality will be highlighted. The

relationship between the text and the text receiver and how the text takes the text receiver to another destination and guides him through some textual traces to that destination will be studied. The issue of mediation and how intertextuality is referred to in terms of the amount of mediation, the purpose behind the usage of intertextuality, intertextuality as seen to be of a rather motivated operation and the stages through which the text receiver goes in identifying the intertextual reference, tracing it to its original place, and interpreting it in the light of the new text will be brought to light.

Intertextuality will be divided into two types, that is the actual and the virtual. In the actual intertextuality, the intertextual signal takes the text receiver to a specific text. The most known kinds of this intertextuality are quotations, allusions and intertextual irony. Virtual intertextuality, on the other hand, does not take the text receiver to a specific text but rather to a genre, a discourse or a text-type. In this chapter it will also be argued that intertextuality requires creativity on the part of the text producer in the process of creating the text and on the part of the text receiver in the process of interpreting the text. The receiver must be competent in order to be able to identify the intertextual signal, to know its original source and to interpret it.

Finally, I shall demonstrate the issue of cultural intertextuality, the sources of which are determined by different cultures, particularly in the case of Arabic and English. These include the various cultural sources referred to by the text producer in each culture and the difficulties they cause in the case of translation. Various

examples of intertextuality from both Arabic and English will be discussed.

Chapter four will give a comprehensive study of the meaning of advertising. This will cover its aims and objectives, which have to do with drawing attention to something, notifying or informing somebody about something. The chapter will also shed light on the types of advertising such as reason and tickle advertising, commercial consumer advertising, classified advertising, trade and technical advertising, prestige advertising, national advertising, government advertising, descriptive advertising, reminder advertising and hard-sell and soft-sell advertising. In my data analysis I shall only focus on the soft-sell type as it presents the most difficult information and structure to translate or standardise into Arabic. As soft-sell advertising depends so much on indirect methods such as appeals to emotion, persuasion, cultural intertextuality, sexual connotation and irony, it proves to be very difficult to translate. In this chapter, I will argue that the translation of this particular type of advertising cannot be successfully translated or standardised into Arabic and vice versa from because of the above implications it contains which are directed to the response of a particular consumer audiences.

The chapter will also include the role of advertising in a given society, style of advertising focusing on the English language, and standardisation of communication strategy. The latter will cover the function of advertising in both developed and developing economies, the obstacles facing standardisation strategy across cultures which are due to differences in market characteristics,

industry conditions, legal restrictions, the amount of modifications and the degree of adaptation to make advertising successful and acceptable in the target market.

This chapter will also shed light on the development of sexual appeal in advertising, speech behaviour and its influence on how a language user wants to achieve effects over his receiver by choosing a particular utterance in a particular situation, persuasion in advertising and the various means and ways used by advertisers to sell their product, and the role of persuader as humourist in advertising. The translation of humour in advertising, particularly in the English advertising, will be given special attention in chapter five. The issue of audience and the role of the translator as a mediator between different audiences will also be discussed.

The chapter will also discuss the significance of the role of paralanguage in advertising which some times can be independent from linguistic implications and how these paralinguistic actions can cause considerable problems for companies organising international campaigns due to their different cultural connotations. The knowledge of music and its connotation in advertising which can have different interpretations and effect within one society on different generations, age and sex will be brought to light.

I shall also attempt to provide some views of critics of the language of advertising who have accused advertisers of degrading the standard of the English language, grammar, vocabulary, and style for the sake of achieving the purpose of selling their products. I shall also discuss how advertisers resort to borrowing poems and

songs and how this proves to be a useful method to attract the attention of the text receiver in the field of advertising in both Arabic and English. The chapter will deal with the issue of puns in advertising which are deliberately used at word or phrase level in languages in order to make the text ambiguous, to grasp the attention of the text receiver or to make the advertisers' slogans memorable. The chapter will also touch upon the question of deviation in advertising which has always been an unsettled debate in the sense that people argue whether deviation from the normal conventions of a given language should be permissible or not.

Finally, I will illustrate the notion of intra- and intertextuality in advertising. The former depends on the borrowing of a similar discursal elements taken from a previous advertisement, while the latter depends on various discourse types. The issue of taboos in Arabic and English advertising will be discussed. Finally, a brief review of the Gricean theory of maxims and implicature will be given special attention. These maxims will be referred to in the analysis of various examples particularly whenever I encounter some humorous or ironical elements which usually violate Gricean maxims.

Chapter five will be devoted to data analysis based on different semiotic and text linguistic criterias referred to in different parts of this thesis. In the first part of the chapter, I shall deal with various English texts. The analysed texts will include some advertisements with reference to taboos, advertisements with untranslatable cultural puns, advertisements with references to political events and politicians, advertisements with various cultural translation

problems and advertisements with conceptual problems. In the second part, two Arabic texts will be discussed. The first will be an announcement issued by the government of Oman appealing to people to conserve water using religious reference and the second will be an advertisement with literary reference.

While analysing both English and Arabic texts at the textual level, I shall only focus on some selected utterances which present particular cultural problems and differences, and I shall discuss the translation difficulties they present if they are to be standardised into Arabic and vice versa. Finally, the solution of localising advertisements will be adopted as opposed to standardising them.

CHAPTER ONE

Literature Review

Introduction

First of all, it is of great significance to mention the role of this chapter in our work- i.e. the translation of advertisements. As the work is concerned with cultural translation difficulties particularly in the field of advertising, I feel it is necessary to talk about the various approaches to the study of culture and language.

Thus, I will first illustrate the role of culture and language as separate entities and the role they play in human society in general based on previous definitions which either see language as part of culture or vice versa. Secondly, I will illustrate the different views which maintain that culture and language are interrelated and as a result they reflect each other according to their usage and changes created by the needs of a society in which one cannot work without the impact of the other. Culture is seen as those habits which humans have acquired and learned from their society. Hence, language is part of culture. On the other hand, linguists and ethnolinguists deal with language and culture; or language and the rest of culture; or the interrelationships between language and the rest of culture. The latter considers that language is almost as significant as culture and that languages borrow from one another as cultures do.

In the following sections I will look at the different approaches to the notion of culture and language such as that of Sapir and Whorf which is usually represented as a combination of linguistic determinism. They believe "language determines human thought". As for Structuralism, on the other hand, the contemporary concept of structure sees the world as formed of relationships rather than things. In other words, structuralists concentrate on the 'synchronic' study of language as opposed to a 'diachronic' one. This notion considers language as a total sum of words. Each of these is accompanied by a separate meaning. Taken as a whole, these words exist within a diachronic or historical dimension making it subject to laws of change which are observable and recordable. In this chapter I will also deal with the theory of "Behaviourism" which depends so much on the psychological meaning of 'habit' and 'conditioning' in which for example, the meaning of a word depends on how the hearer responds to it.

I will also include in this chapter the theory of functionalism, basically that of Malinowski and some others. The modern notion of sociolinguistic functionalism is different from that of the anthropological approach, as it focuses on the communicative dimension of language. Halliday's approach to theory of 'use; and 'function' is different from that of Malinowski who sees language as a mode of action. Halliday bases his linguistic analysis on the social context and situation in which language is used.

This chapter will also include the notion of 'Semiotics' which deals with the study of signs. In this respect I will look into the concept of signs from the point of view of semioticians such as De Saussure, Peirce and Barthes. Finally, I will give a brief view of the 'role of culture in the development of Arabic'. This section illustrates the significant influence of Islamic belief and Qur'anic discourse on the Arabic language and culture. This section also illustrates the significance role played by the Arabic language and the capability of this language in coping with the modern scientific technology.

Definitions Of Culture

Culture has been looked upon and defined from a broad point of view. In the definition of culture, the classical definition concentrates on a number of cultural features such as social heritage, beliefs, customs, morals, tradition and language instead of defining it substantively. Culture makes up the acquired customs, habits, experience as well as the rules which distinguish one society from another .

Tylor (Richards 1957:16) gives a classical definition of culture. He argues that "culture or civilisation, taken in its wide ethnographic sense, is that complex whole which includes knowledge, beliefs, art, morals, law, customs, any other capabilities and habits acquired by man as a member of society." In spite of Tylor's wide study of culture as a sort of complex whole, he concentrates on the complexity rather

than the wholeness. Since Tylor's definition of culture, it has continued to be defined in a variety of different ways.

Another significant contribution to the definition of culture is made by Kroeber and Kluckhohn (1952:43) who argue that "culture consists of patterns, explicit and implicit of and for behaviour acquired and transmitted by symbols constituting the distinctive achievement of human groups". Their contribution comes to surpass the then dominant idea which advocated that culture is learned behaviour. It shows that Tylor's definition should not be used, as Tylor used it, to describe a set of manners and traits but it should rather refer to a form of a pattern which is abstracted.

Kroeber and Kluckhohn (Richards 1957:21) argue that "the greatest advance in contemporary anthropological theory is probably the increasing recognition that there is something more to culture than artefacts, linguistic texts and lists of atomized traits."

In this respect, culture is not actually realised as behaviour in all of its concrete completeness. Part of culture consists of norms or standards of behaviour. Another part consists of ideologies justifying or rationalising some particular selected ways of behaviour.

Kroeber and Kluckhohn are followed by others who concentrate on the definition of culture. Goodenough (1957:176), for example, argues that

"culture is not a material phenomenon. It does not consist of things, behaviour or emotion. It is rather an organisation of these things. It is the form of things that people have in mind, their models for perceiving, relating and otherwise interpreting them."

White (1949:165) maintains that "Concretely and specifically, culture is made up of tools, utensils, traditional habits, customs, sentiments, and ideas."

Huxley (1955:10) considers culture as "the application by which anthropologists denote this central subject of their science" whereas White (1975:5) maintains that "culture ... is this distinct and logically independent order of phenomenon". On the other hand Hudson (Lyons 1981:302) states that

"...culture may be described as socially acquired knowledge i.e. as the knowledge that someone has by virtue of his being a member of a particular society."

Talcott Parsons (1952:15) argues "first, that culture is transmitted, it constitutes heritage or a social tradition; secondly, that it is learned, it is not a manifestation, in particular content, of man's genetic constitution; and third it is shared. Culture, that is, is on the other hand a determinant of, say terms of human social interaction". Binford (1968:323) sees culture as an adaptive system which maintains that

"culture is all those means whose forms are not under direct genetic control ... which serve to adjust individuals and groups within their ecological communities".

The above definitions of culture are more or less the same, in the sense that they all see culture as that phenomenon which includes human behaviour , habits , beliefs, customs, etc.

Hallpike (1973) points out that Cross-Culturalists have paid more attention to the institutions of a society and less on the functions these institutions have within the society. He believes that although societies have in common some basic functions such as ecology, social control, education, etc., it becomes clear that once it is recognised that form and function are largely not associated in human society, despite the many universals, in institutions and functions, the way these are interrelated could vary to a great extent and could not be disentangled by a statistical procedure which involves the correlations of some variables. Murdock (Hallpike 1973:133), for example, argues that

"these uniformities are (1) that culture is learned, and must obey the laws of learning which psychologists have now worked out in some detail, (2) that culture is social, and therefore all cultures should reveal certain similarities because they have all had to provide for societal survival, (3) that culture is ideational (conceptual) and will therefore reveal similarities derived from the universal laws governing the symbolic mental processes, (4) that culture always satisfies basic biological needs and secondary needs derived therefrom. Its elements tested habitual techniques for gratifying human impulses in man's interaction with the external world of nature and fellow men, (5) culture is also adaptive to the environment, and the biological and psychological demands of the human organism, and integrative."

Although this is true, Hallpike (1973) argues that these platitudes hardly amount to a theory of society, in that it focuses entirely in terms of 'culture' and not on 'society'.

The notion of culture has also been defined by Hall, S (1981:22) as "the study of relationship between elements in a whole way of life".

He adds that

"culture is not a practice; nor it is simply the descriptive sum of the 'mores and folkways' of societies -as it tended to become in certain kinds of anthropology. It is threaded through all social practices, and is the sum of their inter-relationship".

One gathers from the above mentioned definitions of culture that although there have always been many contributions made to the study of culture from a wide perspective, there is a slight difference between them. Almost all of them deal with the conception of culture from the same social structure, way of life and human behaviour that is exercised by societies.

Having looked at the different approaches to the notion of culture I will move now to the next section shedding light on the different definitions of language.

Language

Language has a great role in both space and time and its dimension stretches from the past to the present and to the future . In fact, language is the main subsign of culture because it reflects and contains the knowledge of the nation, any nation, with all its inherited ideas, beliefs and values which constitute the shared bases of social action. Bloomfield (1933: 21) argues that

"All languages were spoken through nearly all of their history by people who did not read or write; the languages of such peoples are just as stable, regular, and rich as the languages of literate nations. A language is the same no matter what system of writing may be used to record it, just as a person is the same no matter how you take his picture."

Bloch (1942) considers language as a system of arbitrary vocal symbols on which a social group of people depend in co-operation. Their definition is opposite to Sapir's because it does not refer to the communicative function of language. Another who shares the view of Bloch is Casson (1981:11) who views language also as a "symbolic meaning system". This notion of symbols is associated to a certain extent with the study of semiotics which studies signs of language and culture. This notion will be defined later in this chapter.

Dufrenne (Kaplan 1966: 2) argues that

"Even if we take into account the lexical and grammatical similarities that exist between languages proceeding from a common hypothetical ancestor, the fact remains that the

verbal universe is divided into multiple sectors. Sapir, Whorf, and many others comparing the Indian languages with the Occidental languages, have underlined this diversity very forcefully. It seems, indeed, as if the arbitrary character of language, having been shown to be of comparatively little significance at the level of the elements of a language, reasserts itself quite definitely at the level of language taken as a whole. And if one admits that language represents a kind of destiny, so far as human thought is concerned, this diversity of language leads to a radical relativism. As Peirce said, if Aristotle had been Mexican, his logic would have been different; and perhaps, by the same token, the whole of our philosophy and our science would have been different.

The fact is that this diversity affects not only the languages, but also the cultures, that is to say the whole system of institutions that are tied to the language ...(and) language in its turn is the effect and the expression of a certain world view that is manifested in the culture. If there is causality, it is a reciprocal causality...

The types of structures characteristic of a given culture would then, in each case, be particular modes of universal laws. They would define the Volksgeist..."

The above view seems to be very extremist in its judgement with regard to logic. Kaplan (1966) believes that logic evolves out of culture and that it is not universal. The same applies to rhetoric which differs from culture to culture and even from time to time within a given culture.

Spitzer (Kaplan 1966:3) argues that:

"Every language offers to its speakers a ready-made *interpretation* of the world, truly a Weltanschauung, a metaphysical word-picture which, after having originated in the thinking of our ancestors, tends to impose itself ever anew on posterity. Take for instance a simple sentence such as 'I see him' This means that the English and, I

might say, Indo-European, presents the impressions made on our sense predominantly as human *activities*, brought about by our *will*. But the Eskimos in Greenland say not 'I see him' but 'he appears to me' Thus the Indo-European speaker conceives as workings of his activities what the fatalistic Eskimo sees as events that happen to him".

Having seen the above views regarding the role of language and its diversity as defined by Dufrenne and Spitzer which actually vary from one human society to another, I will now offer another contribution to the study of language provided by the linguist Roger Fowler. Fowler (1986) disagrees with the anthropologist Edmund Leach who believes that language plays a very crucial part in establishing the systems of ideas or theories which human beings impose on the world. The whole categorisation relies on language. Fowler also disagrees with Sapir and Whorf's hypotheses which suggest that culture reflects itself through language. He believes that the objective realities i.e. the social and natural structure reflect themselves in language.

Fowler believes that language is a major part of social process and that its role is a highly efficient medium in coding the social categories. He sees that the role of language is not only to provide vocabularies for a concept that already exists or to express the distinctions which a culture requires to make, but also to crystallise and stabilise ideas in a given society.

Fowler (1986:21) claims that he does not "take the language and ideas of a culture to be 'what every one knows'...the culture and the language are fields of knowledge greater than the experience of any individual."

As we live in different societies this has two consequences. First, as individuals, we are born into, and socialised into the experiences of a certain section of society; factors which have to do with our positions including parents' occupation and income, profession, education, etc. Consequently each individual in his/her own language encodes knowledge which is alien to the other groups. Such a difference in language and knowledge appears very clearly, especially when people who belong to different generations, or geographical areas, or sex or occupations communicate.

Second, the situations where communication takes place differ very much and consequently bring different modes of language and thought. This variation ranges from the highly ritualised speech of religious occasions to the very loose and free conversation of intimates.

From the definitions of culture and language, one concludes that culture makes up the acquired customs, habits, experiences and rules which distinguish one society from the another. Language is an area in which all these differences are very evident. Since the world at the present time depends heavily on mass communications, the media plays a major role in shaping our beliefs, behaviour and habits as listeners and readers.

In the next section I shall deal with the different points of view regarding the study of culture and language together, discussing the debate concerning their definitions.

Language & Culture

For quite some time, the debate concerning culture and language has been extremely unsettled. On the one hand, some anthropologists see language as a part of the whole culture and serving only as a means of transmitting that culture. This means that a speech cannot be correctly understood unless it is seen as a symbol of cultural phenomena. In other words, culture is considered to be those habits which human beings acquire and learn from their society. Hence, language is part of culture. On the other hand, linguists and ethnolinguists deal with language and culture, or language and the rest of culture, or the interrelationships between language and the rest of culture. The latter considers that language is almost as important as culture and that languages borrow from one another as cultures do.

It is not rare to see people sharing similar cultures while speaking different languages and vice versa. The case of the Muslims is a good example here. Muslim countries share the Islamic culture, but they speak different languages. Even within the Arab world which belongs to the same culture and language we still find different social beliefs, i.e. what is acceptable in one country is not necessarily so in another. This results from the different social backgrounds and organisations which distinguish one society from another. Such distinctions are not only applicable in different countries but also within one and the same country. Each region or society has some social habits or customs that distinguish it from its neighbours, let alone cases where countries

which belong to a completely different culture, language, religion, nature, habits, social organisation, behaviour and race are compared. These distinctions help and encourage people to learn about each other and recognise these different traits. In spite of all these differences traits, people still communicate, though with some difficulties, and their communication is not made through culture or habits or customs or social organisation but rather through language which enables people to learn about each other .

Both culture and nature have, to some extent, an impact on language and therefore human beings are affected by the three of them. In other words, to appreciate the richness of language one must know its nature and culture; the same thing applies to culture and nature. They all have an impact on each other. New words are coined when a new concept appears in a given culture. Culture and language are both exposed to change and development from time to time. These changes are dictated by human demands and requirements consciously or unconsciously. It is human beings who develop culture and language according to space and time.

In this section, I shall deal with the debate concerning culture and language. The questions of whether language is part of culture, whether both language and culture are interrelated or separated from each other will be considered.

Voegelin (1949) considers that language is not a part of culture and that it should rather be studied separately from culture. He (Ibid: 36)

argues that "A *culture whole* is to ethnology what a single natural language is to linguistics." In other words, Voegelin argues that culture and language should be studied independently. He considers that, on the one hand, the conception of including a language as a part of culture is "debatable" and that, on the other hand, treating the methods of analysing language and culture as the same or closely similar is absolutely wrong. He further argues (Ibid.) that:

"It is obvious that one does not find culture in a limbo, since all human communities consist of human animals which talk; but culture can be, and as a matter of fact, is characteristically studied in a considerable isolation; so also in even greater isolation, the human animal is studied in physical anthropology, and not *what* the human animal talks about, but rather the *structure* of his talks is studied in linguistics. *What* he talks about is called (by philosophers and semanticists) *meaning*; but for most anthropologists *what* he talks about is *culture*".

Voegelin (Ibid:37) criticises Opler for his theme notion where the latter defines culture as "...what the investigation of its carriers by the anthropologist proves it to be and not what informants think it is or ought to be."

Voegelin (Ibid.38) also criticises Kluckhohn's conception of "covert culture" which is, according to the latter "...the frontiers being pushed back so rapidly as in that of structural analysis... cultures have organisation as well as content." Voegelin believes that the structure and organisation provided by Kluckhohn do not talk about terms used in different cultures, but rather of terminology brought by other

anthropologists which Kluckhohn designates as an articulate terminology as opposed to inarticulate terms used by individuals.

Voegelin (Ibid:38-9) criticises Kluckhohn's dichotomy of patterning which is (1) ideal, that is "... *rules, mores, formal organisation, modes of standards, regulative, sanctioned, or regulatory pattern, utopian pattern...*" and (2) behavioural patterns, that is "...*practices, folkways, informal organisation, modes of conduct, regular, [actual or regular pattern], [unexpected pattern]*" claiming that (Ibid:39) :

"It is explicitly denied that this dualism means any opposition between (1) words and (2) non-verbal acts. It is said that many ethnographies are devoted to side (1) of cultures being investigated, to the exclusion of side (2); the administrator asks to see side (2) to the exclusion of side (1)."

Voegelin points out that Kluckhohn and Opler did not only advance culture theory, but also that each of them relates his study to those who came before him. In other words, while Opler inclines towards the Sociological approach, Kluckhohn leans towards the psychological approach.

In reply to Voegelin (Voegelin1949:42), Opler accuses Voegelin of misinterpreting his work when he says that "...it is not what the carriers of a given culture say that constitutes culture; culture is defined as what *anthropologists*, say rather than what informants living in the culture say it is or ought to be." Opler (Ibid.) also accuses Voegelin of mistranslating his statement, "a culture is what the

investigation of its carriers proves it to be" into "culture is what anthropologists say" and his words, "not what informants think it is" into "what the carriers of a given culture say" claiming that this makes him, that is Opler, actually appear as if he sees a sort of conflict between the unsupported word of the anthropologist and the testimony of the members of the society. Opler denies Voegelin's claim that the importance of what carriers of a culture say helped Opler to some extent in the formulation of his theme.

In order to clear his position, Opler (Voegelin 1949:43) argues that "a culture is what the investigation of its carriers by the anthropologist proves it to be." This is because Opler believes that the anthropologists are very well trained and that they conduct an adequate study by using the best methods of their discipline in studying the culture of a given society. Opler (Ibid.) also argues that his belief that the definition and the interpretation of culture is best provided by an anthropologist does not mean that he considers the testimony of carriers of the culture as being unimportant. He believes that language is a form of cultural activity while Voegelin does not. In this Opler gives more attention and importance to what informants say than Voegelin actually does.

Hockett (1980) who shares the same view as that of Opler, criticises Voegelin's "debatable" position regarding the claim that language is a part of culture. He argues that language is a part of culture because culture is those habits which human beings acquire through learning from other human beings. To demonstrate this idea, he gives the example of the baby who is brought up in an environment that is not

his original one with the result that he speaks the language of the new and not the original environment.

The view of Tylor, Opler and Hockett who believe language is part of culture is shared by Ivir (1975:208) who maintains that "Language is a part of culture and, therefore, translation from one language to another cannot be done adequately without a knowledge of the two cultures as well as the two language structures."

Others like Bloomfield (1933:119) maintain that "Every language serves as the bearer of a culture." Wissler (1923:19-20), on the other hand argues that "Differences in language have no certain significance in the distribution of culture". Culture has also been defined by Kaplan (1967) as being composed of patterned and interrelated traditions which are transmitted over time and space by mechanisms which are non-biological and which are based on the human being's uniquely developed linguistic as well as non-linguistic capabilities.

Another significant contribution to the study of culture and language which is different from that which includes language as a part of culture has been made by the linguist Harry Hoijer (1948), who conducted experimental studies on the languages of some groups of people in North America. Hoijer does not agree with Tylor's approach to culture where he, i.e. Tylor, advocates that language is a part of culture. Hoijer (1948:335) argues that

"Despite Tylor's inclusion of language in the total fabric of culture, we often find the two contrasted in such a way as to imply that there is little in common between them. Thus, anthropologists frequently make the point that peoples sharing substantially the same culture speak languages belonging to disparate stocks, and, contrariwise, that peoples whose languages are related may have very different culture."

Hoijer continues his argument to show whether language is part of culture or whether the two are combined together in the sense that each of them complements the other. He (Ibid.) argues that "The fact that linguistic and culture areas do not often coincide in no way denies the proposition that language is part and parcel of the cultural tradition". Cultural areas result from the fact that some traits of culture could be easily borrowed by one given group of people from neighbouring groups. This means that the similarities in a given culture which mark societies which are in the same culture area come about as a result of contact and borrowing, and are restricted to those features of culture which can be easily transmitted from one society to another. This, in a way, shows that Hoijer believes that every culture is subject to borrowing or being influenced by other cultures. Therefore, cultures may have some similarities between them.

Hoijer also has another view regarding the relationship between language and culture. He believes that language areas belong to different regions which are occupied by peoples who speak cognate languages. The similarities in language between such peoples are not only caused by factors such as contact and borrowing but also caused

by the common linguistic tradition. Thus, traits of language are not readily borrowed and we should not expect to find linguistic traits among those cultural features shared by peoples in the same culture area.

What Hoijer argues is that language and the other traits of culture are closely interrelated in such a way that no part of culture of any particular group can be studied properly without referring to the linguistic symbols which are in use. In other words, in order to make a precise determination of the natural relations of social organisation, the complex of cultural traits which rules the relations of individuals and groups in human society, it is always important to analyse not only the meanings, but, more often than not, the grammatical form of the terms used to symbolise intra-group relationship as well.

Hoijer also studies Saussure's concept of descriptive studies of language. He believes that the discussions of a culture in which language is described are very deeply imbedded. He also argues that linguistics, as a science of language, should not be taken as the only means of description. Setting up scientific generalisations or laws is rather an important first step to make. But, in order to understand and to be able to make generalisations on linguistic changes, one must see it as a part of the wide process of cultural change. This results from the fact that descriptive methods of language have gained an objectivity and a precision far beyond those resulting from other sciences of culture. Hence, its contributions to the problem of cultural change should be more significant than is really the case. Hoijer

believes such a lack results, to some degree, from the fact that linguists have been focusing on language alone and ignoring the problem which actually determines the role of language in the whole given culture.

Until recently, the study of culture carried out by anthropologists was based only on specific aspects of culture rather than on the problem of cultural integration, which led some of those keen on cultural history to come out with the conclusion that culture is simply an assemblage of traits which are held together only by the chance of existence in the same society at the same time. This view, as Hoijer argues, makes the study of cultural change rather like a history of linguistics, a record of the results of change and not the study of the factors responsible for that change.

Hoijer's main point is that there is an obvious relation which exists between the semantic changes and the cultural ones. He (1948:340) argues that:

"As people acquire, by invention or borrowing, cultural innovations of any sort, there are inevitably additions to their vocabulary. In some cases, especially when the cultural innovations come by diffusions, the linguistic additions consist of borrowed terms, often taken from the same sources as the borrowed cultural items. Though in most cases such borrowed forms take on the phonemic and grammatical peculiarities of the language which receives them, it not infrequently happens that the borrowings alter both the phonemic and the grammatical patterns of the receiving language. This has apparently happened in

English, where both phonemic and grammatical patterns have been affected by borrowing from French".

Casagrande (1954) has a similar view to that of Hoijer. He bases his study on the American Indian languages. Casagrande (Ibid:140) argues that:

"Language may be viewed both as a part of culture and as an index to culture. As a learned system of symbolic vocal skills language is a part of the social heritage comparable to the technique of making a parfleche, the Sun Dance, or joking with one's brother-in-law, and as such it is similarly affected by the psychological and sociological processes of culture dynamics."

He argues that linguistic change is an inseparable part of the total acculturation that takes place when cultures come into contact. Such changes could range from very slight to radical alterations in the form or in the content of a given language, through the formation of different Pidgin dialects or trade jargons, to the absolute suppression of a given language by a dominant tongue.

He also argues that language, in its purely formal aspects, could be seen as separated from culture. Because of the genetic relationship we say that, for example, Comanche and the Shoshone speak the same language or that the Kwakwiltl and the Zuni share a similar cultures but speak different languages.

Casagrande (1954:40-41) believes that

"as a symbolic index to culture a language inevitably reflects the content of the culture it serves. Vocabulary changes go on *pari passu* with changes in the other spheres of culture: new objects and ideas, the products of acculturation, must be named if they are to be incorporated into a culture. From this point of view, it seems fruitful to consider linguistic change as part of a broader process of cultural change."

Horanyi (1975) believes that culture is considered as a way of life which follows rules and patterns that are accepted and ratified by a given community and society. He (ibid:265) states: "Culture means forms of praxis connected in space and time, kinds of praxis objectivated in practice." This praxis has, naturally, many important consequences for the environment as well as for the individual.

He (ibid:265-6) argues that

"Culture is *also* a system of information... and it can be rightfully comprehended as a code or semiotic system which, according to Lotman directs, leads or generates the *praxis* of being a text (Lotman calls this the culture of grammars) ... A sign system is not only the composer of information and cultural contents but also the active participant of knowledge, of 'becoming aware of' the world for ourselves.... We see culture as a progression, a changing phenomenon. Change and historicism are surely the most important features of culture. But let us not seek reasons for change in general rooted in the *praxis*; rather we must direct our attention to some reasons for an inner 'self-developing' change."

Horanyi (ibid:278) concludes that

"...if culture is considered a system of information objectivated by sign systems, then the first condition of culture change will be the aptitude of objectivating sign systems for self-reflection; for the qualification and explication of a text given (composed) by itself for this self-reflection keeps moving culture, develops it and changes it from inside."

Horanyi's definition is almost similar to that of Hoijer, although his views are based on the semiotic conception which deals with culture and language from the perspective of signs and codes. As by now one must have noticed that in the previous three sections I have illustrated the definition of culture, language and culture and language. Since translation involves two languages and the problems of transmission lies in their cultures, I believe the above and the following approaches have some significance in translation practice.

In the following section I will, therefore, demonstrate the Sapir-Whorf approach to the study of language and culture and their position with regard to the interrelationship between language and culture.

Sapir-Whorf Approach

This approach started with the American linguists and anthropologists Edward Sapir (1884-1939) and Benjamin Lee Whorf (1897-1941). The Sapir-Whorf approach is usually represented as a combination of linguistic determinism, where language determines thought, and

linguistic, where there is no limitation to the structural diversity of language.

At this stage I will concentrate on Sapir's notion and then later on I will combine Sapir and Whorf's theories together. In his approach to culture, Sapir focuses on the term 'culture' and emphasises the spiritual possessions of the group. He (Mandelbaum 1949) argues that the cultural conception he advocates includes general attitudes, views of life and certain manifestations of civilisation which give a certain group of people a sort of distinctive place in the world. In this respect culture becomes for Sapir almost synonymous with the spirit or genius of human beings.

As far as the relationship between language and culture is concerned, Sapir (1921:29) believes that "language does not exist apart from culture, that is, from the socially inherited assemblage of practices and beliefs that determines the texture of our lives." Sapir continues to hold this belief and to express it more clearly in his late writings. He (Mandelbaum 1949:29) states that:

"The important thing to hold on to is that a particular language tends to become the fitting expression of self-conscious nationality and that such group will construct for itself, in spite of all that the physical anthropologist can do, a race to which is to be attributed the mystic power of creating a language and a culture as twin expressions of its psychic peculiarities".

He (Ibid 1949) argues that language forms a significant means of expression and communication between people. Sapir believes that language was the first tool to receive a sort of highly developed form and that language's essential perfection is considered to be a prerequisite to the development of culture as a whole.

For Sapir, the cultural significance of linguistic forms is not so simple as to be realised on the surface. In other words, it lies on a level that is much more submerged than the overt one of the definite cultural pattern.

He (Ibid 1949:10) believes that

"language is felt to be a perfect symbolic system, in a perfectly homogeneous medium, for the handling of all references and meanings that a given culture is capable of, whether these be in the form of actual communications or in that of such ideal substitutes of communication as thinking".

In supporting such an argument Sapir sees that when a language assumes its form this can very easily find concepts for its speakers which in fact are not rooted to the already given quality of experience itself, but which should be interpreted to a great degree as the projection of potential meanings onto the raw material of experience. Sapir's example of this notion is that if a man has never seen more than one elephant during his life, and starts very confidently talking about five elephants or millions of elephants, then it is clear that language has the ability to analyse humans' experiences into a theoretically dissociable elements and to create, in the words of Sapir (Ibid 1949:10)

"that world of the potential intergrading with the actual which enables human beings to transcend the immediately given in their individual experiences and to join in a larger common understanding. This common understanding constitutes culture, which cannot be adequately defined by a description of those more colorful patterns of behavior in society which lie open to observation."

In other words, language is able to stimulate not only the above mentioned example but in a sense that its forms predetermine for its users some particular modes of observation as well as interpretation.

Sapir believes that the case is very rare where we are able to point out how a cultural trait has had some influence on the fundamental structure of a given language. To a certain degree, such a lack of correspondence might be caused by the fact that linguistic changes do not take place at the same rate of most cultural changes which are, in fact, more rapid.

Sapir argues that the content of every culture could be expressed in its language and that, in his words (Ibid 1949:10), "...there are no linguistic materials whether as to content or form which are not felt to symbolise actual meanings, whatever may be the attitude of those who belong to other cultures". He adds that new cultural experiences, on a frequent basis, make it necessary to expand language resources, but this kind of expansion is never an arbitrary addition to the already present materials and forms. What happens is that the principles already in use are further applied and, in a lot of cases, are little more

than a metaphorical extension of the old terms and meanings of a given language.

In his writings Sapir explains how important language is for the definition, expression and transmission of culture. He also shows how relevant the linguistic details, in content as well as in form, are for the deep understanding of culture. He (1921) argues that there is always a necessity of communication between neighbouring peoples. This results in these neighbouring peoples having a sort of linguistic interfluence. This interfluence, however, could act in one direction in the case where one of the languages is looked upon as a centre of culture. In that case, this language is naturally far more likely to have a strong influence on the other.

Sapir argues that for a person in order to understand or to appreciate nature for example, he/s should know or master the names of flowers and trees. Thus, those people who are interested in nature would not be able to feel that they are in touch with it unless they know all of its terminologies. This continuous interplay between language and experience removes language from the cold status of a pure and simple symbolic system.

Sapir (Ibid 1949) maintains that language use in cultural accumulation as well as in historical transmission is clear and of great importance. This applies to sophisticated as well as to primitive levels. A very considerable deal of the cultural stock in trade of a society that is primitive is presented in what we can call a well defined linguistic

form. Proverbs, for example, are one of the overt forms which are taken by language as culture-preserving instruments. The pragmatic ideal of education, whose goal is to reduce the influence of standardised lore to the minimum degree and to have the individuals obtaining education through a sort of direct contact with the real environment surrounding them, is definitely not carried out in primitive societies where people are word-bound. Modern civilisation in general would appear to be unthinkable without language being fixed in written documents. The difference between high and low cultures takes place on the level of the outward form and content of cultures rather than on the level of psychological relations between individuals and their culture.

Sapir focuses on the significance of vocabularies which he believes form a very crucial index of the culture of people; and changes of meanings, where the loss of old words, the coining and borrowing of new ones all depend on the history of culture itself. He argues that languages differ to a large extent in the nature of their vocabularies. As a matter of fact, the distinctions of vocabularies do not only take place at the level of the names of cultural objects such as "arrow points, coat of armour or gunboat", but go beyond that. Sapir's example is that some languages would find it difficult to differentiate between "to kill" and "to murder", simply because of the legal philosophy determining the use of such vocabularies does not seem to be natural to all societies.

Sapir also talks about the problems of the relationship of language to nationalism as well as to internationalism which pose some sociological difficulties. He believes that anthropology makes a harsh differentiation between ethnic units which are based on race, culture, and language. He (Ibid 1949:29) argues that

"The important thing to hold on to is that a particular race tends to become the fitting expression of a self-conscious nationality and that such a group will construct for itself, in spite of all that the physical anthropologist can do, a race to which is to be attributed to the mystic power of creating a language and a culture as twin expressions of its psychic peculiarities."

Sapir (Ibid 1949) sees that although language differences have always been signs of cultural differences, it is only recently, with the development of the ideal of the sovereign nation and with the strong will to discover linguistic signs for this sort of ideal of sovereignty, that language differences started to take on an implication of antagonism. He does not seem to be convinced by the idea that language differences are the cause of national antagonism. He rather argues that when a political and national unit forms, it uses a prevailing language as a sign of its identity. At that time, the feeling that every language ought to be the expression of a distinctive nationality gradually emerges.

Sapir's views about the relationship between language and culture within ethnic and linguistic group have been considered by other theorists. Hatim & Mason (1990:29) consider that:

"...language is the mould of thought, so that our ways of thinking and conceptualising are determined by the language we speak. In its strongest form, this linguistic determinism would suggest that we are, in fact, prisoners of the language we speak and incapable of conceptualising in categories other than those of our native tongue."

Whorf (Al-Bustan 1993) shares the same views as Sapir. His work was, generally speaking, based on the Hopi Indian tribe. Although Whorf does not believe that there is any correlation between language and culture, the Whorfian approach maintains the appreciation of the importance of culture to translation in the sense that the native speakers' language reflects native culture. Whorf argues (Al-Bustan 1993:73) that "every language is a vast pattern system different from others, in which are culturally ordained the form and categories."

The views of Sapir and Whorf are, to some extent, reflected in the writings of Watkins (Al-Bustan 1993:73) who argues that "language is intimately linked to culture in complex fusion; it is at once the expression of culture and a part of it. Language is a social fact; languages are not expressed in a vacuum, but by human beings living in a society".

Structuralism

Having seen the Sapir-Whorf approach which has been criticised by some anthropologists and linguists for its somewhat extreme position which considers that language moulds our thought, I will now move to

the structuralist approach which is rather scientific, although it was developed almost at the same time as that of Sapir-Whorf. To a large extent, structuralism relies for its study of language on what is called 'synchronic and diachronic'. In other words, it relates the meaning of a word to those words preceding it or after it. In so doing, it involves the recognition of the present structural properties of a language as well as its historical dimension. As far as translation is concerned, structuralism helps the translator to locate the meaning of a word from its contextual situation as well as from its structural level.

The Italian Jurist Giambattista Vico was one of the first theorists to write about the science of human society. Vico (Hawkes 1977) argues that there should be a mental language in the nature of human institutions. This language should be common to all nations in the sense that it uniformly grasps the substance of things which are likely to be in human social life and expresses this substance with as many different modifications as these same things could have different aspects. Such a mental language expresses itself as human being's universal capability, not only to formulate structures, but also to make a sort of submission of his own nature and to the requirements of their structuring.

The contemporary concept of structure sees the world as formed of relationships rather than things. In this notion, it is claimed that the nature of any entity in any certain situation does not have any importance by itself, it is rather determined by its relationship to the other entities involved in that situation. The whole importance of any

individual entity or experience is, in that case, is not perceived on its own but as an integrated system within the structure of which it constitutes a part.

This new notion was laid down by the Swiss linguist Ferdinand de Saussure (Kress 1976) who is considered to be the founder of contemporary structuralism. Saussure's contribution to the study of language is based on the fact that he rejects the substantive view of the subject in favour of one of relation. He focuses on the significance of the synchronic study of language as opposed to the diachronic one. This study of language is seen by structuralists as a crucial move because it involves the recognition of the present structural properties of language as well as its historical dimension.

Piaget (Hawkes 1977) argues that language is self-defining and complete. It has the power to generate new aspects of itself, i.e. new sentences, in response to new experiences. Language is also self-regulating. It has these capabilities because it does not allow any single, unitary appeal to a reality that exists beyond itself. It ultimately forms its own reality. This means that language is a supreme instance of self-contained relational structure where the forming parts would have no importance without their being integrated within its boundaries. In this respect, Saussure argues that language is a sort of a system of inter-dependent terms where the importance of each term results only from the simultaneous presence of the accompanying other terms.

It has been argued that the mode of language is fundamentally one of sequential movement through time. Consequently, each individual word will have a sort of horizontal relationship with those words which come before and after it. In that case, a very good deal of this word's capability to mean various things actually comes from this pattern of positioning. For example, in a sentence such as "the man kicked the boy", the meaning unfolds as each word comes after the other and will not be complete until the last word takes its position.

Saussure was very much influenced by this traditional method which believes that the world is made up of independent existing objects which seem to have particular objective observation and classifications. From a linguistic point of view, this notion considers language as a total sum of words. Each of these words has a separate meaning. Taken as a whole, these words exist within a diachronic or historical dimension making it subject to laws of change which are observable and recordable.

As a reaction against the historical preoccupations of linguistics which took place in the nineteenth century, Saussure (Kress 1976) has focused on linguistics that is away from change through time and toward a concept that he called *etat de langue*. The linguist has the twofold task of describing this *etat* and developing the methodology for doing so in a way that is akin to that of natural sciences. This *etat* is seen by Saussure as an independent, discrete, and static entity as far as any user of the *langue* is concerned. In other words, the individual user of *langue* acquires his *langue* from the community surrounding

him. *Langue* is a property of this community. Thus, *langue* exists outside the individual who is not able to create or to modify it by himself.

Saussure considers this as something social and not individual. As a matter of fact, neither language nor linguistic signs is abstraction though both are basically psychological.

Saussure (Kress 1976) predicted the fact that linguistics would be subsumed under the general science of signs, that is semiology, although language was the paradigm case of a semiological system where both problems and could be sorted out. In that case, linguistics would be subject to the general laws that are applicable to semiology. On the other hand, statements regarding both the formal and the substantial structure of language would have general validity in the study of systems of other signs.

Kress (1976:87) argues that

"...linguistics, following Saussure saw as its object a discrete entity, set off clearly from other phenomena; static, not in process; real, not abstract and certainly not the fiction of an analyst; social, not individual; *langue* as against *parole*, which was subject to the speaker's wilful, and contextually determined uses. Thus the conception of the entity, and the methods developed for describing it, were intimately linked."

Syntagm and paradigm are the two crucial notions pointed out by Saussure. The relationships that exist between one item and other

items which are not present in the entity are paradigmatic. Syntagmatic relations are those relations which exist between one item and other items which do exist in the same entity.

Following Saussure, the concept of structuralism was later dealt with by Edward Sapir (see Sapir-Whorf section), the American descriptive linguist. Sapir's work is seen by the Americans as a sort of breakthrough since it considers that language works by means of some kind of inherent structuring principle and that it simply overrides the objective observations and expectations of the non native speaker of that language, who actually listens from the outside. Sapir also discovered that the phonetic differences between two sounds only become meaningful to the native speaker of a given language when they are parallel with the phonemic structure of the language where it occurs.

Later on, Bloomfield (al-Wa'er 1988) was the first American linguist to make linguistics an independent scientific study. To many linguists, Bloomfield was the corner stone of structuralism. His approach to the study of linguistics was an empirical one carried out on an inductive basis by collecting and describing language materials. He was very much influenced by behaviourism, to the degree that he considered it to be the only way to study the semantics of language.

Levi-Strauss (Kress 1976) has been as important as Saussure to the development of structuralism. In Levi-Strauss' study of structure, different structures were contrasted but dealt with as transforms of

each other, so that the focus was on the structural logical similarity and not really on the paradigmatic contrast. He (Kress 1976:87) argues that:

"On the Mollav-mota-Aurora system, the relevant term in the first opposition is birth. In the Lifu-Ulawa Malaita system it is death. All the terms in the other opposition are similarly reversed ... the two systems are therefore in the position of exact opposites within the same group."

Levi-strauss speaks of realities in the process of change, and his view of the connection of myths also implies transformation, a process. However, what he considers are not the processes, but the states resulting from the processes. He too regards the individual as separated from and unable to influence the underlying structure of the myth, which he receives passively from the society whose property it is- immutably. It is therefore only by abandoning this disabling methodological/ideological limitation to the stable structure that we see the two basic forms of structure:

"the structure in which the individual is potentially the producer and the consumer, the intransitive type (folk culture, Indian organization of myth, language, etc.); or on the other hand, the structure in which the generative categories are within the producer, but not within the consumer."

Kress (1976:104)

Kress (1976) believes that the majority of structural description focuses on the syntagmatic dimension of structure. This is because a structuralist analysis could only be applicable to an entity that is

defined as an entity. In other words, the assumption that there are discrete entities and that the problem of establishing them is a minor problem should be made by all structuralists. This means that once a given entity is obviously partitioned off from other phenomena, then it seems that we have one task that is describing the internal relations of this entity only. As a matter of fact, this is a serious shortcoming in structuralism analyses because, in the words of Kress (1976:89),

"...in order to be able to enumerate items, state relations between them, establish their syntagmatic and paradigmatic values, in short, to display the structure, one has to proceed as though the object contracted no external relations. This gives to many structural analyses their peculiarly formal and sterile feel: it is difficult to link statements about a structure outwards. Saussure's dictum against the study of context has remained... with structuralist analysis: "Language must... be studied in itself." He had wanted to focus on those aspects of language which were *not* voluntary, which in some way always elude the individual will"... in an attempt to discover general laws, beyond the influence of the individual."

Paradigmatic relations have been very often used to specify the importance of items in a given structure, or the importance of the structure itself in the context of given larger structures. The example that Kress (1976:88) gives for the latter case is considering the meaning of "popular culture" by showing the terms, with which it could be contrasted

"...with popular culture in the structure "culture": "high culture", "folkculture", "subculture", "mass-culture", "counter culture". The value of the term popular culture is thus a function of its contrast with terms in the same

paradigm. As far as the value of an item within a structure is concerned, again a paradigmatic contrast is established."

The difference between what is known as deep structure vs. surface structure is that the deep structure is much nearer to the semantic structure of which the surface structure is an expression. In other words, the deep structure is the pragmatic meaning which can be understood from the semantic level as well as from text, context and the situation as a whole. The surface structure, on the other hand, is that first meaning taken on the semantic level without paying attention to its metalingual or pragmatic meaning.

Kress (1976:96) argues that

"...the object to be explained turns out not to be the (surface) structure. The latter stands in a relation of realization to a level of underlying structure, and there we find configurations of features of significance of different kinds: conceptual, social, psychological, cultural, depending on the entity whose structure we are investigating. This then is the real object of attention. Structural analysis which does not take cognizance of this point is doomed to remain superficial and trivial. The underlying form is realized in surface structure through the process of transformation. This process itself responds to the contextual constraints and demands, so that the ensuing surface forms are not simply wilful variations of the underlying form, but are appropriate to specific contexts."

As I have discussed in this section the notion of structuralism which sees the world as being formed of things rather than being a separate entity, I will in the following section shed light on the notion of

behaviourism which focuses on its study on the psychological meaning of habits.

Behaviourism

The notion of behaviourism depends very much on the psychological meaning of habit. In other words, it assumes that we as human beings are conditioned by the environment that surrounds us.

Although behaviourism influenced the philosophy of psychology, habits and other aspects of studies, including linguistics, it disappeared very quickly because it restricted the capability of the human power of understanding in the sense that it focused on the fact that a human being can work within the limits of psychological condition dictated by habits, environment and society in which he happens to be and can not go beyond that.

According to the theory of behaviourism, the meaning of a word depends on the response of the hearer to the word when s/he hears it. As it is based on experiments in learning the behaviours of lower animals, this theory suffers from the extension of the conclusion of such experiments.

Language is defined by Hall, R (1968:158) as "the institution whereby humans communicate and interact with each other by means of habitually used oral-auditory arbitrary symbols". Hall's definition combines both communication and interaction at the same time. The

phrase "oral-auditory" refers to the speaker and the hearer. The phrase "habitually used" refers to the influence of behaviourism among linguists and psychologists. The studies of language and psychology which were conducted in the earliest decades of this century were influenced by the stimulus-response theories of behaviourism where the term "habit" was associated with the study of language. As far as translation is concerned, this theory has been rejected as it only concentrates on the psychological condition dictated by human habits. This theory of behaviour which locates the meaning of a word in the manner in which the hearer responds to a word when s/he hears it, also fails to show what happens if the hearer chooses not to respond in an overt observable manner.

Functionalism

Having looked at the notion of behaviourism and its limited role in language interpretation, I will now look at the notion of functionalism- first from an anthropological point of view as brought by Malinowski and then comparing it to the new approach of sociolinguistics which concentrates on the communicative dimension of a language. The reason for including this theory of functionalism in this work is two fold: first, it coincides with the theme of this chapter which looks at the development of the study of language and culture and second, the new sociolinguistic approach plays a significant part in the field of translation. Later in this dissertation I will deal with text analysis in relation to the actual social context which helps the translator to elicit

the overall meaning from the textual context. At this stage, I will first discuss Malinowski's approach of functionalism and then I will bring up Halliday's new theory.

Malinowski is one of the founders of the Functionalism school. He came out with his definition of culture during the period when behaviourism was emerging and influencing other areas of knowledge. He was one of the first British anthropologists to apply the new knowledge of the conditioning process to the study of tribal society. He studied social structure from a biographical point of view. In other words he studied social ties as they developed for the growing child. Malinowski, cited in Richards (1957:16), argues that "culture comprises inherited artefacts, goods, technical processes, ideas, habits and values." He insists that social organisation must be included as part and parcel of the cultural notion. This view is similar to that of Tylor (1871).

Culture is a very sophisticated comprehension concept. Thus, in order to study the notion of Malinowski thoroughly one must look at it from all the preoccupation intellectual points of view, since he classified a number of things under the word "culture".

In studying culture, Malinowski insists on studying the use or function of the customs, institutions and beliefs which have formed every unit of each culture. Side by side with other sociologists and psychologists of that time, Malinowski insists on showing the differences between man's biological and sociological heritage and associates the latter

with the term culture from the very beginning. He tries to analyse the notion of culture into different layers of aspects where it could be used as a plane for empirical study.

The difference between Malinowski and other anthropologists, mostly British anthropologists, in the definition of culture is that Malinowski repeatedly includes the social organisation or the social structure in his analysis of culture, while, for example, Evans-Pritchard and his followers do not. However, the general social system of the others does not really differ from that of Malinowski's use of culture such as ecologies, economics, legal and political institutions, the primitive societies, their family and kinship organisation, their technologies, religion and arts.

Malinowski (Richards 1957) appears to believe that culture should be maintained as a whole, and one of the definitions he gives of the function of a custom or institution is in terms of the part it plays in relation to the culture that is seen as a whole. He writes that anthropological facts had to be explained by their function, by the part that they appear to play in an integral system of culture. However, Malinowski has been accused of not dealing with the conception of culture as a whole but rather presenting most of his work describing some particular aspects in a very detailed account. The wholeness in Richard's (1957) view consists of studying one institution against the background of the whole culture.

Malinowski shares with his contemporary sociologists and psychologists the view that man's biological and sociological heritage is reflected in the dichotomy of nature and culture.

Malinowski has a second use for the term culture. He uses it to describe the social heritage or the group of forces impinging on the human being born into each society.

In his early training of Trobriand children, Malinowski splits the forces constituting the social heritage up under their different headings such as language, material culture, activities and values. His concept of culture is to study the way these aspects could condition a child. Cited in Richards (1957:23), Malinowski describes language as: "Acting on the larynx, forming speech habits and so enabling human co-operation to take place."

The notion of functionalism has been later dealt with from a linguistic point of view different from that of the above anthropological approach. The new approach of sociolinguistics focuses on the communicative dimension of language, i.e. on the sentence elements which are seen to function within a certain perspective of communicative importance.

Halliday's approach (1985) to the theory of use and function is different from that of Malinowski who sees language as a mode of action. Halliday, however, seeks to relate his work to actual text. In

other words, he bases his linguistic analysis on the social context and the situation in which language is used. Furthermore, he considers language as a part of the individual's behaviour in social communication.

El-Shiyab (1990:101) summarises Halliday's theory as follows:

"each one of us, as a member of a particular culture, living within a particular social structure, has a set of options or alternatives which are accessible to us, a set of behavioural choices which we can use or employ in particular social circumstances. This set of behavioural options is called 'behavioural potential'; this makes up what we 'can do' and includes non-linguistic as well as linguistic behaviour".

One can infer that Halliday's main field of interest is to study what one 'can do' with language in a given context, with the meanings at the disposal of the speaker. Viewing language from an extralinguistic perspective and from the various methods in which people tend to use language as a complete interpretation of the functions of language, Halliday believes that 'function' is the same as 'use'. In this respect, Halliday (1985:17) states that "the concept of function is synonymous with that of use". The notion of function according to Halliday is not limited to the equal variation of 'use' of language, but function rather exists within language, seen as a significant base for the organisation of language itself, and especially to the organisation of the semantic system. Halliday (ibid) states that:

"...function will be interpreted not just as a fundamental property of language itself, something that is basic to the evolution of the semantic system. This amounts to saying

that the organisation of every natural language is to be explained in terms of a functional theory".

As far as the semantic system is concerned, this system falls into three different aspects of functional components, which are as follows:

1- Ideational: meaning is concerned with the expression of 'content', i.e. it gives the experiences of the speaker as reflected in the real world as well as encompassing the inner world of the speaker's own consciousness. Ideational includes two sub-components. First, is 'experiential', which focuses mainly on the expression of the processes, i.e. participants, circumstances and qualities. Second, is 'logical', which provides for linguistic expression of such universal relations as those of 'and', 'or', negation, etc.

2- Interpersonal: meaning is that every sentence encodes more than one meaning within it. It helps to describe language functions in terms of social values; it expresses social roles, including those of the speaker's comments. According to Halliday (1985:20): "The sentence is not only a representation of reality, it is also a piece of interaction between speaker and listener".

3- Textual: meaning enables the speaker to construct coherent as well as connecting stretches of discourse together. Such stretches should be contextually related.

A culture as a whole might be seen as a vast, integrated semiotic system of which language is a subsign. In fact, language is the main subsign as it reflects and contains the knowledge of a nation, that is any nation, with all its inherited ideas, beliefs and values which constitute the shared bases of social action. This is a relatively new concept to view culture and language semiotically. In the next section I will look at the study of semiotics from the point of view of the most prominent semioticians.

Semiotics

Semiotics is known as the study of the way in which human beings communicate using all types of communication devices. In semiotics, an act of communication is understood as the transfer of information from one source to another. However, some of the information may give rise to mixture of meanings that come from the use of some of the means of communication- a gesture using a particular facial expression, voice, sight and so on.

All in all, this science connects itself with the study of the natures of signs and

"with those general principles which underlie the structure of all signs. Whatever, and with the character of their utilization within messages, as well as with the specifics of the various sign systems, and of the diverse messages using those different kinds of signs." R. Jakobson, cited in T. Hawkes (1977:126)

Words and sentences are not only units of language that make communication or meaning, but they also generate and create different types of signs which indicate something and regulate their interaction, 'every message is made of signs'. Hatim & Mason (1990 :67) stated: "Semiotics focuses on what constitutes signs, what regulates their interaction and what governs the ways they come into being or decay". In this respect I will look into the concept of sign from the point of view of semioticians such as De Saussure, Peirce and Barthes.

De Saussure

The Swiss linguist De Saussure (Hawkes 1977) is considered to be the founder of semiotics. According to Saussure, "language is a system of signs". Every linguistic unit or sign is received by the members of a given society to serve a purpose, to communicate i.e. to signify. If, it does not serve a purpose it then just becomes a noise.

To communicate, ideas must be part of a system of conventions, part of a system of signs. Convention is a key word in Saussure's concept of language and sign. The sign is the outcome of the unity between a form which signifies (i.e. signifier or significant as called by Saussure) and an idea or a concept (i.e. signified or signifier). The former is the phonetic or graphic side. These two aspects are inseparable for there is no signifier without a signified, and the principle idea about the sign is that it is arbitrary or conventional in the sense that a natural link

between the two sides is lacking in most cases. It so happened that a designation such as "fortress" for example, and not, say, "home" was given to a sort of "building" where one feels protected and not where one feels cosy and comfortable as it is the case with the latter. Had the English taken the former to mean the latter, the new meaning would have been conventionalised. This is the case with other linguistic units.

However, given this, we must not be tempted to think that the issue of language is one of nomenclature. "If language were simply a nomenclature for a set of universal concepts it would be easy to translate from one language to another" says Saussure. (Culler 1976: 21).

Peirce

The American philosopher and logician Peirce is considered to be one of the pioneers of Semiotics. His classification of signs is primarily based on the relationship between the perceptible signals and inferable signatum which are not different from Saussure's signifier and signified. To him "a sign is something (i.e. sound or written letters) which stands to somebody (i.e. its interpretants) for something (i.e. its object) in some respect or capacity (i.e. its ground)". T. Hawkes (1977:126)

Therefore, to give an example, the mere utterance of or the letters which constitute the word "pig" stands for a four-legged animal. The signifier is the sound or the written letter, the signified is the animal, the ground is conventional (i.e. symbolic) in the first case, or fitness of resemblance (i.e. iconic) in the second. This ground or relationship must be recognised or interpreted by a hearer, otherwise it will not make sense, i.e. it does not communicate. Here, again, Saussure and Peirce do not show many differences between them.

Peirce could distinguish between many kinds of signs, but only three of them are of importance to us. These are the icon, the index and the symbol. In the case of the icon, the relationship between a sign and an object is a similarity to be acknowledged by the interpretant. Thus a painting is an icon of its object so far as the interpretant can see the similarity, and the letters "p.e.a.c.e" have an iconic relationship to the concept of peace as understood by the hearer. In the case of the index, the relationship is concrete. A "cry" is an index of the presence of someone and a sign indicating a certain emotional state of the producer(s). The context provides the interpretant with enough information which usually enables him to comprehend the significance of the sign. In the symbol, the relationship is arbitrary or conventional "convention is central to the use of language in context, and the prerequisite to convention is mutual knowledge", Downes (1984:272).

Thus, the "hawk" and not the "eagle", is a symbol of an advocate of war or warlike policies, and the "dove" is a symbol of the person who

opposes war. These meanings have been established by accepted or general agreement.

Barthes

Signs can be very simple and go unnoticed by text-receivers. The utterances or writing of the letters, for instance, the word "ROSE" is associated with an entity in the garden, creating a sign (i.e. rose). It also can be complicated when this sign (rose) is made to stand for love, (i.e. a new signified) in some situations- through the process of time, it will become a symbol of love and passion.

In some other instances, according to Barthes, this newly created sign is drained of its meaning and again made use of to stand for a new signified and so on in an infinite manner. The above two processes illustrate the process of signification at its different stages.

However, this method had been attacked by people like Floyd Merrell (1985) who thinks Barthes' complicated system of signification suggests that no writer can be aware of the implications of what s/he writes, and no reader can possibly perceive all aspects of a text. Hence, these signs increase the aesthetic sense of literature and form what Barthes called "myth". By myth he means a "complex system of images and beliefs which a society constructs in order to sustain its sense of its own being, i.e. the very fabric of its system of meaning". Hawkes (1977:131).

This means that every society has its own myths which constitute a cultural heritage valuable and exclusively intelligible to its members. The ambiguity of signs can only be deciphered within the realm of epistemology, or knowledge of the respective culture.

By now one might have perceived that language is not only composed of signs, but rather is an integrated semiotic social system. By semiotic we are actually referring to culture as a set of semiotic systems, a set of systems of meanings with language being one of these systems. In any culture, there are many modes of meanings such as the structure of kinship, modes of customs, as well as modes of arts- however the "most comprehensive and most embracing of all is language". Halliday (1985:4)

As a result one can simply observe the part-to-whole relationship between language and culture: on the one hand, language is a social semiotic subset of culture. The notion of "social" is meant to relate language primarily to the social structure which derives from human experience. The relationship between language and culture entails a need to pay attention to these concepts in a training programme for translators. Training, in its comprehensive meaning, is a social process, and culture has always been the focus of attention by both linguists and translators.

The Influence of Qur'anic Discourse on the Arabic Culture and Language

As I have discussed in previous sections the study of development of language and culture in human society in general, based on the definitions of different approaches, I feel it is also important to include in this chapter a brief review of the role of culture in the development of Arabic in particular. The reason for this is first to illustrate the significance role of the Islamic belief and discourse on the Arabic culture and language. Second, since this dissertation is dealing with cultural translation difficulties particularly between English and Arabic who belong to completely different backgrounds, I believe it is crucial to give our reader a brief review of the Arabic culture and language in this section of the chapter.

The Arabic language has a long history which goes back more than fifteen hundred years. Throughout this long journey, it has proved that it is flexible enough to accept change and development. This characteristic is attributed to the fact that Arabic is not only a tool for communication but also a vehicle for renewed culture and civilisation. Unlike any of the modern languages, Arabic is still tied to its classical rules and styles which are still used to express feelings, needs and knowledge. Gibb (1974) states that the Qur'an represents a literature of its own, and it has enriched Arabic with idioms, style, proverbs and rhythms.

Linguistically the Qur'an has influenced Arabic in terms of vocabulary, style, idioms and new concepts. This influence has not only affected

the literary domain, but it has gone beyond that to cover other aspects including sciences. Gibb (1974 :36) states that:

"The influence of the Qur'an on the development of Arabic literature has been incalculable and exerted in many directions. Its ideas, its language, its rhythms pervade all subsequent literary works in greater or less measure".

In short, Arabic is a flexible language, and can still play an international role - as it used to do so before - because of the economic and geographical positions of the Arab homelands which can be enhanced with more effort and activities.

Misconception about Arabic

However, Arabic faces harsh criticism from some scholars of linguistics, who misconceivedly think that Arabic is unable to satisfy its speakers with the needs of modern life, that is, it has not the qualities that enable it to become the language of science and technology.

Martinet, a French linguist, for instance uses the term "holy" "traditional" "unacceptable" and "literary" to describe Arabic (Aayashi:1991). He goes further to say that Arabic has not the qualities to convince him to place it along side modern languages, like French for instance.

An unfounded judgement like the above invites only one interpretation, which is that the judgement is driven by an ideological conception rather than an objective analysis. A linguist like Martinet should not forget that one of the hard and fast rules of linguistics is that language is a tool for communication. It does not use, think or change itself, language can only be used and changed when those who use it wish to do so, and there are some factors which help or prevent people to develop their language.

The Islamic Influence

The Qur'an epitomises Arabic in its essence. As a matter of fact; when the Qur'anic revelation commenced, the Arabic language was already very mature and dynamic, particularly in its poetic forms. This creation of a new world dimension has influenced both the Arabic culture and language.

All scholars who come to study the Qur'an from different perspectives are smitten by its eloquence, fluency and by its exuberant vitality. These essential aspects of the Qur'an were very much involved in the creation of the Arabic culture which underwent revolutionary changes during the life time of prophet Mohammed and ever after his death. Particularly, it is very difficult to trace all the cultural and linguistic influences of the Qur'an on Arab life, bearing in mind that the Arabs now occupy the greater part of the so-called Middle Eastern Countries. This difficulty becomes more intricate when we notice that this

particular part of the world does constitute a bridge between the world's ancient continents whose peoples kept on moving and interacting, in peace and war, from times immemorial. Furthermore, the expansion of the Islamic Empire during the 7th and 8th centuries, and the settlement of Arab tribes in these newly conquered lands, also created different Arabic identities which gradually developed their own independent Arabic accents and culture. Nevertheless, they remained and continued to exist as Muslim societies, and the Qur'an continued to constitute their spirituality and ethos. This phenomenon can be detected even in non-Arab societies such as the Muslim societies of the Indian sub-continent and those in the Far East.

The influence of the Qur'an is paramount in Muslim societies, including the Arab countries, in terms of culture and civilisation in as much as it determines their clothing, marriage, trade and commerce and all other human activities. One must notice that the Arabic language was the language of the Qur'an; and thus the effects left by this Holy scripture practically overstep the traditional Arabic localities to span far beyond their geographical frontiers. Accordingly, it may be appropriate to turn our attention and focus on the fact that Quranic discourse did and continues to have a deep influence on all Muslim societies whether Arabs or non-Arabs, believers or non-believers. The Qur'anic language occurs almost in every day conversation, in social gathering, in customs, in greetings, in social occasions, in cultural event references; political speeches etc. This Qur'anic discourse influence is not restricted to the oral utterance but also emerges in written texts.

Notwithstanding the European influence on the Arabic culture, the Qur'an remains the dominant factor in this realm especially in the formulation of the culture and language. Consequently, we can confidently presume that the Arabic culture in this respect did witness a considerable degree of change.

Although there has been outside influence on the Arabic culture and language caused by the necessary requirements for communication and trade with the rest of the world, the Qur'an is still the guarantor of the Arabic language and culture.

The Arabic language like all other languages is a natural language, but has its characteristics which distinguish it from any other language. Although it is the language of the holy Qur'an, this does not mean that it is only a 'Holy language' i.e. only for spiritual practices as some scholars had claimed. On the contrary, the Arabic language can function and express as many ideas and concepts as any other language on this planet, provided its speakers develop their mentality and knowledge. The defects not lie in the Arabic language itself but in its people and the historical problems they went through during the last seven or so centuries.

It is true that Qur'an and the Islamic culture had a great influence, and still do, on the Arabic language. However, this should not be seen as a disadvantage or as a factor that has prevented the language from

developing. Rather the Qur'an and Islamic culture has enriched the Arabic language linguistically and scientifically.

The Influence of Islam on Science

The influence of Islam has not only penetrated the linguistic domain, but it has gone beyond that to encompass science and philosophy. During the Islamic Empire Arabic language was so dominant that it proved to be the only language which was then able to convey the science and philosophy of the Middle Ages to Europe.

This fact proves that Arabic is flexible and ready at any time to change and develop if only the Arab Academies have the money and freedom of expression to work and on setting up more elaborate institutions for Arabising the new terminology of science.

In short, it is worth repeating that there is nothing lacking in Arabic as a language; it is the fact that the Arab world lags behind the Western countries in terms of economic and technological development. And it is this economic and technological dominance that help Western countries to develop their language; not the other way-around.

In addition, the falsehood that Arabic is a language of religious rituals is not true, because the discourse of the Qur'an encompasses all aspects of life and all kinds of knowledge, and its language is used by both Islamic believers and non-believers. The expressions which might

appear religious to some Western scholars are not necessarily so to Arabic speakers, and evidence shows that Arabic was used before the revelation of the Qur'an.

A Final Thought

I think culture and language complete each other. In other words, knowing another language does not necessarily mean that one can understand and appreciate one hundred percent its cultural boundaries. It is these cultural specifics which cause problems in translation. However, in the translation process one tries to maximise these subcultures into their highest degree of explanation in order to make communication between the two languages as clear as possible.

In my opinion, culture as whole is inherited through generation and time across cultures. Through time or history, the stored inherited culture is generated by other variables and innovations created by the existing generation who either add new concepts to the stored culture or resent some of the old concepts according to the reformation and the requirements of that time. According to these reformations and revolutions, a new civilisation emerges with its new language and thus refutes the old concepts as civilisations advance towards a new liberated life.

The space of these reforms or innovation varies from one culture to another and not of what some scholars have classified into "high" and

"low" cultures, but because there are acceptance and rejections in every society. These are not the result of common sense misunderstandings but because of different beliefs, customs, mentality, morals and habits which vary from one culture to another. In other words what is acceptable to one person is not necessarily acceptable to another. This rejection and acceptance may even happen within a family, let alone between societies of different languages, cultures, belief, habits, social organisation and morals.

It is these social belief, habits, morals, customs etc. of daily life that is bound to a specific culture, where the lack of communication sometimes take place; and when it comes to translation it is these subcultures which pose major transformational problems from one language to another.

I now have discussed in this chapter the various approaches to the study of language and culture development and their different debates in general, plus the Arabic culture and language in particular. In so doing, this chapter, which contains different definitions of language and culture of different societies, paves the way for the cultural translation theory which will be dealt with in the following chapter.

As the work is mainly concerned with the problems of translating advertisements from English into Arabic and vice versa, I shall try to show whether these cultural specifics can be translated or not and the degree of their translatability. I will also include some translation of other culture difficulties which are of interest to my work. However, in

the next chapter I will discuss the different solutions to cultural translation theory including some examples from both Arabic and English.

CHAPTER TWO

Translation Theory

Introduction

Having dealt in the first chapter with the notion of culture and language and their relation to each other, the main concern of this chapter will be translation theory. This will include the meaning of translation, its kinds as well as the problems of equivalence. The current chapter will also deal with cultural untranslatability and the degree of information loss from which the SLT suffers when translated to a TLT. Kinds of meaning (connotative, denotative, situational, attitudinal, affective) will be discussed since they all should be taken into consideration by the translator. This chapter will also give attention to the question of implicit and explicit information given by the TLT producer and how the translator should deal with these two kinds of information. The notion of text typology will be given special attention and the relation which exists between the kind of translation and the text type will be under focus. The issue of redundancy and ellipsis and their importance to the theory of translation, particularly as far as the cultural problems are concerned, will be discussed.

Finally, I shall deal with some areas (religious, social, political, technical) where many problems arise in translation when dealing with two different languages belonging to completely different cultures such as in the case of the English and the Arabic

languages. These problems will be illustrated by abundant examples.

What is Translation?

Over the centuries, from the period of anthropologists concerned with the study of human life, their history, their cultural practices and their literature, to the new modern approach of translation theory, the main purposes of such studies were to learn the nature of other peoples life and culture. This ranges from the comparison of literature in general, to the very specific ways of life of small societies and tribes. As almost every society and nation has their own language and culture, or some share the same culture but speak a different language and vice versa, communication becomes very difficult.

Chau (1984) has made an excellent survey on the different stages of translation. This ranges from the "Philological Stage" which is known as the "traditional era" where some of the debate was on whether (a) translation should be free or literal, (b) whether poetry should be translated by prose or verse, (c) whether translation is an art or science, and (d) whether translation is after all possible. This stage did not end until the beginning of the 1960s when linguists like Nida, who views translation as a science, and others such as Catford, Newmark etc. appeared.

What strikes us more from this article in addition to the first stage is the third stage which is known as the "Ethno-semantic Stage" and which deals with the translation of culture. This culturally centered

translation emphasises the important fact that the differences between languages do not lie in sound and signs but rather in the differences of world view. This view was introduced by Von Humboldt (Chau 1984). Another point that I have already noted in the literature review is that of Casagrande who believes that we do not translate language as such but we rather translate culture (ibid.). However, it was not until the great work of anthropologists such as Boas, Levi-Strauss (see structuralism in first chapter) and Malinowski (see functionalism) that the linguists were reminded of the cultural dimension of meaning in language. Among those who gave great attention to "The Ethno-semantic" dimension was Eugene Nida (1964 and 1969). This step led some writers, as well as Bible translators at that time, to describe the difficulties of meaning in cultural contexts. They did not only see meaning from the structural relations within a code, but also from social and anthropological contexts (see Chau 1984).

The nature of translation is a topic that tends to lead to extreme points of view. This is attested to by the traditional controversies that centered on the definition of translation. The most common conception known to the general public is that translation involves only the replacement of words of one language with words of another language. The keystone in any definition of translation is the word 'equivalence'. It is around the meaning of equivalence that the battle is often waged between those who assume that translation is a neutral verbal representation of the source text and those who take it to be an interpretative recreation of the original. Nida (1964:2) states that:

"Underlying all the complications of translation is the fundamental fact that languages differ radically one from the other. In fact, so different are they that some insist that one cannot communicate adequately in one language what has been said originally in another. Nevertheless, as linguists and anthropologists have discovered, that which unites mankind is much greater than that which divides, and hence there is, even in cases of very disparate languages and cultures, a basis for communication".

It is very important to take into consideration the following two assumptions: (1) translation does not always ensure that every word used in the target language is equivalent to every word used in the source language, and (2) it does not ensure either that the target reader who belongs to a different culture from that of the source reader will have the same effect experienced by the source reader. On this basis, the current research does not claim a 100% equivalent translation but a translation where the maximal effort is exerted to preserve the meaning of the source language.

Kinds of Translation

For quite a long period of time the pendulum has been swinging from free to literal translation. Culture translation has always been one of the main problems of translation. It is the most difficult task a translator could encounter in the field of translation, for words cannot be understood correctly when isolated from the cultural phenomena of which they are the symbols. Thus, the role of the translator is not a grammatical transposition but a cultural transfer.

There exists a spectrum of kinds of translation at whose two extreme ends lie the free and the literal translations. Between these

two extremes, there exist a huge number of degrees including some kind of ideal half-way point between the two extremes. Hervey and Higgins (1992) classified kinds of translation as follows:

Interlinear Literal Faithful Balanced Idiomatic Free

In the case of the free translation, the focus is always directed towards the TL at the expense of the SL. A suitable example is that of Edward Fitzgerald who translated the Persian poems of Ruba'iyat Al-Khayyam. He (Bassnett-McGuire 1980) insists that "it is much better to have a live sparrow than a stuffed eagle" which really means that the translator should feel free to make the suitable modifications to the source text. In this kind of translation, which can be understood as communicative translation, the probability of correspondence can only take place at the level of the textual units shared by both the SLT and the TLT. However, priority is always given to the content rather than to the form.

Literal translation, on the other hand, is defined by Hervey and Higgins in their glossary (1992:251) as

"...a word-for-word translation, giving maximally literal rendering to all the words in the SL as far as the grammatical conventions of the TL will allow; that is, literal translation is SLT-oriented, and departs from the SLT sequence of words only where the TL grammar makes this inevitable."

Similar to Hervey and Higgins' classification of translation methods, Larson (1984) suggests a spectrum of translation which have the very literal and the unduly free at its two extremes. In-between these two kinds of translation, there lie the literal, the

modified literal, the inconsistent mixture, the near idiomatic, and the idiomatic.

Larson believes that in the case of the literal translation, translation is form-based where the form of the source language is followed. However, in the case of idiomatic translation, translation is meaning-based where all efforts are made by the translator to communicate the meaning of the SL text in the natural forms of the target language.

Equivalence

There have been many discussions made by linguists and translators regarding the problem of equivalence. These discussions dealt with problems such as whether there could be a way for the target text to have on its receiver the same effect the SLT had on its receiver, whether the translator should be after the word-for-word translation or the meaning-for-meaning translation to make the target message equivalent to the source message, what kinds of problems the translator could face in looking for the equivalent effect, etc. In this section these issues, in addition to some other relevant ones, will be discussed in detail.

Formal Equivalence

Nida (1969) believes that translation in general involves the closest natural equivalence between the SL and the TL since the "best

translation does not sound like a translation" (Ibid:12). This is what he (1964) calls formal equivalence where attention is focused on the message itself in both form and content. In other words, it is a kind of translation of poetry to poetry, sentence to sentence and concept to concept. In this case, the message in the target language should match as closely as possible the different elements in the source language. This means that the message in the target culture must always be compared with the message of the source culture in order to determine standards of accuracy and correctness.

This type of translation may also be called "gloss translation" in which the translator has to reproduce as literally and meaningfully as possible the form and the content of the original text. Such a formal equivalence basically focuses on the SL. In other words, it is designed to reveal as much as possible of the form of the SL.

Dynamic Equivalence

For a long time the dynamic equivalence in translation has been the focus. This focus has led some modern translators to sacrifice fidelity to the original author. By the same token, communication with the target readers is given priority over faithfulness to the SL text. As a result, translations have become almost free, focusing on the function but not the form of the SL with the main aim, in the opinion of Nida (1964) and Nida & Taber (1969), securing the maximum of equivalent response of the TL readers.

The distinction between form and function is made clear by Larson (1984:164) in the following way:

"Form has to do with the physical aspects of a particular THING or EVENT, but the function has to do with the significance, the reason for, or the purpose of the THING or EVENT."

It is the function of language that the translator is after in the case of dynamic equivalence. This kind of translation attempts to convey in the TL the same message conveyed in the SL. The translator is really concerned with matching the TL message with the SL message, but with dynamic relationship i.e. the relationship existed between the original receptor and the message.

Thus, the purpose of dynamic equivalence in translation is to make the readers of the TL respond to the original message as far as possible in the same manner as the SL readers would have responded to it. Such a response is not always likely to be the same. This is because of the huge differences in terms of cultural and historical settings of both languages. However, there should be a high degree of equivalence of response, otherwise the translation will be regarded as unsuccessful.

Nida (1964:166) defines dynamic equivalence as

"the closest natural equivalence to the source-language message". This type of definition contains three essential terms: (1) *equivalent*, which points towards the source-language message, (2) *natural*, which points towards the receptor language, and (3) *closest*, which binds the two orientations together on the basis of the highest degree of approximation".

The concept of natural translation focuses on three fields of the communicative process, namely the TL and culture as a whole, the context of the particular message and finally the audience of the target language.

He (1969) argues that when there is a kind of cultural difference between the cultural function or form of a given referent in both the TL and the SL, it could be important to provide the TL receiver with a certain amount of contextual conditioning. Most of the time, this contextual conditioning is provided by the text itself. In other words, when there is a term that is absolutely unknown to the TL receiver then the translator could add a sort of classifier, such as in the case of the camel where he could say "animal called camel" to explain to the reader that camel is a kind of animal. In other cases, the translator could find it necessary to provide the reader with a descriptive phrase.

In the case of the absence of the exact equivalence in the TL, some linguists (e.g. Nida 1969) suggest that the translator may use a similar image or name that is very close to the SL term. For example, "camel" could be substituted by "seal" when translating to the Eskimo people who might have never seen or heard of an animal called camel.

Another who shares Nida's view of replacing one concept by another when it is absent from the TL is of David Moser (1991) who worked with some prominent Chinese translators on the translation called "The Nature of Evidence". He concluded that

"...the solution to the problem would be to replace this list with an analogous list of fringe beliefs indigenous to China- ideas or systems of thought that exude a similar aura of mystery or 'flakiness' and that claim a substantial number of hard-core believers".(Ibid:84)

In their translation they agreed to change "pet dog" to "baby" not because the Chinese are unfamiliar with the concept of pet dogs, but because they 'do not keep dogs as pets'. The Chinese, for health reasons as well as scarce resources, do not have the custom of 'pet dogs' in the house, although they know that in other cultures people do.

For Bassnett-McGuire (1980:29) "equivalence in translation... should not be approached as a search for sameness, since sameness cannot even exist between two TL versions of the same text, let alone between the SL and the TL versions". This view is similar to that of Nida's, which emphasizes the importance of "equivalence rather than identity" (Nida 1969:12).

To illustrate the idea of dynamic equivalence, I shall deal with the following line taken from one of Shakespeare's sonnets: "shall I compare thee to a summer's day". An Arabic literal translation of such a sentence would be "هل لي أن أقارنك بيوم من أيام الصيف" and would cause some problems as far as the equivalent effect is concerned. In the Arab world, a summer day would be very hot and undesirable while it is very nice in Europe. Thus, in the Arabic language, one should not use 'Summer' to woo a girl but rather 'Spring'. The environment, and the geographical differences have effects in one way or another on the culture of every society. Thus,

what is welcome in a particular society might not be so in another. Going back to our example with dynamic equivalence in mind, we can argue that هل لي أن أقارنك بيوم من أيام الربيع is the best translation for keeping the positive image since spring has positive connotations in the Arab world. In this case, we are substituting the "image of Summer" with the "image of Spring" in order to preserve the flavour of the original message, as well as to transfer the real meaning of the SL to the TL.

Dynamic equivalence, achieved by means such as alterations, paraphrasing, description, omission, borrowing with some added explanations of the foreign term and substitution of different concept and images, is considered to be one of the most successful translation methods. However, I believe that there are cases where translation is impossible. This impossibility of translation has not to do with the lexical, semantic or grammatical level but rather with the fact that there exist some concepts, behaviors, traditions, morals and beliefs practiced in one culture but not in the other. Some examples will be illustrated later on this chapter.

Criticism of Dynamic Equivalence

Nida's idea of dynamic equivalence regarding the replacement of one concept by another in cases where this concept does not exist in the TL culture has been disapproved of by some translation theorists (e.g. Komissarov, Bassnett-McGuire). Komissarov (1991) believes that in order to understand the message, one has to interpret it on the basis of the required background. If this

knowledge is absent from the TL because of cultural differences, this knowledge should be supplied or compensated for. Therefore, translating from language to language means translating from culture to culture.

To Bassnett-McGuire (1980) and Komissarov, replacing one concept by another in translation is deceiving the TL reader by making him ignorant of the reality of the other culture. It is an underestimation of his capability of understanding and a deception as it gives the TL reader a wrong impression of the SL by conveying different information set in a familiar environment. The fact that a concept does not exist in the culture of the TL reader does not at all mean that he is incapable of understanding it. This fact is even alluded to by Nida himself (1964:55)

"...despite the fact that absolute communication is impossible between persons, whether within the same speech community or in different communities, a high degree of effective communication is possible among all peoples because of the similarity of mental process, somatic response, range of cultural experience, and capacity for adjustment to the behavior patterns of others".

On such grounds, translation theorists such as Bassnett-McGuire and Komissarov have rejected Nida's suggestion to replace the expression "as white as snow" by "as white as feather of an egret" when translating it to people who live in a tropical climate since they do not have the concept of snow. They also reject his suggestion to replace the Biblical expression "to greet another with a kiss" by "to give a hearty handshake all around" when translated

to people to whom the kiss would have a completely different meaning.

Komissarov (Ibid.) believes that one of the most important advantages which a TL receiver enjoys by the translation from one culture into another is the recognition of new facts and ideas which exist in the SL, and the way he widens his horizon and knowledge in order to be able to recognize other peoples' culture customs, beliefs and symbols to be known and respected. Hence, TL readers' abilities in understanding an SL message should by no means be underestimated.

Komissarov (1991) criticises Nida for depending for his theory mainly on the Bible and considers it an exceptional case because of the kind of linguistic expressions it uses as well as the language, which is often figurative, sometimes vague and mystical.

I think Komissarov and Bassnett-McGuire have a point in objecting to the concept of dynamic equivalence, which aims to replace one concept by another when it is absent from the TL, making the TL reader ignorant of the actual facts that exist in the SL. However, if dynamic equivalence is the only solution found in achieving a better understanding, one can not dismiss it as a totally unsuccessful attempt. This particularly applies to some cases where the SL text may appear too offensive to the TL readers in which case the translator may have no choice but to change that part. This might happen in the case of translating offensive political speeches or advertisements. More examples will be illustrated in the coming chapters.

Problems of Equivalence

Hervey and Higgins (1992) discuss the problems which the issue of objective equivalence face in translation. They believe that the principle of 'equivalent' effect in translation is somehow misleading for the following reasons:

(1) The suggestion that the TLT should have on its audience the same effects that SLT had, raises a serious problem of knowing exactly how any particular text receiver responds to the text and the degree to which texts have different interpretations even for the same individual on different occasions. Before being able to assess objectively textual effects, one needs to seek help from a detailed and accurate theory of psychological effect;

(2) The principle of equivalent effect takes for granted that the translator can tell in advance the effects on the intended audience. This makes the translator substitute his own subjective interpretation of the SLT effects on the text receivers in general as well as for the effects of the TLT on its intended receivers.

(3) The smallest cultural difference between the SLT receiver and the TLT receiver could produce an important dissimilarity between the effects on both kinds of receivers. Such effects may, at best, be similar but they can never be the same.

(4) The factor of time is a serious problem which stands in the way of objective equivalence. In other words, the translator would not be able to know how the audience responded to a given text when it was first produced. Even if the translator is able to determine how the audience responded, he will be faced by another problem that is

to decide whether the effects of the TLT should be matched to the effects on the SLT original audience or on the audience of a modern SL.

Dan Shen (Acostello 1991) argues that the original text always has various responses from different kinds of receptors. This makes the question of equivalence more complicated in the sense that it would be impossible for the translator to know about all these different responses and which one to take care of in his translation. A similar point of view is shared by Carson (Acostello 1991) who believes that it is very difficult to expect to have the same response from people of different generations as well as from a vastly different culture. He argues, therefore, that a good translation should be that which provides the TL reader with the total informational as well as the emotional and the connotational content of the original message.

Condition for Translation Equivalence

The translator should not take for granted that he is absolutely free to make in the text any changes he wishes for there are limits to such explanatory additions and/or expansions.

Nida and Taber (1969: 118-9) give the following priorities to what should be transferred in the process of translation:

"1- At all costs, the content of the message must be transferred with as little loss or distortion as possible. It

is the referential, conceptual burden of the message that has the highest priority.

2- It is very important to convey as well as possible the connotation, the emotional flavor and impact, of the message. This is harder to describe than the first, and even harder to accomplish, but it is very important.

3- If, in transferring from one language to another the content and connotation of the message, one can also carry over something of the form, one should do so. But under no circumstances should the form be given priority over the other aspects of the message".

The limitations on translations which are imposed by differences in cultural environments are sometimes critical. Such limitations are often determined by the TL reader's knowledge of the alien culture.

Mette Hjort (Bassnett-McGuire & Lefevere 1990:5) states that

"Norms, rules and appropriateness conditions are liable to change. Translation made at different times therefore tend to be made under different conditions and to turn out differently, not because they are good or bad, but because they have been produced to satisfy different demands. It can not be stressed enough that the production of different translations at different times does not point to any 'betrayal' of absolute standards, but rather to facts of life in the production -and study- of translation".

Hervey and Higgins (1992) maintain that in cases where there exists a standard communicative equivalent for an expression that occurs in the SLT, this equivalent should be given preference by the translator. However, if there is no standard communicative equivalent to a particular concept that occurs in the SL and which is strange to the culture of the TL, cultural borrowing should be given preference by the translator.

Language & Culture Role in Translation

Language and culture are clearly the two dominant perspectives that make translation indispensable and complicated. As the world contains many different languages, interlingual communication, i.e. communication between people belonging to different languages, cannot be achieved unless the linguistic obstacles are somehow overcome. Therefore, language, or differences in languages, is the main reason for translation. We translate from SL to TL in order to make the interlingual communication possible.

The cultural dimension in translation is another significant element for a successful transfer. Communication is not possible unless the transferred message through speeches or texts is understood by the communicants. However, such an understanding is difficult to achieve unless the information contained in the language units is accompanied by background knowledge of facts alluded to in the message. Usually, people belonging to the same linguistic society are members of a certain type of culture. Hence, they share almost the same traditions, habits, ways of doing and saying things. They share the same knowledge with regard to their country such as geography, history, climate, its political, economical, social as well as cultural institutions, accepted morals, taboos, etc.

It is clear that this common knowledge might be limited and consequently endanger the degree of understanding in the case of interlingual communication involving people belonging to different cultures. In such cases, translation does not only involve

transmission of a message from one language into another but also a transmission of another culture.

To translate efficiently from an alien language into his or her own language, the translator has to put himself or herself in the place of his/her reader and start to identify the problems. He must identify the situations where there is cultural overlap and try to bridge the gap caused by the cultural distance between the two languages.

Every language carries its own genius. In other words, each language contains certain distinctive characteristics which distinguish it from other languages. This appears in the level of word-building, capacities, techniques for linking clauses into sentences, markers of discourse, style, text types such as poetry, proverbs, advertisement, argumentative text, expository text, legal text, etc. All these aspects of language stem from the richness of language in both structure and vocabularies determined by the cultural focus of that language.

Cultural Translation

Cultural translation is considered to be one of the most essential and complicated translations. If the translator does not have any cultural background of the source language then he will face difficulties conveying the whole meaning of the cultural patterns that are included in the original text.

Nida and Taber (1974:199) view cultural translation as:

"A translation in which the content of the message is changed to conform to the receptor culture in some way, and/or in which information is introduced which is not linguistically implicit in the original".

Larson (1984) believes that one translates culture and not language.

He (431) argues that:

"Language is a part of culture and, therefore, translation from one language to another can not be done adequately without a knowledge of the two cultures as well as the two languages structure".

The translator's freedom in explaining the cultural expression in the TL text has been discussed by Newmark (1991c:74) who believes that:

"the only problem is the degree to which the cultural expression is to be explained in the translation, which may range from not at all..., through a few hints to a full explanation in terms of functional or even TL cultural equivalent".

Cultural Untranslatability

Cultural differences are always one of the main causes of translation problems, particularly if both languages belong to a totally different background. Catford (1965) differentiates between what he calls "linguistic" and "cultural" untranslatability. The former is due to the linguistic differences between the SL and the TL. The latter, however, occurs "...when a situational feature,

functionally relevant for the SL text, is completely absent from the culture of which the TL is a part" (Ibid :99). The latter is the only concern of this research, however. An example that is appropriate here is the habit of an Arab man who swears to divorce his wife for such and such, or if such and such does not happen varying from one situation to another. A man in one situation can say:

على الطلاق لا تفعل الشئ الفلانى

which literary means 'I swear to divorce my wife if you do not do that particular thing'. In another situation he can say: على الطلاق لا أحد منكم يدفع العشاء غيرى which again means 'I swear by the divorce of my wife that no one will pay the dinner but me'.

This notion of swearing by divorce is very popular in the Arab world and its frequent use varies from one place to another and is well known in the Arab culture. In the first example a man swear's an oath to prevent someone from doing a particular job as a sign of good will depending on the context where and when this particular utterance is used. In another situation, like for example a man to his wife, this can be used or taken as a threat or warning. For instance, if the wife insists on visiting her parents very frequently whether he likes it or not and he wants to stop her from going, he might resort to the oath of divorce as in the first example. If, therefore, she disobeys him by going to her parents after he utters this sentence then she will be divorced.

In the second example the utterance can ,for instance, take place in a restaurant, where a number of people go for a meal and each of them want to pay for all of them. In such a situation, where every

one wants to pay usually one of them swears by the divorce of his wife that he will pay. As soon as he utters this sentence then everyone respects his word and lets him pay. If, therefore, he is disobeyed then his marriage might break up and as a result he has to go to a judge, an equivalent of 'priest', to tell him about what happened and ask if that disobedience damages the religious law of his marriage.

From an Islamic point of view the concept of swearing by divorce is prohibited, but people still use it despite the strong view by Islamic scholars against those who use it. As we are concerned more here with the problem of translating this concept of swearing by divorce into English we will limit our discussion to the possibility of its translation into English.

As far as the concept of cultural untranslatability is concerned we believe this notion of swearing by divorce can not be translated into English-linguistically or culturally. The reason for that first of all is its absence from the British culture and second that the target receiver will not understand the concept itself and as a result might have a strange attitude towards it even if the concept is being explained by complex paraphrasing. Along with many other cultural concepts which exist and are accepted in one culture and which are untranslatable to other cultures as the target receiver will perceive them as alien and awkward, I believe this concept cannot be translated into English.

This view has also been endorsed by Bassnett-McGuire (1980:30-31) who sees culture as something difficult to translate. Bassnett-

McGuire covers some examples from languages which belong to different backgrounds, such as the large number in Finnish for variations of snow, in Arabic for the different aspects of camel behaviour, in French for types of bread, etc. Such examples put the translator face-to-face with translatability problems.

In distinguishing between the words and expressions in the SL which express physical phenomena and those which represent mental notions, Newmark (1981:134-5) states that

"theoretically, all physical phenomena should be translatable accurately, as they are concrete and in the sensible world, whilst mental concepts should be untranslatable, as they are ideal and peculiar to one individual".

Degree of Translation Loss

The issue of whether there could be full equivalence translation between different languages has always been put to question. Sultana (1987) argues that no matter what translation attempts are being made, it is impossible to have a full substitution of the SL text into the TL text. This is because of the different nature of languages and their meanings.

Nida (1964:156) states:

"Since no two languages are identical, either in the meanings given to corresponding symbols or in the ways in which such symbols are arranged in phrases and sentences, it stands to reason that there can be no

absolute correspondence between languages. Hence there can be no fully exact translation. The total impact of a translation may be reasonably close to the original, but there can be no identity in detail".

Song (1991) pointed out that there is no absolute interpersonal communication, nor can anyone expect there to be. Absolute communication is a very difficult target even within the same language. De Waard and Nida (Song 1991) maintain that even between two scholars discussing something in their field of specific competence there will be always some kind of loss in the communication. Such a loss could be at least twenty percent. Therefore, there is always some loss to be expected in translation.

Catford (1965:) pointed out that 64% is the maximum achievable goal in the TL. This is an essential factor in discussing fidelity in translation. Information loss is considered to be the main reason for the inevitable imperfectness of communication. The translator's main job is to try to keep such loss to a minimum degree.

Zdenek Salzman (1960) argues that aesthetic translation that is of particular original source is only an approximations. In other words, such translation fails to produce a successful equivalence for the same reasons that are caused by some other morphological translation to be intrinsically non-equivalent.

Literary Translation

A source of problems of translation emerges from the area of literature. Literary works usually include some complex textual and contextual aspects which may not be in translation reduced to a centered and final understanding. Such problems are determined by cultural references (i.e. intertextuality), style, genre, semiotical signs, peculiar social and cultural experiences which demarcates its unique identity from other cultures.

Literature also uses vocabularies which are associated with historical experience where people of that particular society can compose their cultural past in which they remember and participate in this experience when it is used in a context. These contextual specifics which are the foundation of any specific cultural environment will be accompanied by certain cultural connotations of the SL culture. With regard to these contextual specifics of the SL culture which would demand equivalence in terms of relevance in the TL culture, Balasubramanian and Mohan (Talgeri 1988:3) point out that "While a translation is theoretically possible, it still may not relate at all to an audience if the reality being represented is not familiar to it".

Talgeri (1988) believe that translation of poems appears to convey a different meaning and have no resemblance to the original. Kahari (1988) argues that translations of poems "...are new creations, imitations of an imitations and are thrice removed from reality".

The identity of cultural literary works usually take their roots from habitual characteristics maintaining their validity within a specific cultural region. This particularly applies to works which have been

produced at a specific time of historical development. However, a specific literary work which is produced for a cultural region goes beyond the era of its immediate historical context, transcends the time obstacles and becomes a classic, which interacts with different minds with different cultural and historical backgrounds. These works range for example from T.S. Eliot's Waste Land to Shakespeare's works to the Holy Books of Christianity and Islam. Such world classics have had their influence on the minds of different audiences across the ages.

An example that is very suitable here is that of Najeeb Mahfouz Novel Midaq Alley, which talks about a specific area in Cairo and the life story of its people (See appendix 2.1). It is as follows:

وبدءوا سهره جديده لاتنتهى حتى يتبين الخيط الابيض من الخيط الاسود من الفجر

Translated by Le Gassick (1981:11) as:

"There they started a small party which would not end until the dawn gave enough light to distinguish "a black from a white thread".

In this example the writer is alluding to a verse from the Qur'an in sura Al-baqara which cites as follows:

احل لكم ليله الصيام الرفت الى نساءكم هن لباس لكم وانتم لباس هن
علم الله انكم كنتم تختانون انفسكم فتاب عليكم وعفا عنكم
فالتن باشروهن وابتغوا ما كتب الله لكم وكلوا واشربوا
حتى يتبين لكم الخيط الابيض من الخيط الاسود من الفجر ثم اتوا الصيام الى الليل

Translated by Ali as:

Permitted to you, On the night of fasts,
 Is the approach to your wives.
 They are your garments. And ye are their garments.
 God knoweth what ye Used to do secretly among
 Yourselves; But He turned to you And forgave you;
 So now associate with them, And seek what God Hath
 ordained for you, And eat and drink,
 Until the white thread Of dawn appear to you
 Distinct from its black thread;
 Then complete your fast Till the night appears".

The writer here is intending to be ironic exploiting the fact that there is a great distance between those people who gathered to take hashish and the Qur'anic verse which intends to tell Muslims to stop eating to be prepared for fasting the coming day. The English translation does not indicate the Qur'anic reference. In this, it fails to show the ironic intention behind the comparison of the actual Qur'anic obedience and those who spend their nights smoking hashish. As a result, the TL reader would not appreciate the intended irony which is associated with the flavour of the original SL culture.

Thus, different languages frequently reflect different connotations and feelings because of differences in cultural roots. I think, had the translator managed to explained the intertextuality of the SL embedding it within the TL text or used a marginal footnote explaining the ironical context of that particular situation with the original meaning of the Qur'anic verse, he would have at least shown some efforts in handling the problem.

Lulua (1988) seems to have found difficulties in translating these classics in a sense that they were composed in different languages

of an earlier period. He believes that the translation of the classics does in fact cause a hermeneutic problem in transferring the essence of the SL which is, on one hand alien, and on the other hand, belongs to a distant past. Since to transfer the content of such temporally and spatially distant texts into a modern language is considered to be one of the most crucial aspects of literary translation. Lulua links these aspects with reference to the translation of the Bible into Arabic which has caused linguistic, hermeneutic and also cultural problems. The major problem of Biblical translation is mainly stylistic according to Lulua. He also argues that a translation of the Qur'an into any other language does not lend itself anywhere closer to the original meaning of the verses. That is to say it is impossible to render the spirit of the language as well as the sublimity of style into any other language apart from that of the original Arabic. Hence, Lulua suggests that the word "rendition" would be a more suitable and ambiguous word to use in order to avoid the definite word "translation".

Lotfipour-Saedi (1988:120) cites Widdowson's views on the discourse of literature as:

"Literature discourse is dissociated from an immediate social context and its meaning has to be self-contained. What the writer has to say cannot of its nature be conveyed by conventional means and in consequence he has to devise his own fashion of communicating".

In discussing the translation equivalence of literary texts Widdowson (Ibid:127) states that:

"...An understanding of what literature communicates necessarily involves an understanding of how it

communicates: what and how are not distinct. It is for this reason that literary works cannot be satisfactorily paraphrased or explained by any single interpretation".

Wellwarth (Talgeri 1988:32) states that in a literary translation "what is required is the recreation of a situation or cohesive semantic block in the new language in terms of the cultural setting of that language". This means that what a literary work requires is not merely the transference of morphological words or a step-by-step transference of semantic values, it is rather the recreation of a situation in terms of the TL cultural setting.

Kahari (1988) points out that the recognition of cross-cultural communication in a literary work is paying attention to the way in which language is used to indicate social relations. In other words, specific terms are used to indicate familiar and other social relationships or to show the status people occupy in society as a whole. Furthermore, language, symbols are used to designate certain referents which are absent from the other culture.

One would assume that a humorous tone is probably more difficult to render into a foreign language by means of a translation than are other types of emotion. This is due to the density of cultural elements and the linguistic specificity of humour. In translating texts that are very humorous the problem is not so much caused by the textual specifics but by the contextual relevance. Therefore, the effect of such comics may not be conveyed easily into the TL as in each society humour is manifested through its own background behaviour which is shared by the producer and the receiver based on their mutual background.

Levy (Kahari 1988) regarded literary translation as the theory of "genre". He believes that literary translation equivalence ought to be taken as a kind of "transcreation" and not as "re-creation" or simply translation. This suggests that the translator of a literary text should be to a certain extent an author or a poet himself for him to make the transcreation of the specific rhyme and rhythm appear as that of the SL.

Differences between Technical and Literary Translation

Trivedi (Spitzbardt 1988:134) argues that

"It would appear that the degree of translatability between two languages depends to a very great extent on the similarity of the cultural structure, source and target. If the cultural structure in the background of the SL is remote from the cultural structure of which is the background of the TL, translation from one to other presents a number of difficulties. This is the reason why... a native Englishman finds it difficult to understand a translation meant for Indian readers".

Harry (Ibid.) argues that equivalence of both literary and scientific translation means the "retention" of information content in the translated TL text emphasising that the conception which claims literary text requires more creativity and stylistic innovation than the scientific-technical is wrong.

Although texts may differ in terms of style and register features, however, both texts require new "creativity" in the TL, pragmatically and semantically. The main difference is therefore text-type and not translation. This means that while literary-artistic translation is always accompanied by the social cultural background inherited in the important role of its language, it is not always the case in the domain of scientific-technical translation. For example, the invention of a new computer science cannot be modified according to the cultural settings of the TL. This example is very relevant to our work from English into Arabic.

I believe that although, in both cases the translation is to some extent dependent on the text typology of the material, both texts require the recreation of ideas and emotions and not merely the transference of words which stand as the symbols representing them.

In other words, in translating a literary text one is expected to be more *interpretive* and sufficiently equipped with artistic skills and feelings, whereas in scientific-technical translation the translation depends heavily on factual knowledge, something which makes it less complicated. It means that the latter requires more emphasis on the informational content and not as much as on its aesthetic form, grammatical pattern, or the cultural context, which are all subsidiary to the practical, communicative-functional aim in the transformation of the matter-of fact information from the SL to the TL.

The Notion of Text Type

Many attempts have been made to produce a classification of text typology. The problem that faces any of these classifications is the multifunctional nature of any text i.e. any text would display more than one type. Thus any approach to the classification of text typology should take into consideration this multifunctionality.

Text is defined by Hatim (1992:352) as

"...a sequence of mutually relevant sentence elements, put together within a particular structure format and displaying recognizable patterns of texture, all in the service of a given rhetorical purpose".

The term "rhetorical purpose" is very important here. With a rhetorical purpose in mind, the text producer formulates and communicates a message. In other words, in exposition we engage, in counter-argumentation we counter-argue, and in through-argumentation we through-argue. Finally, in texts such as treaties, contracts, etc. we instruct. This means that in Hatim's approach, text-type falls into three categories: (1) exposition under which comes; descriptive exposition which focuses on objects in relations to space, narrative exposition which focuses on event in relations to time; and conceptual exposition which focuses attention on concepts with regard to some form of either analysis or synthesis, (2) argumentation under which comes overt argumentation which focuses on attitudes as well as beliefs seen within an explicit opposition to some explicitly cited thesis, and covert argumentation which focuses on attitudes as well as beliefs seen within the

substantiation of a cited thesis, and finally (3) instruction which focuses on the formation of future behavior either with option (as in advertising) or without option (as in treaties). The former will be dealt with in the data analysis of advertisements in the coming chapters.

Although it is admitted that text is of a multifunctional nature, yet, we have to submit that there is no more than one predominant rhetorical purpose in one given text. Of course, there might be other purposes in the same text but they are actually subsidiary to the predominant overall function of the text. The case is not rare where we find a mixture of narrative, descriptive and argumentative in one and the same text. This is due to the very hybrid nature of the text. The text receiver might encounter another kind of hybridization which is in fact more problematic. This might be considered an intertextual hybridization which takes place when, in a very subtle manner, a text is moved to another type and intended to serve another purpose. This happens when keeping some of the properties of the original type. In fact, there are some cases where the shift in the same text from one type to another is not that radical.

De Beaugrande (1980) and De Beaugrande and Dressler (1981) have also studied text typology. They suggest that discourse action or situations and the speaker's intention appears to be the determining element between text-types. They view text-types as linguistic products stemming from the function of the texts.

According to De Beaugrand and Dressler (1981:186), the term text-type is identified as following:

"A text-type is a set of heuristics for producing, predicting, and processing textual occurrences, and hence acts as a prominent determiner of efficiency, effectiveness, and appropriateness".

In their approach to text-type, they suggest that certain kinds of texts can be used in certain situations with more or less the same function because of the connections they are acquiring. Hence, text-type conventions have an important role to play both in the mind of the writer who complies with the conventions in order to realize successfully his communicative intentions, and in the mind of the reader who may conclude the writer's intention from the conventional form of the text.

Werlich (1983), on the other hand, distinguishes between text and non-text, considering the variables completion and coherence as the main determining factors. He has categorized five text-types: descriptive, narration, exposition, argumentation, and instruction. This means that Werlich, contrary to Hatim, is reluctant to consider description, narration and exposition as one and the same text typology.

Kinds of Meanings

1. Denotation and Connotation

The terms denotation and connotation are aspects of a word's meaning. Denotation refers to the literal meaning of a sign which is

directly present and precisely identifiable. Connotation on the other hand, refers to meanings which lie beyond denotation, but are dependent on it. Connotative readings of signs are introduced by an audience/viewer/reader beyond the literal meaning of a sign and are activated by means of conventions or codes. Barthes (1967a:91) developed these notions in 'Elements of Semiology', in which he says: "The first system (denotation) becomes the plane of expression or signifier of the second system (connotation)...the signifiers of connotation of the denoted system".

We, the readers/listeners, can only infer the sense of the two 'aspects' by our knowledge of the world, i.e. cultural codes as associative meanings, without which the second aspect (connotation) cannot be reached.

Cultural code, according to Eco (1976:130-4), "is a system of significant units with rules of combination and transformation. In sum, a code is a system of rules given by a culture". The cultural codes, then, are a set of rules which enables the denotative meaning to take on extra connotative meanings. There is a wide range of both individual and social associations that are involved by connotation. Some words are avoided by certain people simply because these people have very strong emotional reactions to these words.

Larson (1984) believes that connotative meanings are more often than not related to culture. Words which have some connotative meanings in one language and culture do not necessarily have the same connotative meanings in another language and culture. In

other words, a word that has a positive connotative meaning in one culture might have a negative connotative meaning in another. This means that, in the words of Mouakket (1988:209), "Different languages frequently reflect different connotations and associations of feeling because of differences in cultural roots". As far as translation is concerned, a word may have the same referential meaning but different overtones. This must be carefully taken into consideration in choosing a suitable word to be used in the translated text, otherwise there might be a meaning that is wrongly conveyed.

The best example here is the word *خنزير* in Arabic which means "pig" in English. Besides the feeling of dirtiness this word has in Arabic, it has a worse connotation than its equivalent in English. Thus, according to the Islamic teachings, pork is absolutely forbidden. What I want to arrive at at this point is that there are degrees of negativity and neutrality. On the level of negativity, the word 'pig' in English shares with its counterpart Arabic the concept of dirtiness, however, the word is considered to be somehow neutral in English in the sense that it is neutral or even normal to eat pork in the Christian religion. Thus, these degrees of neutrality are determined by the conceptual beliefs of acceptance and rejection based on the society's cultural, social and religious mentality.

The other element that is shared by both English and Arabic with regard to the concept of 'pig' is when the word is used for swearing. For instance, in English one can say "you are a pig" or "pig" by its self, in which the neutrality changes in this context or situation into

complete negativity. That is to say, words or concepts do not only connote two extremes, i.e. positive or negative, but they vary in the degree of positivity and negativity. Like for instance in English, 'pork' is more neutral in connotation than 'pig'. This connotational variation become neutrality in some circumstance depending on how, where and when it is used.

Taboo is a very important area where words have different connotative meanings in different languages. It is known that words which have a heavy negative taboo always result in what is called euphemism. The existence of euphemistic expressions for some words indicates that these words might have a heavy negative connotation. In some cultures there exist positive taboos which give rise to particular connotations of meaning.

Connotative meanings that are associated with the speaker are normally classified according to the following: the age, the sex, the social status, the religious affiliation, the educational level and finally the occupation of the speaker.

There are different connotations associated with circumstances of speech. Clouds mentioned to a Bedouin living in the desert would be associated with the image of water and life while it would never have such a connotation for a man who lives in a jungle for example, or for a man who lives in Britain and who is fed up with the wet weather. The attitude of the Bedouin in the Arabian peninsula when there is a lack of rain for a while is that he starts to perform a special prayer to God to send some clouds and rain.

However, the attitude of the British man when looking at the cloudy sky is something along the lines of "Oh not again!"

2. Situational Meaning

Situational meaning is very important to the understanding of a text. The production of the message takes place in a given communication situation. This communication is affected by the relationship that exists between the text producer and the text receiver. The place where the communication takes place, the time, the age, the sex, the social status of the text producer and the text receiver, the relationship that exist between them, the presuppositions that are brought to the communication by each one of them, the cultural background of both the text receiver and the text producer, and many other situational matters give rise to the situational meaning. A person called Edward , for example, may be referred to by many different lexical items (Edward, Mr. Edward, Professor Edward, etc.) depending on the situation. The choice of the lexical item carries situational meaning. It may show whether the situation is informal or formal. A friend of this Edward may call him Edward when greeting him in the morning on the street. The same person may call him Professor Edward in the afternoon when introducing him at a university meeting. Thus, situational meaning is indicated by different lexical forms.

A given text may be completely incomprehensible to a person who is not aware of the culture in which the language is spoken since there exist a lot of situational meaning. When such texts are

translated into another language the situational meaning in the SL may need to be made more overt if the readers are to receive the same total meaning.

3. Attitudinal meaning

Attitudinal meaning is defined by Hervey and Higgins (1992:103) as the

"...part of the overall meaning of an expression which consists of some widespread *attitude to the referent*. That is, the expression does not merely denote the referent in a neutral way, but, in addition, hints at some attitude to it".

The attitudinal meaning might be illustrated in the different names used for the police. In other words, it makes a lot of difference if the police are called "the fuzz", or "the police". The degree of hostility, the degree of familiarity, etc. varies from one word to another as well as from one context to another.

The attitudinal meaning is very difficult to define for the simple reason that it, being controlled by the vagaries of usage, is subject to change very quickly. This can be illustrated by the evolution through which the word "Tory" passed. This word was originally used as a term of abuse brought from the Irish word "toraidhe", i.e. apursuer, which first applied to the Irish bog-trotters and robbers, to the most hotheaded asserters of the Royal prerogative as defined by

the Chambers English Dictionary. Later it was used proudly by the parties so labeled.

4. Affective meaning

Affective meaning is defined by Hervey and Higgins (1992:104) as the

"...emotive effect worked on the addressee by the choice of expression, and which forms part of its overall meaning. The expression does not merely denote its referent, but also hints at some attitude of the speaker/writer to the addressee".

The best examples of expressions that carry affective meanings are features of linguistic politeness, rudeness, flattery or insult. The two expressions "Would you mind not talking" and "Will you belt up" have the same literal meaning that is "Be quiet", however, they differ in the overall impact in terms of affective meaning. In the former the affective meaning in some contexts is polite and deferential, and in the latter it is impolite and insulting. This means that the implied attitude of the speaker towards the listener results in the production of different emotive effect in the above-mentioned examples. This does not only apply to imperative forms but also to statements and questions where we can find the same literal meaning but different affective meanings. This can be illustrated by the difference between "Where are the toilets?" and "Where's the bog?".

Translators should have the ability to identify the affective meanings in the SLT. They should also make sure that what they are producing in the TLT is not an affective meaning that is unwanted in the SL. Difficulties can result from the obscurity of an apparent allusive meaning in the SL. The translator in such a case may need to do considerable research to identify the allusion. Even when the allusion is understood, the translator encounters another problem if there is no parallel to it in the culture of the TL.

Implicit and Explicit information

Information that is communicated in a given text can be either implicitly or explicitly expressed. As a matter of fact, both kinds of information are part of the meaning of the whole text. In the case of the implicit information, some meanings are implicitly communicated and left for the target receiver to understand. It is this way, according to Newmark (1988), that the reader is made to exert some efforts to make his way through the text. Explicit information, on the other hand, is the information that is stated in an overt manner by lexical items and grammatical forms.

When producing a text, the amount of information that is included in the text depends on the amount of shared information that already exists between the text producer and the text receiver. When we talk about something, we do not include some information because we know that the addressee already knows that, and it might be a kind of insult or underestimating of the other's intelligence if we insist on mentioning this information. This

is why in every communication there is an amount of information that is left implicit. The reason behind keeping some information implicit could also be because this information is stated somewhere else in the text (cf. Grice maxim of quantity).

The translator should take care of both implicit and explicit meanings with no underestimation or negligence whatsoever to either of them. The most important question which faces the translator is when to supply the information which is made implicit in the SLT. This does not mean that the translator should add information that is absent but rather information that is a part of the text that he is translating. Implicit information must be added only when it is necessary for the communication of the correct meaning or to insure a natural form in the TLT. Most of the time, the former kind of necessity results from cases when the SLT audience share information with the SLT producer which are not really shared by the TLT receiver. This lead us to the notion of redundancy and ellipses which will be discussed in the following section.

Redundancy & Ellipses

Nida (1964) states that 'language tends to be 50% redundant. That is to say, it seems to reflect a kind of equilibrium between the unexpected and the predictable'. However, information which is unexpected or predictable for the SL reader may not be for the TL reader. Moreover, redundancy occurs at several levels within a text. It may be grammatical, lexical, rhetorical, cultural, etc. Types of redundancy allowed in one language may not be allowed in

another. As Hatim and Mason (1990:94) state "What is required for any given communicative purpose within the TL cultural environment is then a matter of the translator's judgment".

Redundancy and ellipsis are pragmatic features of the text. They are pragmatic in the sense that they are used by the writer as a function of the readers he has in mind and his assumptions as to how much they already know about the subject he is dealing with. If a writer is to respect Grice's maxim of quantity, he has to balance the amount of redundancy as compared to ellipsis, so that he makes his "contribution as informative as is required for the current purposes of the exchange and does not make his contribution more informative than is required" (1964). If we give too much information, then we lose the attention of our readers or create ironic effect. But if we leave out too much information, we may fail in conveying adequately the range of meanings intended by the writer of the SL text.

Translation is a text oriented event, i.e. it is a procedure leading from a written SL text to an equivalent TL text. The translator's link with the two texts is his duty to transfer the various aspects of meaning contained in the SL text into the TL text, while, at the same time, respecting the intentions of the writer and responding to the needs of the reader.

The translator must not only analyze the text to be translated effectively but must also carry it over adequately into the TL text. In accomplishing his task, the translator must rely on his textual

discretion and his transfer competence, i.e. on his interlingual text capability.

According to Hatim and Mason "...the notions ellipsis and redundancy are seen to be pragmatic variables, entirely dependent on assumptions concerning the mutual cognitive environments of ST and TT users" (1990:94).

A writer usually addresses readers who share the same language and culture. Therefore, he assumes that they are familiar with his intentions when he repeats certain phrases or when he uses expressions which bring to the reader's mind other texts. However, the TL reader's "knowledge of the world" and culture may be very different. As translators, the amount of redundancy we put into a translation and the aspects which are elliptical are determined by our duty to convey the meaning of the SL. In other words, we are not really free to choose because the amount of redundancy or ellipsis we need is what is necessary to counteract the gap between the SL and the TL.

An example that suits the conception of redundancy and the above discussion of the shared background knowledge between the text producer and the text receiver which would require expansion if it is to be translated into English is: *داحس وغبراء*. This historical expression has occurred in an editorial based on an interview on Jordanian TV with the Kuwaiti representative of the Women's Union.

This text is highly argumentative in which the text producer is trying to tackle the Arab status quo, their crises and differences caused by the recent Gulf War. He is arguing that although humans sometimes have no choice but to face fate (e.g., the Gulf War) which can be sparked by very simple reasons, Arabs still belong to the same identity and blood no matter what their nationality. Therefore, it is time for tolerance, forgiveness and maturity- to forget the dark past and work together towards a prosperous future for our generations.

The writer, therefore, refers to the historical war that took place centuries ago between two tribes in the Arabian Peninsula over a horse racing bet. It was named after the two horses- "*Dahis* and *Ghabra^c*". To show the very simple and insignificant reasons behind that war which resulted in bloodshed for long time, the writer tries to show that the Iraq-Kuwait war was over an Oasis of Oil which should not have taken place. He knows the feelings of the general Arab readers regarding the Gulf war and its consequences for them and they share with him the knowledge of the historical event of *Dahis* and *Ghabra^c*.

To translate this historical intertextuality into English the TL readers would require an extra explanation. The following words are therefore suggested to make the TL receiver understand what *Dahis* and *Ghabra^c* means: (the war of Dahis and Ghabra is the name of a war between two tribes over a horse race in the Arabian Peninsula a long time ago).

Although the TL translation might seem quite long, it covers the whole cultural gap and distance between both languages. However, their response to the SL message may not be very effective for two reasons. Firstly, the cultural gap and second, their views with regard to the Gulf War (see appendix 2.2).

Ellipsis, on the other hand, is to leave something out, i.e. clauses and items that it is not necessary to mention explicitly because they are understood by the reader. Kaite Wales (1982:139) states that:

"ellipsis in normal discourse is possible because the later's redundancy or surplus and predictability of meaning; and it is a common of implicit cohesion between sentences or utterances, usefully avoiding possible tedious repetition".

The same author added that:

"Ellipsis can be seen as grammatical structures which can be readily understood by the hearer or reader in the co-text or context, and which can be recovered explicitly" (Ibid).

In translation, ellipsis occurs when the translator has to omit certain grammatical or lexical items in the SL text if they are not required by the TL reader. When the receivers of both texts belong to different cultural backgrounds, this results in them having different kinds of interests. As far as translation is concerned, this has its roots in the information theory. Sometimes, there happens to be some information which is presented in the SL text and which does not need to be relayed in the TL text. The following example taken

from a political speech delivered by Sultan Qaboos of Oman will be suitable here for the case of ellipsis:

الحمد لله الذي اسبغ علينا النعم وهدانا سراطا مستقيما وبين لنا سبيل الرشاد وأمرنا
بأتباعها.. والصلاة والسلام على نبي الهدى محمد صلى الله عليه وسلم

The above example is translated by the Ministry of Information of Oman as follows:

"Praise be to Allah Who has bestowed blessings upon us, Who has shown us the straight path, Who has revealed to us the ways of true guidance and commanded us to follow it, and Who has exposed the abysses of corruption and urged us to shun them. And may blessings and peace be upon the Prophet of Guidance--Mohammed, may Allah bless him and grant him salvation".

As always political speeches use a highly rhetorical discourse for the purpose of persuasion and emotional interaction of their audience- political speeches are very highly argumentative texts. However, language usage and means of influence in such texts differ from one culture another. For instance, Arabic political speeches prefer to be very rhetorical in both form and content. They are very much inclined to using religious discourse as Arab people are very influenced in their life by the usage of the invocation of God and praying as a preamble which touches on the emotions of their audience. This lies in the fact that the Arabic language is very extravagant in its usage particularly in both rhyme and rhythm.

Thus, rendering the above example in the TL is not of any interest to the TLT receiver who belongs to another tone of speech and who is not used to hearing such a religious "preamble" from his politicians. I, therefore, think the translator should not have rendered it as that paragraph does not carry any significant information for the TL reader (see appendix 2.3).

The omission of a part or an item takes place when there is no place for it with regard to the reader or hearer of the TL, depending on the situation. This is because, as will be illustrated by the expression "British Gas" later in this section, what is redundant in one language could be omitted in another. According to Nida, "though ellipsis occurs in all languages, the particular structures which permit such omitted words are by no means identical from language to language". (1964:227).

My discussion of redundancy and ellipsis will relate mainly to Arabic and English. One major difficulty with regard to translating from Arabic into English is the fact that Arabic uses repetition more often than English. The Arabic language prefers to be explicit by repeating certain patterns and sometimes by paraphrasing. Repetition is one of the ways cohesion is maintained in Arabic texts as well as emphasis or persuasion. As M. Halliday and R. Hassan said: " The repetition of the same lexical unit creates a relation simply because a largely similar experiential meaning is encoded in each repeated occurrences of the lexical unit". (1985:81)

In contrast to English, Arabic cannot always rely on punctuation and paragraph structure to maintain the cohesion and coherence of

texts. For example, sentence boundaries which are marked in English by a full stop are marked in Arabic by the word "wa/و" meaning "and". If the word "و" were to be translated into English each time it is encountered in an Arabic SL text, it would look very strange to the TL text reader. Another major difference between the two languages is the fact that Arabic script does not make the distinction between capital and small letters. When names of cities, company names and other words usually written in English with capital letters are translated into Arabic, they are often preceded by a word indicating the meaning conveyed by the use of capital letters. For example, London is mostly referred to in business or news as the "City", where it would require an addition to the name of the city in Arabic such as "مدینه لندن/the city of London. The word 'company' would be added to a company name such as 'British Gas', which in Arabic would be translated as "شركة بریتش جاز / the company British Gas". The translator sometimes has no choice but to adhere to the semantic structure of the TL in order to substitute an informal term in the SL if there is no equivalent in the TL.

The translator need to be aware of the techniques of adjustment which are described by Nida (1964) as follows: addition, subtraction and alteration. For him, "The importance of these techniques are designed to produce correct equivalence, not to serve as an excuse for tampering with the SL message". In my view, the translator's priorities are also determined by the needs of the TL reader. The SL and the TL texts, by the very fact that they are written in different languages will use different words, syntax and grammar. The important aspects of meaning which have to be conveyed are the pragmatic and rhetorical purposes of the text. The

adjustments which have to be made in order to keep within the linguistic constraints of the TL require that the translator uses compensating techniques for the implicitly expressed meanings in the SL, such as paraphrasing and footnotes.

Compensating techniques are most useful when the type of information which is not explicitly expressed in the SL is of a cultural nature or when it concerns internal current affairs. In the case of the Islamic notion of the word **طهاره**, literally meaning cleanliness, it is usually used in a religious context where it refers to the need for someone to carry out ablutions in preparing for prayer and other Islamic rituals. A footnote will, therefore, be needed in order to convey that meaning which is implicit in the Arabic ST.

Problematic Areas in Cultural Translation

Religion, politics, social traditions and technical terminologies are considered to be some of the most problematic areas in cultural translation a translator could encounter particularly between languages which belong to completely different cultures such as in the case of English and Arabic.

It is very important to mention here that the problems of translation do not so much stem from universal concepts as from the culture-specific. Since from the point of view of translation the, on one hand, " universal" concept is that which causes few

problems in 'equivalence', like for instance "pain, love, anger, hunger, etc., where these concepts are shared by human feelings. On the other hand, the "cultural-specific" is the concept which it is impossible to translate without a thorough knowledge of the cultures between which the transfer of meaning is to take place. This problem can only be overcome (if at all) by a knowledge of the general cultural context of such concepts and thus, through an expansion of the subject matter, i.e. a broader definition of the meaning that is to be transferred.

In this section, the above mentioned areas will be dealt with in detail and will be supported by examples from both languages.

Technical Terminologies

Landsberg (1976:236) states:

"For though any scientific truth can have some sort of expression- a linguistic expression- clearly, only if in both SL and TL vocabularies similar symbolic distinctions have developed, a purely symbolic use of words can be reproduced. Otherwise, either periphrases or entirely new symbols will be required, and the degree of correspondence is at the mercy of the translator's semantic competence".

Since we live in an era of rapid technological advance and mass-communication caused mostly by the needs of supply and demand of both the Industrial countries and consumer countries, the floods of new concepts and technical terminologies are becoming more natural day by day. However, the influx of new concepts and

terminologies comes from the industrial countries while the consumer countries are always the ones who have to understand the new concepts and ideas. It is at this stage that problems of translation start to take place. In such cases, the translator has two options: either to do a kind of cultural borrowing for the translation of the new technological term, i.e. to keep the word as it is in the SL, or to translate it to the TL. Unfortunately, in the case of translating into the Arabic language, the translator most of the time opts for the former. This kind of translation is adopted under the pretext that the Arabic language is not well enough qualified to go hand in hand with modern technology. This view, however, is completely wrong since languages have huge capabilities and can cope with all circumstances and conditions. The translator opting for cultural borrowing has nothing to do with the weakness of language but rather with the weakness of the translator himself. The term FAX for example is translated into Arabic as فاكس while, in my opinion, it could be translated as البارق , a word which originally comes from البرق which means "lightning" in English. By translating this term as البارق we include both elements of rapidity and long distance and we avoid cultural borrowing to which a translator should never opt unless it is absolutely impossible to find an equivalent of the word in the TL.

Another example would be the case of the "walkman" which is normally translated into Arabic as وكرمان. The translation which I would suggest here is المسجل الجوال which covers the concept of the term, namely the recorder of a small size and a light weight.

The third interesting example would be the case of the "video" which is usually translated into Arabic as فيديو. This term could be translated into المسجل الرأى . This translation covers the term "television" as well since without it the video does not work. By this I cover the concept of the video which includes a TV screen as well as a recorder.

This argument concerning the huge capabilities of languages with reference to technology has been dealt with in more detail in the first chapter of the current research.

Religion

Religion is one of the most complicated areas in the field of translation since religious beliefs and rituals differ sometimes very dramatically between one religion and another. As a matter of fact, what is allowed in one religion might be taboo in another, what is not offensive to some societies could be very offensive to another, and so on. As a result, when translating a religious text the translator should bear in mind the feelings and experiences of the TL reader.

In this special kind of translation, the translator, most of the time, if not always, finds himself obliged to explain to the TL what is meant by one religious concept or another. This explanation involves some kind of modification on the part of the translator. The following example involves some expansion since the term is absolutely unknown to the English reader. The concept of العمرة in

the Islamic religion does not exist at all in the Christian societies. This concept has to do with a kind of Islamic ritual which, like a pilgrimage, involves a visit to the holy places in Mecca. However, what differentiates *العمرة* from a pilgrimage is that the former could be performed anytime during the year and it is considered to be, religiously speaking, less important than the latter. Translating such a concept to a TL reader who is absolutely alien to such a culture would involve a kind of contextual conditioning, i.e. a procedure that highlights the message. Such a translation would be something like: "*al-cumra*, an Islamic religious ritual which is similar to the pilgrimage but less important". What I have suggested here is not a 100% successful equivalence, but rather an attempt to explain the concept to the TL reader. However neither all the associative meanings nor the procedures entailed by such a ritual (e.g. the question why it is less important than the pilgrimage, the clothes to be worn, etc.).

The translation of the Qur'an has always been a very problematic task. As a matter of fact, no translation of the Qur'an has faithfully transferred the exact original. This is due to the fact that the Qur'an is highly rhetorical and has a special scheme of its own in terms of rhymes of verses, assonance and rhythm, etc.

Sometimes there is no doubt that extensive religious texts carry much more ambiguous material in that the ambiguity is inherent and can never ultimately be resolved. The greatness of such religious texts is always characterized by metaphor, paradox and rhetorical brevity. The special thing about the vagueness of the Qur'an's language is that it is there as a challenge to the human

capabilities of writing, not to mention translators, and it is the real merit of the Qur'an as well as a guarantee of the perpetual acceptance of its contents.

Sometimes the reason behind the ambiguity of the meaning of a given word is the rarity of its use and the cure for such cases is to resort to the comments given by the Prophet's Companions. For example, the word **صمد** in almost all the translations of the Qur'an, is translated as 'Eternal'. This word occurred only once in the Qur'an (in Sara 112). The Sura reads as following:

1- Say: He is God, The One and Only; **قل هو الله احد**

2- God, the Eternal, Absolute; **الله الصمد**

3- He begetteth not, Nor is He begotten; **لم يلد ولم يولد**

4- And there is none Like unto Him. **ولم يكن له كفوا احد**

Ali (1946) found it difficult to translate the word *Samad* using one word. Thus, he used two, "Eternal" and "Absolute".

"The later implies: (1) that absolute existence can only be predicated of Him; all other existence is temporal or conditional; (2) that He is dependent on no person or things, but all persons or things are dependent on Him, thus negating the idea of gods and goddesses who ate and drunk, wrangled and plotted, depended on the gifts of worshippers, etc."

(Ali: 1806)

According to Rahbar (1962) *samada* in Arabic has no relationship with the idea of "Eternal" which is the common translation for *samad*. The verb form means "to have recourse to someone for help in times of exigency". Thus, the epithet *samad*, ought to mean "one

to whom people have recourse in times of exigency and it can not mean eternal".

In addition, the word 'Samad' is followed by "he has not begotten and He is not begotten" which gave rise in commentary of literature, to speculations about the ideas of God's non-corporeality and His being free from decay- ideas which are akin to the idea of eternity.

The Qur'an also contains numerous ambiguous allusions to events of the Prophet's life time. Therefore, in translating these allusions, it is sometimes very important to explain the specific historical situations in which the suras have been revealed.

Of the world's major religions, Christianity is perhaps unique in its openness to translation. That is to say, the Bible had always to be translated into other languages since its original language, i.e. Hebrew and Greek, first translated into Latin, is no longer used.

Even in the case of Christianity which concedes the principle of translation, controversy is continually raised by specific translations or specific aspects to any given translation. For a long time, there have been innumerable versions of the Biblical text in the original languages and in translations which possibly reflect every language and many dialects throughout the world. Rarely have these texts enjoyed universal acceptance either by scholars or by believers. Having this point in mind, Nida and Taber (1969:24) argue that:

"It would be wrong to think, however, that the response of the receptors in the second language is merely in terms of comprehension of the information, for communication is not merely informative. It must also be expressive and imperative if it is to serve the principle purposes of communications such as those found in the Bible. That is to say, a translation of the Bible must not only provide information which people can understand but must present the message in such a way that people can feel its relevance (the expressive element in communication) and can then respond to it in action (the imperative function)".

With regard to the translation of some expressions of the Bible (in the Bible Translators 1950 by Nida & some others), the expressions in which some translator rely on in preserving the sense of the Biblical text are simply paraphrase. However, taking them in the sense of paraphrasing does not mean that we should regard them as any less correct. What are to be rejected is the kind of paraphrases which are done for the purpose of novelty of expression or designed to satisfy the translator's own whim.

Social culture

Social roles are clearly essential to the realistic analysis and description of any language. Thus, every individual in the society may occupy a number of status, capable of producing different kinds of situational "identities", and each of them may have associated roles verbal or non-verbal, realizing the behavioural enacting of their patterned expectations.

The purpose of the theory of translation is to reproduce in the TL, as faithfully as possible all levels -morphological, phonological, syntactic, semantic, cultural as well as stylistic which are composed of the SL linguistic features. It requires an absolute knowledge of both language structure as well as the other related aspects of the cultures concerned since we live in an era of expanding communication which introduces us to other people's cultures, experience and symbolic systems.

In translating from Arabic into English for instance, the kinship system in Arabic عم Father's brother, the equivalent of "uncle" in English, and خال Mother's brother, the equivalent of "uncle" as well. The same applies to عمه and خالة which are the equivalent of the English "Aunt". The problem of translating such terms presents serious difficulties since there is no obvious equivalent in the English language culture. In other words, there is no word for word translation. Since in Arabic the names of family individual are indicated by different words which symbolize different relationships. In other words, the English language culture makes no distinction between the maternal and paternal relatives whereas Arabic language culture does.

Thus, for example, when we have to translate this into English the case might be less difficult in the sense that عم or خال are translated as "uncle". However, the term is considered to be loose when compared to Arabic where such terms are very specific. At the same time, the equivalence of "uncle" would be very ambiguous and false if the relationship is not specified in English by saying, for example, mother's brother and father's brother. This might

sound odd in English but it is the only equivalence of the Arabic kinship system. Moreover, in Arabic calling an elderly man as عم and an elderly lady as خاله is quite naturally used as a way of respect and politeness. It is such cultural specifics inherited in the different societies which cause problems of translation.

Socio-Traditions

"Social voids", rise from the absence of cultural objects referents, created from within the language itself, for instance, ideas, situations, concepts, beliefs, practices and so on. Every society has its own traditions and concepts which are created by the way of their life based on nature, environment, etc. All of which ultimately become unconsciously part of their behaviour and habits. So what exists in one society might not necessarily exist in another. It is this distinctiveness which make people of different societies and backgrounds eager to know what the other person or society's like. It is also the wisdom of creation to distinguish one group of people from another. Thus, language, culture, religion, climate, environment, etc. have in one way or another influence on human habits, social behavior, emotions, etc. making people perceive things differently whether positively or negatively.

An example which suits this point is when in the Arab world some one has had a hair cut or come out of the bath we say to him/her نعيما i.e. a gesture of good omen. This concept does not exist in the British culture and it is therefore very difficult to translate. This social concept can be literally translated into English as "have

prosperous life" which really sound very odd to a British person. Another example is that when in the Arab World some one is invited for a meal s/he say's after the meal سفره عامره , a kind of hidden invocation of God wishing the invitee the following: 1) the element of wealth and 2) the element of hospitality. This causes numerous problems in translation because not only there is no one word equivalence in English to cover both elements but also the concept itself does not exist in the British society. The translator, if there exists an equivalence at all, might resort to a footnote.

The following example, taken from Midaq Alley by Najeeb Mahfouz (p.6), has been ignored by the translator Le Gassick (1981)

همسه هنا وهممه هناك يارب يامعين يارزاق ياكريم حسن الختام يارب كل شي بامرہ

The above example illustrates the specific life of Cairo particularly that of Midaq Alley where the author has been focussing on the way of life in that quarter. Therefore, the sentence plays an important role in the SL because of its cultural nature to the SL reader.

The sentence in Arabic carries the flavour of life in local traditional markets. It reflects the image of a shop keeper in that particular old place asking God for help and mercy. In other words, he is asking God to help him to sell his goods. This can be deduced from the last three phrases which in Arabic are a sign or an image of an old man sitting in his shop almost at his last minutes of opening hours waiting for the last chance of the day to sell. So for an Arab reader

he/she can picture the story of that old place and the very simple people who live there (see appendix 2.4).

Since this image created by the author in that particular area associated with the socio-religious traditions, is very difficult to translate, one can understand the basis on which the translator made his decision to omit it in the TL although this omission has resulted in a huge information loss.

Socio-Political

Politics is another area where some terminologies or expressions used in the SL are not understandable by the receiver of the TL. In such cases of absence of cultural equivalence in the TL, procedures or solutions provided is the adaptation of additional information in translation usually referred to as the factors necessitating all various kinds of pragmatic adaptation in translation. For example, "10 Downing Street declares", which is a well known sign as the headquarters of the British Government, particularly to those involved in politics and intellectuals worldwide, and which also presents one of the most British heritage cultural symbols, will need to be explained if it is to be translated into Arabic in particular, and probably to many other languages in general, since most people may not be familiar with the political symbol of "10 Downing Street". The translation of the above example will become in Arabic- أعلنت الحكومة البريطانية. I have here ignored the number "10" and the name of the street "Downing Street" avoiding transliteration, by replacing it in Arabic by the actual meaning and

function associated with it which is " the British government declares". This example, usually transliterated in Arabic newspapers as " أعلن تن داو نينج سرت " in which they treat their reader as if they have a background knowledge of the British geography and culture. The suggestion I am making here is a reasonable solution in tackling such problems.

It is no easy task to find equivalence when the cultures between which meaning is to be transferred have no shared political system understanding. Thus, the translator will mostly find difficulties when dealing with terms related to different political organisations. In the British political organisation, for instance the two main parties are the Conservative and Labour- each party having its own 'frontbechers and backbenchers' based on their posts in the party. Usually the frontbenchers are the governmental cabinet and the backbenchers are those MPs who represent different places or hold some other posts in the party. Translating the concept of 'backbencher' or 'shadow minister' literally into Arabic for general readers would be very difficult to understand, as the British political system is alien to them because of its absence from the Arabic political system. Generally, the concept of 'shadow minister' is translated in Arabic as وزير الظل. This translation, which is usually used in Arabic newspapers, is very vague and cannot be clearly understood by the mass readers of the TL as the political terms and social life of a particular society is reflected in its local culture.

The problem of equivalence of 'shadow minister' are two fold: first, the general Arab readers are unfamiliar with the idea of the British

political system, in a sense that the opposition party 'shadow minister' might become a Secretary of State if his party wins the governmental election. Second, the existed translation of the concept in Arabic is not clear to them, neither in terms of the party as an opposition nor in terms of the purpose of the post held by the candidate minister. Therefore, we suggest the following translation:

وزير الحزب المعارض if it is the 'shadow Chancellor' then I suggest the وزير الماليه لحزب المعارضه . In my translation, I have clarified to the reader both the position of the party in the political system and the significance of the post held by that party.

Social beliefs

Societies which belong to absolutely different cultures tend to have different beliefs. The degrees of these beliefs vary in their perception from one society to another. In other words, a belief which seems to be quite positive in some societies could be negative in other societies and even neutral in some other ones. The degree of positiveness, negativeness or neutrality could also differ between societies who share the same kind of attitude, i.e. positive, negative or neutral. Moreover, within one and the same society there could be some aspects of the same belief perceived positively while other aspects could be perceived negatively or neutrally. This view has been referred to earlier in this chapter when discussing the concept of 'pig' between the English and the Arabic culture and within the English culture itself.

An example of differences between social beliefs is the concept of the "dog". In the British concept as far as I know, a dog is a very

loyal pet. It is always kept in the house and considered as one of the family. I have even seen a campaign in Britain last year on TV for a breed of dogs that are dangerous to be taken from their owners and killed. In an interview with the owners asking whether they would give up their dogs or not some had stated that they love their dogs more than their children. Dogs are very privileged pets in Britain. This can also be seen by the provision of special establishments such as "The Scottish Society for Dogs".

The concept of a dog in the Arab world is almost the same as that of the British from the point of view of faithfulness and good protection. However, the associated meaning and beliefs with the concept of dog are different. First, in the British concept a dog is not a dirty animal whereas in the Arab world, the dog is considered to be dirty and always kept outside the house. In the sense that the Islamic belief dictates that if one is touched by a dog he/s has to have an ablution (i.e. to be cleaned for praying) and wash the clothes that are touched by the dog. This concept is made clear in the following text taken from Shihan newspaper (15th October 1994)

فقلت هسه بظل راجع عا ليت مابدى كلاب تفتشني لاني على وضوء وهاي الكلاب
لعابها نجس...

If the above sentence is to be translated into English, the translator should preserve the informational meaning of the text by explaining to the TL receiver the meaning of *لعابها نجس* and *وضوء* by including the above-mentioned Islamic view of that concept. This seems to be particularly indispensable here since the text is argumentative and very sarcastic. In an argumentative text, text producers exert a lot of

efforts to convince their text receiver of the validity of what they are trying to argue. This requires an extra effort on the part of the translator since he must work hard to preserve all the informational content of the text producer's argument and not to jeopardize the argumentative points of the text something which most of the time requires additional information. This information could be included through the following expansion in an attempt to convey the SL message: "I said: hey, I'm going back home and I don't want dogs to search me because I've just washed for praying and if they touch me I will have to wash again as dogs are dirty". (see appendix 2.5)

One can infer from the above examples that some times difficulties in translation do not lie in the lacking of lexical equivalence in the TL but, rather on the cultural connotation which inherently accompanies the SL concept.

Conclusion

There is a broad scholastic agreement that language must be understood within its cultural context and that therefore translation is not only a linguistic communicative act, but also a cultural social act which reflects language and the individuals concerned in translation (author, translator, audience) as cultural phenomena.

The translator's main task is to come up with a translation that is as close as possible to both the form and the content of the original text and where the TLT invokes in the TL receiver the same effect invoked by the SLT in the SL receiver. However, the form could be

sacrificed for the sake of the content if necessary. In order to successfully convey the message conveyed by the TL producer, the translator is sometimes obliged to adopt some translation techniques such as redundancy, ellipses, footnote, descriptives, classifiers, alterations, etc. The kind of techniques and whether such techniques are needed or not depend on factors such as the type of the text, the text receiver's needs in addition to the purpose of translation, and the question of whether the text is cultural bound or not.

The general view is that instructional and expository texts are text types which need less modification in the process of translation than the case of argumentation which sometimes needs a considerable modifications. This is because the language in instructional texts (e.g. legal texts with the exception of advertising) and expository texts (e.g. news reports) is liable to be more straightforward than that in argumentation (e.g. editorials). Thus, formal equivalence would to some extent be suitable for the first two text types as would dynamic equivalence for the last one. However, the notion of text type does not always hold when it comes to the consumer's needs for example. In treaties, which are considered instructional texts, there are some cases where the translator would be held responsible if one of the parties were to sign the treaty without a full understanding of all its details. In such cases the translator finds himself obliged to adopt some techniques such as redundancy and expansion to satisfy the consumer's needs and to avoid responsibility of whatever kind. The case of advertisements, which are supposed to be instructional with the option of accepting or refusing, is another area where such a text

typology needs a lot of modification while translating to another language. The case of adverts and the huge number of translation problems they involve are one of the core points in this research and will be dealt with in detail later on in this thesis.

The kind of text, i.e. whether it is cultural-bound or not, determines the need of the text to be modified in the process of translation. Death notes and condolences in Arabic would be the best example here. Although the text-type is expository, yet such a text needs numerous modifications on the part of translator since it is very culturally specific. By this we can see that text typology is a useful notion in the field of translation, yet it is a general notion which sometimes has its exceptions.

CHAPTER THREE

Intertextuality

Introduction

Having discussed in chapter one the relationship between culture and language, their development over the years, and their definitions provided by anthropologists and linguists, and having dealt with cultural translation problems in chapter two based on translation theory, I will turn my attention in the current chapter to intertextuality, its definition, its functions, its kinds, and finally the cultural problems that it causes in the field of translation since the source text receiver and the target text receiver do not share the same cultural background.

Definitions of Intertext

Riffaterre (1990:56) argues that

"An intertext is one or more texts which the reader must know in order to understand a work of literature in terms of its overall significance (as opposed to the discrete meanings of its successive words, phrases, and sentences)".

He (1984:142) gives the following definition of intertext:

"An intertext is a corpus of texts, textual fragments, or textlike segments of the sociolect that shares a lexicon and, to a lesser extent, a syntax with the text we are reading (directly or indirectly) in the form of synonyms or, even conversely, in the form of antonyms. In addition, each member of this corpus is a structural homologue of the text..."

Definitions of Intertextuality

The fact remains however, that other texts may occur in or form part of the previous environment, which means that these texts will share with those that had preceded them some value or experience. This shared value or experience is called intertextuality.

The term intertextuality was first used in 1966 by J. Kristeva who maintains that "every text is constructed as a mosaic of citations, every text is an absorption and transformation of other texts".(quoted in the Encyclopedic Dictionary of Semiotics). Intertextuality to de Beaugrand and Dressler (1981:183) is one of the standards of textuality. It subsumes "the ways in which the production and reception of a given text depends upon the participants knowledge of other texts".

Riffaterre (1990:57) defines intertextuality as

"...the web of functions that constitutes and regulates the relationships between text and intertext. These functions either are fully activated as they are embodied in perceived

relationships, or they are activated in programmatic form, in which case they merely postulate an intertext, reminding readers that their response must be predicated on the hypothesis that the text requires it, showing them how the hypothesis may lead to actualisation, and what kind of intertext is to be expected".

He (1984:142-3) further argues that the term intertextuality

"... refers to an operation of the reader's mind, but it is an obligatory one, necessary to any textual decoding. Intertextuality necessarily complements our experience of textuality. It is the perception that our reading of the text cannot be complete or satisfactory without going through the intertext, that the text does not signify unless as a function of a complementary or contradictory intertextual homologue".

Intertextuality is defined by Fairclough (1992:84) in the following way:

"Intertextuality is basically the property texts have of being full of snatches of other texts, which may be explicitly demarcated or merged in, and which the text may assimilate, contradict, ironically echo, and so forth".

According to De Beaugrande & Dressler (1981:182), intertextuality has to do with

"...the ways in which the production and reception of a given text depends upon the participants' knowledge of other texts. This knowledge can be applied by a process describable in terms of MEDIATION (the extent to which one feeds one's current beliefs and goals into the model of the communicative situation...): the greater the expanse of time and of processing activities between the use of the current text and the use of previously encountered texts, the greater the mediation."

Intertextuality

In his introduction, Hebel (1989:1) argues that:

"In the wake of the discussion on intertextuality the analysis of relationships between texts has been liberated from the negative reputation that futile analogy hunts or stale exercises in proving a writer's unoriginality had attributed to it."

According to Frawley (1985), all texts take place in an escapable web of other texts. A web of everything else which has already been articulated or will be articulated in the future. There is a merger between textuality and intertextuality in the sense that a text is an intertext.

Riffaterre (1985) argues that a text is not able to realize its own identity unless its receiver has related the text in question to its intertext. It is only at this moment that the text begins to be interpretable as one unit of significance.

Morgan (1985) argues that in their contribution to the notion of intertextuality, both Riffaterre and Genette focus on what every text receiver should know in order to be able to fully understand the intertextual dimension of a given text. Text for Riffaterre is demanding

but, at the same time, a gentle guide for the text receiver pushing him towards the right interpretation by a generous marking of the path by intertextual traces. As a matter of fact, the intertext leaves a strong trace in the text. This trace guides in a rather imperative manner the reading of the text and governs the decoding of the message. Riffaterre (1990), however, sees that the text puts limitations and constraints on the text receiver's search for the relief. It controls very closely their responses and this is how the text keeps its identity. This kind of response on the side of the reader is somewhat compulsory in the sense that the text receiver, in order to understand, has to look to the intertext to fill the text's gaps, know all its implications, and to find out the causes behind the text's departures from the logic, the accepted usages and the accepted conventions.

Riffaterre deals with the question of how every text receiver should have both linguistic and cultural competences in order to be able to respond to the signals sent by the text and to decode them. He raises a very important issue regarding the act of reading which he considers as a dynamic process that entails two levels of understanding the text. The text receiver, depending on his linguistic competence, comes to the text assuming that the language of the text has a familiar referential meaning. When going through the text, he discovers all kinds of ungrammaticalities, that is deviations in syntax or vocabulary, or in both of them. At this point, the text receiver has to reread the text using his knowledge of the descriptive systems which are available to the given culture and of other texts in order to work out the significance of the text. He differentiates between what is called the

explicit and the implicit intertextuality. By the former, he means the easily traced quotations, and by the latter he means the more elusive allusions.

Riffaterre (1990) sees that speaking of knowing an intertext involves distinguishing between the actual knowledge of both the content and the form of that intertext and a mere awareness that such an intertext does exist somewhere and can be found eventually. The text receiver is able to distinguish because he becomes aware that there is something missing from the text such as a gap to be filled, a reference to a referent that is not yet known to him, or references whose successive occurrence arrange the outline of the intertext which is still to be discovered. In these cases, the text receiver's feeling that there is a latent intertext existing is sufficient to indicate location where this intertext is becoming manifest eventually. This is an example of the minimal response of the text receiver.

Riffaterre (1990) sees that only some particular specialized signs could immediately stand for the intertext, point to its location and reveal its identity. These signs direct the text receiver to the specific and relevant intertexts and oblige them to search these intertexts. These signs are in fact words and phrases which, on the one hand, indicate a problem such as a vague or incomplete utterance in the text which can be solved only by an intertext, and, on the other hand, directing the text receiver to where he should look for the solution. These lexical or phrasal features are distinguished from their context by the dual nature they have. They are both the problem and the solution. The problem

when seen from the text and the solution when their intertextual side is discovered. Thus, they belong in an equal manner in both text and intertext, linking both of them and signaling in both of them the presence of their complementary traits.

These are called connectives by Riffaterre. These connectives combine the sign systems of both the text and the intertext into a sort of new semiotic cluster, thus making the text free from dependence on usage and existing conventions and helping the text to have a signifying strategy that is unique to the text. Riffaterre (1984) argues that these connectives oblige the text receiver to recognize that the text does not make sense by reference to meanings which do not exist in the verbal context but rather within an intertext. The existence of the lexical connectives in a given text makes the perception of intertextual reference something obligatory and unavoidable.

Thus, Riffaterre (1990) maintains that when the text receiver encounters something that is estranged from its context, he feels obliged to look for its reasons. Since there is no contextual justification, the text receiver turns to the outside for finding the answer. Once the answer is found, the text makes sense.

Intertextuality modifies a whole text. It takes a whole text to make up for the disappearance of the suppressed intertext, and to transfer to the text a significance which comes from the intertext. It is outside the work, i.e. in the intertext, that the most important component of the work and the key for the interpretation of its significance should be

found. Thus, the recovery of the intertext is a process that is both imperative and inevitable.

Riffaterre (1974) argues that humour can sometimes be inseparable from intertextuality when there occurs a sort of discrepancy between the expectations which are raised by, say, the title and what the text receiver actually finds in the text. He talks about what he calls an implicit intertext which occurs when the text actualizes intertext in the form of allusions. It is called implicit since the term covers the intertext in two conditions, i.e. when it is actually identified and when it is implied to by the text but there is no actual place to be found in except in the mind of the text producer. The elements which occur in the text seem to be deviant components of the lexicon of that text. The feeling of the text receiver that these components are anomalous vanishes when he becomes aware that they refer to texts which are outside the current text. The text receiver is not always able to identify these texts. The identification of these components takes place when they trigger the text receiver's memory making him able to retrieve another text which contains these same components or a text where the deviant components have been motivated.

Riffaterre's idea of obligatory response of the reader is similar to that of Debicki (1967-70) who sees that the poet Valente normally produces a surface meaning in his poems but this surface meaning forms only the first step on the way to a full understanding of the text. By way of a lot of well placed clues, be they words, images or patterns of signs, Valente pushes the text receiver into rereading the text in

order to discover those unexpected dimensions of new meanings which lie behind the simple appearances of his poems. This makes the reader play a more active role. Thus, the act of reading is changed into an act of discovering through language another level of meaning. It is a creative task that the text receiver carries out. It is a task that is as creative as the task of the poet himself. This means that the first reading of a given text is considered to be unsatisfactory and even incomplete. This leads the text receiver to re-read the text looking for the full meaning of the text.

Valente's use of echoes and references from outside the text itself makes the text acquire wider meanings. These echoes and references make the text receiver recall other texts. His use of another text could either result in the affirmation or the distortion of the earlier text. Any allusion to a previous text may evoke certain responses in the text receiver. This is why intertextuality is considered to be useful in gaining meanings in the process of its reading as well as in the process of its creation- the responses of individual readers vary and develop more particular insights. However, in the words of Debicki (1967-70:253),

"...if we focus on the basic outlooks set up by the text and by the elements it evokes,... and confirm these by examining objective features in the text which elicit them, as well as considering its antecedents, we will be able to discuss reader response without becoming capricious. And we will be able to see how the reader's responses develop gradually from the interplay of text and antecedents."

Intertextuality leads the text receiver to re-read the text from a different perspective, to see all the signs which are portrayed as clues to the final collapse of world in anger, and then to develop an attitude that is rather ironic towards the prospects of the last judgment.

Hatim & Mason (1990:241) see intertextuality as "...A precondition for the intelligibility of texts, involving the dependence of one text upon another." The intertextual reference might take place on a number of levels ranging from the word, phrase, clause and clause sequence into those levels of text, genre and discourse. A very important characteristic of the intertextual signals is, in the words of Hatim & Mason (1990:133), "...that they are all tangible elements in a text. They do not constitute the intertextual reference as such but are crucial pointers to it..."

Hatim & Mason (1990) identify three types of intertextuality, that is the active (intertextuality), the passive (intratextuality) and contratextuality. In the case of intertextuality, the intertextual link is very strong. It inactivates knowledge as well as belief systems which lie beyond the text itself. Intratextuality, on the other hand, is nothing more than the internal coherence of the text itself. Contratextuality takes place when a text producer systematically uses his opponent's discourse for his own purpose. A politician, for example, takes some elements from the discourse of the ideology of his opponent for depriving it of what it stands for. This could be achieved through playing on words. In that way, the ideology of the opponent is suppressed.

Genette (Morgan 1985) considers intertextuality as one category of textual practice and restricts it to the presence of one text in another. He divides it into three subcategories that are: quotation, which is the most explicitly marked kind of intertextuality; allusion which, is the most implicitly marked kind; and plagiarism, which falls between quotation and allusion in the sense that it is marked by a big chunk of textual borrowing. These three kinds of intertextuality deal with the problem of the text receiver's competence and the text producer's intentions. The general name he uses is transtextuality and divides it into four main types. These types are intertextuality, paratext, metatextuality, hypertextuality.

Paratext concentrates on the importance of the various classificatory indices which usually accompany the literary text (preface, epigraph, etc.). These constitute the pragmatic dimension of the contract between the text receiver and the text producer. Metatextuality takes care of the relationship of commentary which joins one text to another text, about which the first talks, without necessarily citing it. This takes place when, for example, text B criticizes text A's theses. Hypertextuality takes care of any relationship which unites text B, that is the hypertext, to an anterior text A, that is the hypotext, on which this relationship grafts itself in a way that makes it distinct from that of commentary. Hypertextuality then takes place when text B borrows the generic structure of text A.. For Genette, both the hypotext and the hypertext should belong to the same genre. Genette, (Still & Worton 1990) believes that hypertextuality has the particular advantage of

projecting the pre-texts into circuits of meanings that are different and new. He emphasizes that the hypertext gains from the text receiver's awareness of its determining as well as signifying a relationship with its hypotext.

Fairclough (1992:102) quotes Bakhtin as follows:

"our speech... is filled with others' words, varying degrees of otherness and varying degrees of "our-own-ness", varying degrees of awareness and detachment. These words of others carry with them their own expression, their own evaluative tone, which we assimilate, rework, and reaccentuate".

Miller (1985) considers intertextuality as both author-oriented and reader-oriented. Author-oriented because the author of text B gets influenced by the author of text A., and reader-oriented because it is the reader who establishes the relationship between text A and text B.

Intertextuality could be seen as a citation where a fragment of discourse is "accommodated" or "assimilated" by text B, that is the influenced text. This makes the intertext appear as having two separate identities: 1) as an independent text which functions in its own right and which could be unknown, forgotten and even lost, and 2) as a version that is assimilated or accommodated and that is embedded in text B.

Morgan (1985) talks about what he calls 'influence' or the positive intertextual relationship between two texts and 'inspiration' or the

negative intertextual relationship. By this he means the text where the text producer either imitates or borrows some features from a precursor text or set of texts but , in the process, he changes or transforms these features so that they become appropriate to the characteristics of his text. He argues that neither positive nor negative intertextual relations take into consideration a third factor which is cooperative in both kinds of relationships, that is the positive or negative intertextual relationships which exist among earlier and later texts produced by the same author. He further argues that a text could be connecting with an unlimited set of texts which are virtual and not actual.

Frawley (1985) argues that intertextuality undermines truth. One can never speak about the truth of a text since no one meaning can be discovered in the text and since the text has neither a beginning nor an end. A text can be considered neither as true nor as false. It, because of the intertextual connections it has, disseminates the meanings it has gathered and which it enacts.

Russian Views of Intertextuality

Rusinko (1979) argues that the French have constructed the widest theoretical grounds for intertextuality, the Anglo-Americans have put emphasis on the pragmatic aspect of allusion, and the scholars of Russian literature have developed the clearest analytical practice that is based on the subtext and the context.

The Russians differentiate between elements which get their semantic value from the context, that is, when a structural element is motivated by other elements in the same text; and the subtext where a structural element is motivated by other texts. The identification of these elements is a guessing game which is played by the text producer in order to activate the text receiver. The text itself puts demands on the text receiver and requires a certain degree of competence. This guessing game is endless in the sense that there is no absolute single right answer.

Mediation

Participants apply this knowledge of other texts through a process called mediation. "Mediation is the extent to which one feeds one's current beliefs and goals into the model of communication". de Beaugrand and Dressler (1981:183). The greater the time participants spend in relating the present text to the previous texts, the greater the mediation. When people refer to famous texts, mediation is much smaller than when they refer to old texts or texts that are very local.

Intertextuality is referred to in terms of the amount of mediation i.e. a greater or less mediation. This occurs when the text receiver uses his knowledge of other texts which are relevant to the text he is dealing with. When the distance is so big between the current text and the text(s) that has been previously encountered, and that might be caused

through factors such as time, then mediation is expected to be greater. On the other hand, mediation is much lesser in the case where quotes or references are made to texts that are well-known.

Although the temporal remoteness is a very important factor in the notion of intertextuality, yet there are other considerations which might be affecting the degree of mediation that might be required. In other words, a reference that is made to Milton would be involve minimal mediation by those text receivers who share the same cultural background and a maximal mediation by those who belong to a completely different cultural background.

Purpose of Intertextuality

Intertextual citations are used to achieve some particular purposes on the part of the text producers. According to these purposes, the text producer subjects the intertextual citation to some changes. Morgan (1985:22) asserts that Kristeva's most crucial contribution to the notion of intertextuality lies in

"...the idea that an intertextual citation is never innocent or direct, but always transformed, distorted, displaced, condensed, or edited in some way in order to suit the speaking subject's value system".

Intertextuality, according to Riffaterre (Morgan 1985), is meant to be a source of inflecting a special effect on the text receiver such as nonsense, humour, obscurity, ambiguity, etc.

Hatim & Mason (1990) argue that it would be completely wrong to look at text as being merely a kind of amalgamation of bits of many other texts. It would also be completely wrong if we look at intertextuality as a mere occasional reference to another text. Rather, intertextuality is used in other texts for various reasons. Thus, this intertextual relationship has got a motivated nature which has a lot to do with the text function, or the overall communicative purpose. In other words, the text producer does more than quoting somebody. He uses this somebody to fulfill his purposes. The utterance, in the process, carries new values. Hatim & Mason (1990:129) argue that

"The intertextual process of citation, then, is not simply a question of association of ideas, something that is subjective and arbitrary. On the contrary, it is a signifying system which operates by connotation. It requires a social knowledge for it to be effective as a vehicle of signification. Each intrusion of a citation in the text is the culmination of a process in which a sign travels from one text (source) to another (destination)".

The area that is traversed between text is called the intertextual space. In this intertextual space, the sets of values that are attached to the sign are modified. In other words, the semiotic value of the source of the citation passes through transformation so that it will be able to adjust to the new environment it is travelling to. This applies to all other kinds of intertextual reference.

Stages of Intertextuality

Miller (1985) believes that in the source-influence approach, the main methodological strategy is establishing a necessary relationship between texts. When the source of influence is acknowledged by the author of text A, then studies take the form of what he calls 'demonstration'. These studies clarify the degree of debt. If the source of influence is not really acknowledged by the author of the influenced text, then the strategy is to prove that the two texts are related to each other by necessity. This strategy is done through the juxtaposition of lexical, semantic, and syntactic features. Once authorial intentionality has been established, the second stage takes place. This stage takes care of establishing the difference between the texts. Now, the intention is to show the originality of the author of text B and to re-establish the integrity of text B. Once the elements have been shown to be intentionally borrowed, they also should be shown to have been appropriated in a successful way by text B so that this text works as a new organic whole which is independent of prior associations. At this point, the authorial originality has been established.

The process of intertextuality according to Hatim & Mason (1990) would be as follows: a source language host text would contain an intertextual signal which is a word, a phrase, a clause or a clause sequence. This intertextual signal would take the text receiver to a word, a phrase, a clause, a clause sequence or a text on the one hand, or, on the other hand, it would take him to a genre, a discourse or a text type which we have encountered in a pre-text. The text receiver's

first task is to identify the intertextual signal. He then should embark on tracing the routes through which the intertextual signal links with its pre-text. Pre-texts are defined by Hatim & Mason (1990:134) as "...the sources from which intertextual signals are drawn, to which they refer, or by which they are inspired."

Ben-Porat (Ruskin 1979:230) has itemized the necessary stages for the text receiver reconstruction and interpretation of the intertextual relationship. These stages are:

"...(1) recognition of the allusion marker (i.e., the quotation), (2) identification of the evoked text, (3) modification of the local interpretation of the signal (consideration of the significance of diverse contexts), and (4) activation of the evoked text as a whole in an attempt to form the maximum intertextual pattern."

Meanings of Text

Altman (1981) argues that there are three sources of meaning i.e. the linguistic meaning; the intratextual meaning; and the intertextual meaning. The linguistic meaning is derived from the primary language of the text. This level of signification is always available in the text no matter what happens during the course of the text. The intratextual meaning is created in every text. This meaning grows out of intertextual rewriting which involves the reusing of some materials that have already been used in the same text. The last source of meaning is the intertextual one. Barthes (Altman 1981) claims that

connotation is a system and he claims that each connotation takes place prior to the text where it connotes. What Altman means by the intertextual meaning is the transfer of intratextual meaning to another text. He further argues that the intratextual meanings derived from any text could be transferred to any other text. The continuous use of the same textual language or even a similar one would result in a code such as the codes which we identify with generic types. In texts that are generically coded, there exists a kind of tension between convention and invention. This tension is nothing but the tension which takes place between coded intertextual meaning and the text's continuous ability to make its own language through intratextual rewriting.

As far as the linguistic meaning is concerned, there is not really a difference between writing and rewriting; violence is violence whether attributed to Indians or to cowboys. In the case of the intratextual meaning, the first writing of violence is only a first writing that is read at the linguistic level, then the rewriting is read completely differently from the first writing. The cowboy violence implies a kind of paradigmatic relation to the Indian violence. In the intertextual meaning the case is different. Even the first writing is read as a rewriting of previous material. Thus, everything is taken as a rewriting in the case of intertextual meaning.

Tynjanov (Ruskin 1979) argues that when a verse is read, we have new meaning arising. This meaning is not that of any single word, but rather, each word throws light on other words, something which

results in the creation of general semantic tonality. This is the source of the notion of context. The word, as a result of the individual lexical semantic of the poetic text, depends on the context where it occurs for its meaning. Mukarovsky (Ruskin 1979) believes that every semantic unit in a syntactic bond establishes an immediate reference to reality which it represents in addition to being bound by the context of the sentence as a whole, establishing relation with reality only through this whole.

Types of Intertextuality

Distinction has been made between intertextuality which takes the text receiver into a specific text, such as the case of the quotation, the allusion and irony; and intertextuality which takes the text receiver to an unidentified text such as in the case of genre, discourse and text-type. In this section, the former will be studied and the latter will be dealt with in the forthcoming section.

Fairclough (1992) distinguishes the intertextual relations of texts to other specific texts. This is what he calls the 'manifest intertextuality' where other texts are present in the text in a very explicit manner. They are explicitly marked or cued by features which are on the surface of the text such as in the case of quotation marks. It is not rare, however, that we find a text incorporating another text without explicitly cueing the latter.

Riffaterre (Miller 1985) on the other hand, distinguishes what he calls the 'obligatory intertextuality' which imposes a number of important constraints on the connections which the text receiver makes in his choice of intertext as well as the relational procedures. This view considers the identification of a specific intertext an essential feature of intertextuality.

Allusion

Allusion is considered as a tacit reference to another text, to history, to a certain character, etc. Two kinds of allusion have been distinguished: allusion that exists as a textual element which occurs within the sequence of the alluding text, and allusion as a process of evoking one text or more. Newer studies of allusion consider proper names of persons who exist outside the textual universe, or titles of other texts, precise forms of the marker of the allusion. In recent theories of allusion there has been a great achievement in the field of description of the allusional process and the concern with allusion's evocative potential.

De Beaugrande & Dressler (1981) consider allusion as one of the most important kinds of intertextuality. They argue that allusion occurs when people refer to a particular well-known text. Indeed, a text producer could be drawing upon any available prior text, but well-known texts are really more suitable in the sense that they are more readily accessible to the text receiver than other texts. The expanse of

actual time between producing the original text and producing the follow-up text could vary from one case of intertextuality to another.

The process of actualizing a given allusion and its evocative potential begins by recognizing an element that occurs in a given text as a signal which refers to another independent unity. Then the evoked text should be identified. Furthermore, there should be a modification of the initial local interpretation of the passage concerned by forming one intertextual pattern or more. And finally, there should be, in the words of Hebel (1989:7) "...activation of the evoked text as a whole and of a theoretically limitless range of associations in an attempt to form a maximum of intertextual patterns."

The active role of the reader becomes very important here in the process of actualizing both the given text and its allusions. The job of allusion markers is somehow limited in the sense that they take the reader to particular points of reference outside the text concerned, however, in the final analysis, it will be the reader's job to collect information about the text or the person who is evoked. Appreciation of the allusion and the alluding text depends on this information.

Intertextual Irony

Irony is seen to be saying something but meaning another. Fairclough (1992), however, believes that such a definition of irony is not very

useful since it does not consider the intertextual nature of irony, that is, the fact that an ironic utterance echoes the utterance of someone else. In other words, utterance A echoes utterance B, but there is a difference between the meaning the producer of utterance A gives in echoing utterance B. The real function of utterance A is to express a kind of negative attitude towards utterance B. The main task of the text receiver is to recognize that the meaning of the echoed text is not really the meaning of the producer of text A.. This recognition may actually be based on different factors: a clear mismatching between the apparent meaning and the situational context, some clues in the speaker's tone in the case of verbal texts or putting some words between inverted commas in the case of written texts, or the text receiver knowledge of the text producer's beliefs and values.

Quotation

Quotation means taking words from another text and putting them between inverted commas in another text. There have been some studies conducted on whether only literal quotations should be considered as quotations or whether it is possible to classify under quotation even those quotations that are faithfully reproduced, or the names of characters in literary works, or the titles of other texts. After that, the proper quotation is no longer the literal quotation but the ability of this quotation to refer the reader to the text from which it was taken and to make the reader aware that the current text has some relationships with something that exists outside itself.

Quotation opens a dimension that is deeper than this. In other words, it does not only refer to the original context in which it occurs. The quotational element evokes, in the mind of the reader, the whole quoted text and they could also evoke the writer of the text, his other works, or the literary period in which the text was produced. This is why quotation has started to be considered as an intertextual figure in recent studies.

Morawski (1970) argues that the idea of quotation is always associated with the knowledge of the source from where the quotation is taken. He (1970:691) defines quotation as

"...the literal reproduction of a verbal text of a certain length ..., wherein what is reproduced forms an integral part of some work and can easily be detached from the new whole in which it is incorporated".

The most important features of the quotation are literalness and discretion in relation to the structure into which it has been fitted. Literalness has to do with the fidelity and the accuracy of the quotation, while discretion has to do with the appearance of the quotation between inverted commas. Thus, the quotation could be considered as a semantic portion which is used to perform a particular function in a new semantic structure. The new whole can never absorb the quotation. It is through the quotation that we are able to examine the relationship which exists between the original, to which the quotation belongs, and the work which has borrowed the quotation.

Quotation is a semiotic portion as well as a semantic. A semiotic portion in the sense that it belongs to the past and in the sense that it operates within a certain situational context, expresses some particular intentions of the text producer which are to be consumed in accordance with the needs of specific text receivers.

In the Soviet approach, the relationship between the quotation and the text rather than the relationship between text and subtext has been concentrated on. The quotation, when shifted into its new text, abandons the thematic connotations of its ex-context. In other words, there is not necessarily any thematic correspondence between the use of the quotation in the new text and its use in the subtext.

Timencik (Ruskin 1979) discusses the various dialogic relationships which exist between quotation and source text on the one hand and between quotation and the quoting text on the other. The indirect quotations might antonymically be related to the source text, expressed from a new perspective or on purposely changed to the degree that they could no longer be recognized. In the case of direct quotations, pieces from an alien text could be quoted for its metonymic relation with another part of the quoting text, or a quotation could be distributed among different works of the same text producer leaving the reader to gather the pieces and put them together in order to be able to reconstruct the quoting text. A quotation could also have more than one source. Quotations from different text

producers could be combined in one text presenting a kind of dialogue of subtextual voices.

Functions of Quotation

One of the most important functions of quotation is appealing for authority in the sense that the text producer uses the quotation as a device for avoiding an independent thought. Thus, the text producer, instead of producing his own opinion or giving the reasons for it, he gives a view which is assumed not to need any substantiation.

The erudite function is the second important one. In this case, the most important ideas of the author under review are presented. These can be either inserted in the body of the text or as a footnote. When text producers opt for the first process it means that they are inviting their subjects to speak for the reviewed author, dealing with his propositions as the grounds on which they build up their interpretive arguments. On the other hand, text producers who opt for the footnote see that recapitulating the ideas of somebody else is more effective since it gives a greater coherence to their discourse. This kind of quotation serves as evidence and it is done aptly and briefly. Aptness has to do with capturing the author's most important idea with fewer direct references. This aptness of quotation depends to a great degree on the context in which it occurs.

If the text producer is quoting for a purpose other than the presentation of an author's opinions on a certain subject, then he chooses particular passages which are related to the investigation he is working on. This kind of function is the 'stimulative-amplificatory' one. In this kind, the purpose of the quoting person is to make the quotation serve a function apart from his own arguments, or reinforce the terms in which he poses the problems he is dealing with, or the answers he is advancing. Obviously, these functions are supposed to mingle.

Ornament is another important function of quotation. This is a kind of display of the knowledge that is acquired through wide reading. This function differs from the erudite function in the sense that the latter is meant to be a faithful communication of the quoted person's views for endorsing and developing them or rebutting them. The former, on the other hand, is an intellectual conceit which sometimes does not make any pretence of accuracy. The quotation as ornament may really be marginal to the views of the quoted person. Thus, the potentials of this quotation appear in the quoting context but not in the original context where it could even be unobserved. This case makes clear the semiotic nature of the quotation as well as its dual semantic nature, that is literalness because of its original structure and submission in one degree or another to the structure of the quoting text.

Literariness of the quotation is a feature of all the above mentioned functions. However, the place of the quotation in the new structure is different. In the erudite function, it is clearly detached. In the ornamental function, it is thoroughly absorbed. In the authoritative

function, it cannot be challenged. In the stimulative-amplificatory function, it is a kind of pegging for new intellectual constructions.

Intertextuality, Genre, Discourse and Text Type

In the following, I shall study how an intertextual sign can take the text receiver to a virtual text rather than to a particular actual text. This occurs when intertextuality takes place at the levels of a whole discourse, a whole genre or a whole text typology. At the end of this section, some examples will be offered in order to illustrate this particular use of intertextuality.

A genre is the production of conventionalized social occasions of which texts are part and which fix, so closely, their form. Genres have particular meanings and thus provide a specific index of relevant social occasions of a community at a given time. To this specific index belong types of genres such as editorials, novels, poetry, instruction, interviews, etc.

According to Kress (1985:7) "discourses are systematically organized sets of statements which give expression to meaning and values of an institution". A discourse gives structure to the manner in which a certain topic, object or process is to be talked about. It arises from the

major institutions of society like the educational institution and the political institution.

Fairclough (1992) distinguishes intertextual relations of texts to conventions. This is what he calls the constitutive intertextuality. Constitutive intertextuality is seen as "...the configuration of discourse conventions that go into its production" (Fairclough 1992:104). This kind of intertextuality has to do with how a discourse type is being constituted through combining elements of orders of discourse.

Fairclough (1992) argues that intertextuality has to do with the productivity of texts, it has to do with how texts are able to transform prior texts and restructure the existing conventions, i.e. genre and discourse, in order to generate new ones.

Riffaterre (Miller 1985) distinguishes what he calls the 'aleatory' which he defines as the connection which the text receiver establishes between text B and a completely free and unlimited range of other texts. These texts could be literary and non-literary, they could be fragmentary or whole. In short, they could be any mode or form of discourse that the text receiver feels are pertinent within his own parameters, which are individually defined.

Genette (Morgan 1985) sees that the best way to approach intertextuality and transtextuality is through the larger units of discourse as well as genre analysis. Thus the role of the text receiver is not really hunting the origin but rather a process of elimination and

identification which are based on generic rules. Genette believes that the text receiver need not discover the intertext (hypotext) in order to be able to achieve a full understanding of the text (hypertext).

Genette, (Still & Worton 1990) argues that it is impossible to make a direct imitation of a text since it is so easy to do so and therefore insignificant. He emphasises that a text producer could parody an individual text but imitate only a genre. In that case we could have texts with minimal transformation of other texts and maximal imitation of the genre. He argues that poetics should be concerned with the architext rather than with the individual text. By the former he means the set of categories, such as genre for example, which determines the nature of the individual texts.

Discussing genre, Bakhtin (Fairclough 1992) argues that texts not only draw upon the existing conventions, i.e. genre and discourse, in a straightforward manner, but they also might, in the words of Fairclough (1992:103), "... 'reaccentuate' them by, for example, using them ironically, parodically, or reverently, or may 'mix' them in various ways."

Hatim & Mason (1990:124-25) argue that texts

"...are always dependent on the prior existence not only of clearly identifiable texts but also of general conditions of appropriateness that may, for example, govern entire genres. Intertextuality in this sense makes it possible for us to situate a text in a system of relevant codes and conventions".

Hatim & Mason (1990:125) argue that dividing intertextuality into active and passive

"...would enable us to perceive relations between the functions of one discourse and those of other relevant discourses. It could be argued that these relations jointly contribute to the maintenance of such socio-semiotic structures as ideologies, power and cultural norms".

By this Hatim & Mason mean that intertextuality could take place at the level of discourse. In other words, a discourse could take us into another discourse that lies outside the text with which we are dealing.

According to Hatim & Mason (1992), intertextuality could take place not only at the level of discourse and genre but also at the level of text-type as well. They (Ibid: 132) argue that

"A convenient methodological device for handling intertextuality would be a hierarchy building up from the word, phrase, clause and clause sequence..., and reaching the levels of text, discourse and genre..."

In the following example, taken from the Jordanian news paper Shihan on 21st of February 1995 (see appendix 2.6), we see how intertextuality occurs at both the levels of the genre as well as the text typology:

حالة الطقس

يكون الطقس كما كان في مثل هذا اليوم من العام الماضي, ولا تحدث تغيرات في مستوى المحادثات الجارية... وتهب رياح رملية... وتهطل أمطار...

The text as a whole takes the text receiver to the genre of weather forecasting. This appears in *حالة الطقس* (weather forecasting), *يكون الطقس* (the weather will be), *تهب رياح رملية* (sand storms will blow), *وتهطل أمطار* (rain will fall), and *ترتفع درجات الحرارة* (temperatures will go rise).

At the same time, the text, through the weather forecasting genre, takes the text receiver to a purely expository text. However, the weather forecasting genre originally appearing in the form of an expository is now used by the text producer in order to argue and to make fun of the whole situation at both the levels of Jordan as well as the Arab-Israeli relations.

The following example (see appendix 2.7), occurring in an advertisement for computers, takes the text receiver to the genre of health warning. This is a trick that is played by the producer of the advertisement in order to make the text receiver take seriously the product being advertised:

SMC business health warning

"DATA LOSS CAN SERIOUSLY DAMAGE YOUR HEALTH"

In the following example (see appendix 2.8), which is supposed to be a kind of short editorial, the text producer is using some words such as *بعون الله وبتأييد منه سبحانه وتعالى* (by the support and the help of God) and

عز نصره وحفظ جنده (may God give him victory and protect his soldiers)

in order to invoke in the text receiver's mind the religious discourse:

بستر جوش

ذكرت الأبناء أن اللجنة المختصة بمقرر مجلس النواب التونسي استلمت بعون الله وبتأييد منه سبحانه وتعالى ترشيح... زين العابدين بن علي, عز نصره, وحفظ جنده...

By this discursal intertextuality, the text producer is very ironical about the non-democratic presidential elections which took place in Tunisia.

Competence of Text Receiver & Text Producer

It is agreed that intertextuality is an operation that needs the co-operation of both the text producer and the text receiver who are both expected to be equally competent and equally creative.

Maddox, D. & Maddox, S. (1979) argue that intertextuality is based on the assumption that a certain text is related to other texts. It entails two further assumptions which have to do with the intertextual competence of both the producer and the receptor of intertextuality.

The incompetence of the text receiver causes problems in the case of intertextuality in the sense that a huge amount of meaning would be lost in that case. Unger (1985:1095) argues that

"There may be readers who are resistant to or unalerted to any expanded significance beyond the immediate context of the words taken from Kyd's play. This consideration produces the problem of how responsible, and how reliable, a reader is for expanding the significance of *The Waste Land* by attending to the sources".

Still & Worton (1990) argue that in the theory of intertextuality there is an emphasis on the fact that a text could not exist as a self-sufficient whole because first, the writer, before creating his text, is a reader of other texts and therefore his work is inevitably influenced by these other texts. This influence of the past may range from the most conscious and sophisticated one to a scholarly use of sources such as in the case of quotations. Secondly, it is through some process of reading that the text is available. In other words, what happens to be produced at the time of reading is due to the influence of the textual materials of all the texts which the reader brings to the current text. If the text producer alludes to a work that is unknown to the text receiver then the allusion goes unnoticed and it will have a dormant existence in the reading. On the other hand, the text receiver's knowledge of some works which are unknown to the text producer could result in a fresh interpretation. This means that we actually have two axes of intertextuality i.e. texts entering via authors who are first readers and texts entering via readers who are co-producers of the text.

Hatim & Mason (1990) argue that the interpretation of even the simplest references requires a knowledge on the part of the reader that has to do with more than the semantic content. As a matter of fact, the text receiver needs to have experienced a body of texts which makes up particular belief systems that take place within a given culture. Thus, in order to achieve a full understanding of the text, the text receiver's knowledge of previous texts is urgently called upon.

Fairclough (1992) believes that intertextuality of texts makes the process of interpreting the text a rather complicated matter. The text receiver, in order to make sense of the text, has to find ways to fit the different elements of a given text into a whole that is coherent, and determinate as well as ambivalent. Fairclough does not see coherence as a property of text but rather as a property that is imposed on text by its interpreters. Since the text is dealt with by different interpreters including the producer himself, there could be different coherent readings of one and the same text. He is against the idea that coherence should be understood in an absolute, logical sense. For him (1992:134)

"...a coherent text hangs together sufficiently well for present purposes as far as the interpreter is concerned, which does not preclude indeterminacies and ambivalence".

Coherence of text depends on those assumptions which the interpreter brings along with him to the process of interpretation. These include assumptions of an ideological nature. Interpretive positions are implicitly set up by a text for the "interpreting subjects" who can use assumptions the prior experiences they have had in order to connect

across the intertextuality different elements of a text, and in order to generate coherent interpretations.

This does not mean that interpreters are always able to fully resolve the contradictions of texts. A resistant interpretation could be generated by interpreters and it is possible for interpreters to make a kind of partial reconciliation of contradictions which is suitable for their immediate purposes. Some interpreters are, as Fairclough calls them, 'compliers', in the sense that they do not fit in with the position that the text sets up for them. But there can also be interpreters who are not compliant but more or less resistant.

Interpreters are, in addition to being discourse subjects in a specific discourse process, social subjects who have different social experiences. The different social experiences have their effects on the way interpreters interpret particular texts. Other variables have to do with the particular interpretive protocols to which they have access, and on which they depend in that specific domain of discourse practice. For example, not all interpreters have the same capacity for critical reading in all interpretive environments. The resistant interpreter could cause disarticulation to the intertextual articulation of the text. He could add an additional dimension of intertextuality of the text.

Intertextuality & Culture

Intertextuality can occur in the title, in the caption, within the text, or even in the whole text when the text producer imitates the structure of another genre or any other text. It is based on the attitude and the intentions of the text producer in the process of achieving a particular rhetorical purpose. More often than not, the text producer resorts to intertextuality in order to make a strong argument and to convey an attitude.

This means that the argumentative text is, most of the time, the most common place where intertextuality occurs. Intertextuality could take place in texts such as advertisements, which will be dealt with in the next two chapters, or in political speeches in which politicians use it in order to achieve some argumentative purposes (e.g. winning a campaign), etc.

Intertextuality can be used either positively or negatively. An example of positive usage of intertextuality is Thatcher's use of Churchill's patriotic phrases referring to Britain as the "great lion" in an attempt to play on British peoples' emotions to achieve her own political purposes. On the other hand, contratextuality appears for instance when president Clinton used president Bush's famous sentence "read my lips" in an attempt to attack him for not fulfilling his promise to the American people. This is a good example of the negative, ironical use of intertextuality.

Intertextuality is always based on previous knowledge of other texts, historical incidents, traditional proverbs and wisdoms, films,

politicians, etc. For the achievement of successful communication, the text producer and the text producer should share the same relevant background. The lack of this background on the part of the text receiver would endanger the whole communication resulting in a great loss of information and not appreciating the text producer's purposes behind this special usage of language.

Different cultures show different tendencies in depending on one intertextual source more than the other. In the Arab world, for example, The Qur'an, the prophetic Hadith and classical poetry are the most popular sources for intertextuality. By alluding to such very well known sources, the text producer, most of the time, guarantees his text receiver's recognition of these sources. The great roles these sources play in the Arab societies, the great influence they have on the minds of the Arab people as well as the richness of these sources are the main reasons which make text producer's opt for them as their first choice. Moreover, the current weak political situation of the Arabs might be one of the reasons why they resort to these sources. In other words, Arabs always like to mention their old glorious days in one way or another since they are no longer living in these glorious days. However, this by no means suggests that these sources are the only ones depended on in Arabic.

The Bible in Britain does not seem to occupy the same priority as a source of intertextuality as does the Qur'an in the case of the Arabs. As a source of intertextuality, the British text producers can depend on anything with no priority of some sources over others. They can

depend on film, stories, political speeches, the Bible, historical events, songs, etc. They might also depend on sources which do not have to do with the British culture but rather with the American or the European cultures for example. This is due to the more or less mutual background knowledge their text receivers share.

The intertextual element is a semiotic sign which takes the text receiver to somewhere either within the same text, a case of intertextuality which is not very interesting, or outside the text, a case which is much more interesting. It is used by the text producer as a means of developing a more interesting, a more convincing and a more implicit argument. The intertextual element, imported from its original place of occurrence, sometimes starts to have extra meanings which might not have been meant in the first place. The original meanings of the intertextual element change in such a way to fit the new situation, the new context, the new textual space, etc.

The intertextual element sometimes starts to convey attitude on the part of the text producer and to change from being static into being dynamic. In other words, the intertextual element, occurring in its original natural place, takes place at the level of the static, i.e. at the level of what the actual words mean. On the other hand, occurring in the new environment, the intertextual element begin to act as a sign which takes place at the level of the dynamic, i.e. it starts to occupy a highlighted position and to go beyond the world of the actual words and to acquire new, higher significations which could be either

negative or positive depending on the intentions and the attitude of the text producer.

The case of intertextuality proves to be very problematic in translation. The original text with the intertextual signals it has is addressed to an original text receiver who shares the same background knowledge with the producer of the text and consequently, most of the time, is capable of identifying the intertextual element. Translating this text into another language would involve a different kind of text receiver who shares a different culture and a different background knowledge with the original producer of the text. The translator, as a text receiver first, has to identify the intertextual signal, to know exactly where it comes from and what is meant by this special use of language. Then comes the role of the translator who has to sacrifice the actual words for the sake of preserving the intended meanings. This means that the literal translation is not the solution for the current problem and that the translator should be opting for a kind of a dynamic translation which takes care of the meaning. This operation requires a very high standard of competence on the part of the translator who all the time must be consulting the text as well as the context.

Although intertextuality is nowadays a very popular technique in both written and spoken texts due to the flow of mass-communication and the various channels of worldwide communications facilitated by today's advanced technology, it still causes problems of understanding between people who belong to different cultural backgrounds. As a result, sometimes the translator finds himself faced with numerous

difficulties rendering the source language text into the target language text particularly if the original text, is very dense with cultural intertextual elements. In cases where the intertextual level is minimal, the translator might render the cultural intertextuality into the target text adopting translation techniques, that is paraphrasing, expansion, etc. On the other hand, where the intertextual level is maximal, the translator finds himself in a critical position where he cannot render the intertextual elements because of these cultural-centered texts which are originally produced for a particular audience who easily recognizes these various intertextual elements within that text. Therefore, the most problematic task the translators suffer from in such texts are the expanding and the explanation of all the bits and pieces of the original text which ultimately makes it boring and incomprehensible to the target language receiver because of this various information included in the original text. Sometimes these problems do not rise from the translator's lack of competence or sufficiency or the recognition of the source language information, but from the source text itself. What I really want to say is that some texts are very specific to a particular society whose knowledge is shared by both the producer and the receiver and when it comes to translation these texts do not leave any room for the translator to go outside their informational and structural frame.

The following example is an editorial which occurred in a Jordanian Newspaper *Shihan* on 5th of November 1994 (see appendix 2.9). The intertextual element is the following Quranic verse (verse 29 of al-Kahf Sura):

وقل الحق من ربكم فمن شاء فليؤمن ومن شاء فليكفر

Say, "The Truth is From your Lord": Let him who will, Believe, and let him Who will, reject(it)... (Yussuf Ali 1946:738)

In this editorial, the writer attacks the Jordanian political system which claims to be democratic but exercises all means of oppression against those who stand for their rights, especially members of Islamic movement. He also attacks the Jordanian government for signing the peace agreement with Israel. He argues that it is about time people started to know whose side they should take. At the end of the text, he supports his argument with the above mentioned Quranic verse. Through this intertextuality, the writer is trying to say that enough is enough and that we must stand up for our rights no matter what sacrifices we make. Such a minimal intertextuality as it obviously occurs in the above mentioned text causes less problems for the translator. First, although the intertextual reference is from the Qur'an, the translator can render the intertextuality into a Biblical language that occupies the Qura'nic discourse and second, the intertextuality itself is straightforward and can be understood if the translator exerts some efforts to explain the SOURCE LANGUAGE intertextuality.

In the following, I analysed an editorial (see appendix 2.10) which occurs in Al-Itidal newspaper on the 1st of January 1993. The intertextual reference is the title صبرا آل ياسر which takes the text receiver to the well-known sentence of the prophet Mohammed صبرا صبرا آل ياسر فان مثواكم الجنة literally translated as "be patient you the family

of Yasser, you will ultimately end up in paradise". During the early days of Islam, the disbeliever used to put the believers in the extremely hot sun of the desert for the whole day and to place some very heavy stones over their chests as a means of torturing them and obliging them to desert Islam. One of the very religious families who has been subjected to a long process of that kind of torture was the family of Yasser Ibn Ammar. Passing by the place where this family was tortured, the prophet Muhammed said this sentence to them trying to encourage them and to make them keep on resisting the torture.

Through this intertextual reference, the text producer is referring to the Palestinian people as the family of Yasser Ibn ʿAmmar, alluding to the Palestinian leader Yasser Arafat, known as Abu ʿAmmar. The situation of the Palestinians, expelled out of their lands in the very cold weather with no food and no medicine, is very similar to the one of the family of ʿAmmar. In this case, the Israelis are the disbelievers who will certainly be punished one day and the expelled Palestinians are the good believers who will certainly be rewarded.

Thus, the intended meaning conveyed by this intertextuality is as follows: the Palestinians will be the winners since they are on the right path fighting for their lands and their freedom and the Israelis will be the losers since they are on the wrong track fighting for a land they have usurped. The translation of this intended meaning would put the translator face-to-face with the following problems: 1) the intertextuality occurs as a title and the translator has to make sure that the title is as short as possible, and 2) the religious background of the

intertextual reference will be lost. In the following translation, I suggest a sentence which: 1) conveys the intended meaning 2) appears in a biblical language to invoke in the target text receiver's mind the religious background of the intertextual reference, and 3) be as short as a title is expected to be: "The just shall profit and the unjust be cast down". In this translation, although to some extent I have preserved the short form of the title and the religious discourse, yet I have distorted the historical background of the intertextual event as well as the play on the name Yasser (the religious family's name and the Palestinian leader's name).

The reason I chose the above two examples is to show the different levels of intertextuality that dictate the text and how their difficulties in translation vary. In the following two examples, the translation of the intertextual references tend to be more complicated and different from the previous ones. A text could contain more than one incidence of intertextuality taken from different sources. In the following editorial, taken from al-Thawra newspaper on 4th of December 1994 (see appendix 2.11), the text producer alludes to the Qur'an, historical events, historical names and classical poetry. The four areas are very much alien to the target text receiver since s/he does not share the same cultural background with the source text receiver.

In the following, I mention all the intertextual elements and then discuss what the text producer meant by inviting them into his text. As far as the Qur'an is concerned, the text producer uses the following allusions to different verses:

اذا كانوا هناك, بالرأى العام العربى لا يحفلون, ويعمهمون بالضلالة ويستكبرون, فباى 1)
آلاء ربهم يكذبون؟ وكلا سوف يعلمون ...

which takes the text receiver to the following three Quranic verses:

A- ومن يضل الله فلا هادى له ويذرهم فى طغيانهم يعمهون

(Al-A'raf 186)

"...Leave them in their trespasses, Wandering in distraction."

(Yussuf Ali, 1946:397)

B- رب المشرقين ورب المغربين فباى الآء ربكماتكذبان

(AL-Rahman 17,18)

"(He is) Lord Of the two Easts And Lord Of the two Wests: Then which of the favors Of your Lord will ye deny?"

(Yussuf Ali, 1946:1474)

C- كلا سوف تعلمون ثم كلا سوف تعلمون كلا لو تعلمون علم اليقين

(AL-Takathur 2,3,4)

"But nay, ye soon shall Know (the reality). Again, ye soon shall know!

Nay, were ye to know, With certainty of mind, (ye would beware!)"

(Yussuf Ali, 1946: 1780)

The text producer is using the Qur'an discourse in order to give the situation great importance and seriousness and consequently to give

the Syrian president great value and to exaggerate the fact that all the Syrian people are with him. By this intertextuality, he is comparing the president to a prophet who, bringing a new message, people outside Syria are questioning its truth. Through these intertextual references he is indirectly saying the following: "if the rest of the Arabs are Ignorant of our position towards you (Al-Assad) then leave them wandering in distraction, ignorance and arrogance. How dare they not value your views. Surely they will know we are with you until the Day of Judgment".

2) والله المستعان على ما تصفون

(Yussef 18)

"It is God (alone) Whose help can be sought"

(Yussuf Ali, 1946:555)

Again, this intertextuality is meant to give the Syrian president an extra weight and to make him appear as somebody with extraordinary deeds.

3) بأنهم ظلموا وان الله على نصرهم لقدير

(Al-Haj 39)

"... They are wronged;-- and verily, God is Most Powerful For their aid"

(Yussuf Ali, 1946: 861)

This intertextuality is also meant to give the president extra weight and to talk about him as a highly religious and committed person performing a sort of jihad.

This shows how the above mentioned Qur'anic verses have started to acquire new meanings (overpraising and glorifying the president on the one hand and condemning the stupidity of the Arabs on the other) and to be used for purposes different from their original usage. In other words, this proves how these verses have been shifted from the condition of the static, their original meanings in their original occurrence, to the condition of the dynamic where they have gained extra meanings not intended in the original.

As far as the history is concerned, the text producer alludes to the following:

1) ذى قار: a battle which took place between the Persians and Arabs in 615 AD. Persians wanted to invade the land of an Arab tribe called Bakr b. Wa'il. The other Arab tribes, feeling the threat of the invasion, all unified to fight against the Persians and won the war.

By this historical intertextuality, the text producer is alluding to the fact that the Syrian president is in the battle alone and that all the Arabs should join him in this battle and should be supporting him instead of signing peace treaties with Israel. On the other hand, the

text producer is emphasizing the Syrian support and loyalty to their leader and alluding to the fact that they will never let him down.

2) **ثمود وعاد**: people of A'd and Thamud who used to live in the Arabian peninsula. These people disobeyed God who said:

ألم ترى كيف فعل ربك بعاد إرم ذات العماد.... وثمود الذين جابوا الصخر بالواد

(Al-Fajr 6,7)

"Seest thou not How thy Lord dealt With the Ad (people), ...And with the Thamud (people), who cut out (Huge) rocks in the valley?

(Yussuf Ali,1946:1732)

This intertextuality is also meant to glorify the president and even to rank him near to God. The names of **ثمود وعاد**, originally referring to these historical people, are now shifted to cover all the Arabs and to indirectly say that if the Arabs do not stand beside this great president their fate will be as that of **ثمود وعاد**.

3) **وامعتصماه**: This word goes back to Abbasid period where a Muslim woman in the Roman's land, being subjected to a moral insult, shouted **وامعتصماه** calling on Al-Mu'tasim who was the Khalif by that time. Hearing about that, Al-Mu'tasim sent an army consisting of about 70000 soldiers to fight the Romans.

Through this intertextuality, the president is glorified as a person to whom all people turn when oppressed. What this really means is the

following: "If the truth remains defeated and justice continues to be humbled and the poacher keeps asking for more, then Oh humbleness, alas, Oh Muḥtasima, alas, Oh Hafiz, alas".

As far as poetry is concerned, the text alludes to the following poetic lines

- 1) والحاملون رسالات مقدسة تفردوا وحدهم بالساح وانفردوا
- 2) وليس الاك يا على همام سيفه دون عرضه مسلول
- 3) فلولا دمشق لما قامت طليطلة ولا زهت بنى العباس بفدان

All these incidence of intertextuality are made to glorify Syria and its president and to make him look like a hero with whose help nobody could even exist.

The very special rhyme, (السجع), associated with the whole text is also meant to make out of the text something extraordinary, talking about a person that is extraordinary as well.

Through all these intertextual references the text producer, very cleverly, manages to make his text appear as an expository and documentary text in order to be able to argue with the least effort made on the part of the text receiver. This justifies the reason behind the near disappearance of argumentative signals from the text such as the *however*s, the *but*s, etc.

Translating such intertextual reference would put the translator face to face with one of the most difficult, if not impossible, problems in translation. Intertextuality is a culture-oriented technique whose translation requires a very rich background knowledge and experience of the source language on the part of the translator. For the above mentioned intertextual reference, and as mentioned before, the translation of the intended meaning is the only way to do it although it puts a lot of other matters at risk such as the Qur'anic discourse, the richness of language, the functional rhythm, the extremely formal register, etc. Moreover, it would effect the strength of the argument which is basically given vigor from the unchallengeable sources it depends on (the Qur'an, the history, the poetry) and the way these sources have been brought together in order to make a whole entity serving the overall purpose of the text.

As I have illustrated some examples from Arabic texts, I will now discuss some English ones. The following examples are taken from an editorial (see appendix 2.12) occurring in the British "Independent" Newspaper (7/12/1994).

The text producer is referring to various aspects of British events. These intertextual references take the text receiver to either films, books, topical news or TV programmes which would be easily recognizable by most people in Britain.

The title of the text 'Why not stuff a few of these down your stockings?' invites the text receiver to the genre of advertisement and

prepares him psychologically for receiving new ideas concerning Christmas gifts. However, these expectations on the part of the text receiver turns out to be false the moment s/he starts reading the text. The text receiver finds out that a trick has been played on him and that what the text contains is a criticism of current political and social events rather than an advertisement for Christmas presents. Through all these allusions, the text producer is actually poking fun at previous texts which occurred in the news in 1994, or items which have become fashionable over the last few years. The author is sarcastically suggesting a range of presents, and suggests that they are items which anyone who likes to have all the latest gadgets, and show off to their friends, should have.

The text contains various cultural references which are very British centered. Some of these references are:

(A) "Personalized ID Card". Although ID cards have not yet been introduced, the fact that it is a possibility that they will has created a lot of controversy. The author is sarcastically suggesting that everyone would like a personalized ID card - which of course they would have anyway - as a Christmas present. The ID card is being considered as a form of security with the possibility of internal borders in Europe being removed. This is being seen as a threat to civil liberties, and an intrusion of privacy, as they would contain details which most people would rather be kept private.

(B) Your Very Own MP: referring to the scandals involving MPs in the last year or so e.g. taking of bribes and accepting of money for asking questions in the House of Commons, sex scandals etc., the author is once again using sarcasm. It suggests that some MPs are so corrupt that they can be bought, for any reason, at a price.

(C) Selection of trendy stickers for your car window:

1) "I've had my Tory Whip withdrawn". This could be referring to the sex scandals involving Tory MPs, or a reference to the Tory MPs who have had the Whip withdrawn for rebelling against the Government over Europe. This has created instability within the Tory Party and has also threatened the Government's majority when it comes to crucial votes.

2) "Romanian Baby on Board": is again a reference to the common car stickers with 'Baby on Board' which are used in cars to alert other drivers to be more careful as there is a baby in the car. In this case, it is making a sarcastic reference to the cases of orphans in Romania, which many childless couples in the West have been attempting to buy, and bring back to countries like Britain illegally. One such British couple were imprisoned in Romania for exactly this.

The text is written in an advertisement genre. That is to say the text producer hijacks another genre to serve his own rhetorical purposes. This genre is signaled by the following: "run out of ideas for Christmas presents... Don't worry... will be on sale... a gold-plated rubbish skip!... From only 500,000 pounds..., Only 17.99... batteries extra... When you've selected what you want, just send your list, and a

blank cheque, to this column... But hurry!", etc. In this example, we can clearly see how the genre of advertisement is shifted from the static to the dynamic. In other words, the genre is no longer used for advertising, but rather for making fun of the whole situation and for being sarcastic. This means that the genre is currently used to achieve purposes different from the purposes it originally achieves and thus used in the dynamic state and in a higher level of signification. In advertisement genre, the text producer resorts to different means in order to achieve his main purpose, i.e. convincing the text receiver to buy the advertised product. One of the well known means is using politicians or known events to achieve humour and to attract the attention of the text receiver. In this text, however, the whole case is done the other way round. In other words, the text producer in the form of the advertisement genre, is using some politicians, political events, social events, in order to make fun of the whole situation and to be severely sarcastic.

This text proves to be highly problematic to the target text receiver since it is built up on events which are not only alien to him but also very local events which cannot be understood but by the British text receiver himself. Belonging to a completely different cultural background and not sharing the same knowledge with the source text producer, the target text receiver would feel absolutely lost if he did not get a great help from the translator. On his part, the translator of such a text is not fully able to help his text receiver for the following reasons: 1) The translator himself will find it very difficult to understand the text and the intertextual references without consulting a

native speaker. 2) intertextual references in this text are maximal. By maximal I mean the numerous intertextual sources currently invoked. As a result, if by any means the translator resorts to the footnote technique, he will end up putting the whole text in a footnote. 3) Resorting to other translation techniques such as expansion, paraphrasing, addition, etc. the translator will find himself obliged to stop at almost every sentence and expand it in an attempt to make the target text receiver understand it, something which would make the text boring. 4) Resorting to a translation technique such as omission will definitely distort the text, make it difficult to understand and causes the loss of its identity. These reasons show how such a text is one of the most difficult, if not the impossible, texts to translate.

Conclusion

The main aim of this chapter has been to deal with the issue of intertextuality, its function, its kinds and, more importantly, the problems intertextual references emerge in the process of translation. Due to the fact that the target text receiver and the source text producer do not share either the cultural background or the informational background, the target text receiver needs a great help from the translator in order to be able to understand the intertextual references, and consequently the whole text. The translator, on the other hand, is not always able to provide the target text receiver with the help the latter expects due to the complication of the intertextual

references sometimes. These points have all been discussed and illustrated by examples from both Arabic and English.

CHAPTER FOUR

ADVERTISING

Introduction

The main aim of the current chapter is to conduct a comprehensive study of advertising. This study will include: the meaning of advertising; the goals of advertising; the role of advertising; the prerequisites for an advertisement to be successful; types of advertising, and styles of advertising. The study will also cover the question of standardisation of advertising and the problems advertising encounters when transferred from one culture to another. The question of how advertising persuades through appealing to emotions, to intellect, or through being humorous will be carefully considered. The current chapter will also deal with the paralanguage of advertising, such as music, as well the language of advertising (grammar, vocabulary, etc.). The issue of deviation from the norm through neologism, deliberate misspellings, etc. will be discussed. The question of intratextuality and intertextuality and how they are depended on in advertising will be looked at. The study will also cover the use of taboos in advertising and how taboos are looked at differently in different cultures. The current chapter will also deal with Gricean maxims and how these maxims are violated and how implicatures emerge as a result of such violations.

What is Advertising?

"Advertisements as discourse must first be recognized as paid, non-personal communication forms used by identified sources through various media with persuasive intent."

(Rotzoll 1985:94)

The concept of advertising is a complicated issue since it involves two interactive processes-communication and persuasion- which both have many different aspects. In order to have an idea about how complicated the world of advertisement is, the reader might start by asking questions which have to do with who is speaking to whom, by what means and what is the purpose behind the whole communication. The answers to such questions will prove that language plays an important role, but obviously not the only role, in the communication network; and that advertisement, although appearing to be straightforward and simple, is usually extremely subtle and carefully structured.

To advertise is to draw attention to something, to notify or to inform somebody about something. Its main purpose is either to familiarise or remind the advertisement receiver with the benefits of the advertised products, service, ideas, etc. in the hope of increasing sales, the service being used or the ideas being adopted. Advertisement are usually addressed to both the mind and the heart of the audience.

The advertiser's goals are quite specific. He wants to make an appeal to the audience, to grasp their attention and, through a short verbal or visual message, convince them to buy the advertised product or behave in a certain way. An element in an advertisement has to be attended to before any other processing responses take place. This means that attention is the first necessary processing response in a given advertisement. The content of a given advertisement cannot perform its informational and influencing tasks unless the advertisement grasps the attention of the potential buyers both mechanically and mentally. The mechanical attention has to do with the advertisement being observed. Once the mechanical attention is achieved, the content, with the help of certain other factors, must work on the process of developing mental attention and change it at once into interest in the message.

Attention is a response which can be initiated either involuntarily or voluntarily. The involuntarily attention can take place by a change in the external stimulus pattern and it is called reflexive attention. On the other hand, the voluntarily attention takes place after prior responses occurring internally in the brain which push a person to look for a certain external stimulus to attend to - this is called selective attention. In advertising, the advertiser has to use stimuli in his advertisement in order to maintain attention on the part of the audience. This stimuli could be either reflexive or selective, depending on the two most important communication effects: brand awareness and brand attitude which all advertisements are keen to achieve.

The attention of the advertisement receiver can be attracted by many ways. The most important and popular way seems to be through presenting the text receiver with something that is really surprising and unexpected. This element of surprise and unexpectedness can be achieved by many means such as departing from the conventions or rules of language through deliberate committing of grammatical mistakes, spelling mistakes, etc. These deviations will be studied in detail later on the present chapter.

It has been argued that one of the most difficult things the advertiser faces is selecting the appropriate, believable and efficient appeal for a given brand in a certain instance. The advertiser's own ideas about what is the best thing to say could sometimes be very far away from what the potential buyer is interested in. The claim that the advertiser makes must say something for the brand which is important and interesting to the potential users of the product.

Two kinds of appeal have been recognised, namely the positive and the negative appeals. Positive appeals are directed towards the idea of attaining of something that is useful, beneficial as well as desirable. More often than not, advertising makes use of positive appeals. Negative appeals, on the other hand, warn against annoying, repulsive or uncomfortable conditions or situations. They are meant to arouse fear in the advertisement receiver to the end that the advertised product or service will be very well known and favorably thought of.

The advertiser can either address the emotions of the audience, and this is called the emotional appeal, or the intellect of the audience-

the rational appeal. In the emotional appeal, the advertiser suggests rather than arguing. Before choosing the kind of appeal to be made, and before being able to decide what to say, the advertiser has to know about the social and psychological entities he is dealing with. He has to know about their desires, attitudes as well as habits.

Both time and space of advertising are normally very limited: a minute or even less for a TV advertisement, a limited area of a screen or poster, one or two pages for magazine advertisements, etc. But time and space are not the only restriction in advertising for there are also the constraints of content and function. The advertiser, among all these restrictions, has to manage to serve a customer and sell the advertised product.

A cheap advertisement can be done quite informally and locally by word of mouth. But, if the advertiser wants to inform a huge number of people about something, he needs to advertise by public announcement i.e. advertising.

In Western societies, advertising has become extremely sophisticated and important to the degree that it is considered almost vital. In order to get their message across to a wide audience, advertisers use many different methods. They make use of the medium of mass communication, i.e., radio, television, local, national and international press, magazines, posters, films as well as direct mail. Advertisers also make use of junk mail, product packages and streets hoardings so it is impossible to avoid advertising which seems to be almost everywhere.

However, some of these methods of communication are not available to the Arab advertising agencies. First, it was not until recently that people in the Arab world recognised advertising as a serious means of selling products. In addition, being a consumers of other countries products, in almost every product makes advertising in the Arab world less successful and influential. Second, and more importantly is the lack of advertising education which might enable people to take advertising more seriously as well as the expansion of advertising focus beyond major cities as is the case with Western Countries.

Williamson (1978: 57) argues that

"Advertising is the official art of the advanced industrial nations of the West. It fills our newspapers and is plastered all over the urban environment; it is a highly organised institution, involving many artists, writers and film directors, and comprises a large portion of the output of the mass media. It also influences the policies and the appearance of the media and makes them of central importance to the economy....advertisers want us to buy things, use them, throw them away and buy replacements in a cycle of continuous and conspicuous consumption."

It is clear that advertisers have many methods to get their messages passed to their audiences. The method they choose to adopt depends to a large extent on the target audience to which the message is addressed. When the word advertising is uttered, the first thing to jump into our minds is the commercial consumer advertising which is considered to be the most prominent type of advertising. This kind of advertising requires a large sum of money as well as skills.

The advertiser's main goal is to sell goods at a profit for the company concerned, to provide a service to the public, and to influence the actions of his audience by appealing to their senses or emotions. Advertising might serve as a reminder to the audience of the existence of a given company or a given product, to maintain the positive influence of the reputation of the company, basically during the times of awareness and purchase. Advertising can also create interest in a certain company or product inducing the audience to look for further information about the advertised product.

For an advertisement to be successful, Leech (1966:27) suggests that it must accomplish the following four factors:

- "1. It must draw attention to itself.
2. It must sustain the interest it has attracted.
3. It must be remembered, or at any rate recognised as familiar.
4. It must prompt the right kind of action."

Critics have different points of view about the relative importance of these four prerequisites. Some of them focus on the element of attention in advertising, others on the element of readability. Another group would see that the element of memorability is the most important achievement while a fourth group would see that the element of selling power is the most important.

In order to effect buying behaviour, an advertisement should leave a lasting impression on its receiver. An advertisement would gain nothing if the advertisement receiver fails to remember the name of

the advertised product. Thus, at least, part of the linguistic message has to be remembered. As a matter of fact, the role of the verbal memory should go beyond the brand-name, to the memorising of slogans, key-phrases, pieces of song, etc. which occur in the concerned advertisement. Repetition, be it in a single advertisement or a whole advertising campaign, seems to play an essential role in the process of memorising brand name, some catch-phrases, etc.

So, any piece of language that is often repeated can easily stick in our minds. But the question which arises here is what makes one piece of language much more memorable than another? Remembering a certain piece of language depends to a large extent on the influence it made on us when we first heard or saw it. In this sense, we are suggesting that the goal of memorability goes hand in hand with the goal of attention value. But there are other means which help us memories, such as phonological regularities of alliteration, metrical rhythm, and rhyme.

It is reasonable to deny that there is any general connection between language and selling power. As a matter of fact, it is very difficult to make generalisations about any properties of advertisements that sell. The success of an advertisement depends on many unknown as well as known variables- in the words of Leech- (1966:30)

"...not the least of which is the analysable creative skill of choosing and implementing the right kind of selling approach for the right kind of situation. The kernel of the sales message - the 'vital promise' or 'unique selling proposition' - has to be in some way special and different for each product. It would seem vain to look

for uniformity in an area where uniqueness is held in honour."

Types of Advertising

Reason & Tickle Advertising

Advertisements are sometimes classified into what is called 'reason' and 'tickle' advertisement. The former suggests motives for purchase, for example, Fairy Liquid is said to be a better buy than any other washing up liquids for the simple reason that it washes more dishes. Tickle advertisement, on the other hand, make appeals to emotion, humour as well as mood.

It might be obvious that advertisers in the Arab world still use 'reason' advertisements more than 'tickle' advertisements. This is either because the advertisers do not think their audience are capable of decoding the implicated puzzle or that the concept of playing on emotion and humour is still not recognised well in the Arabic advertisement. More significantly, the advertisers themselves lack sense of humour as well as the complication of cultural usage in their advertisement and therefore is reflected generally on the notion of Arabic advertisements. The Arabic audience in comparison with the British or Western countries in general still view advertisements as something insignificant in their daily life. Thus, advertisements have no great influence on the general public and people seem to buy products according to their needs rather than the effect and the influence of advertisements.

The impact of advertisements in the Arab world varies from one country to another. For instance, countries like those of North Africa, Egypt and the Levant countries might involve and interact with advertisements more than those of the Arabian Peninsula. This variation stems from, first, the links of some of these countries with the Western Countries geographically, commercially and politically resulting in being more familiar with the Western countries culture than those countries of the Arabian Peninsula are. Moreover, most of the Arabic advertisers and actors, (if not all, excluding North Africa) are people either from Egypt or the Levant countries.

The concept of advertising is still seen by some audiences in the Arab world as new and strange, particularly tickle advertisements. Thus, the transference or standardisation of advertisements made for Western countries audiences forms one of the most difficult, if not impossible, tasks faced by translators. Most advertisements which concern foreign products which are imported to the Arab world are either duplicated or translated literally where the emphasis in Arabic is on the image of the product itself and not on what accompanies it such as the language and the associated cultural signs which can have an impact on target audiences in some countries.

An example which fits here perfectly is the advertisement for Marlboro cigarette (See appendix 2.13) which has been transferred into Arabic as the following:

تعال الى حيث النكهة تعال الى عالم المارلبورو

The original advertisement in English is: "Come to where the flavour is. Come to the world of Marlboro".

The advertisement shows a cowboy dressed in his cowboy costume smoking Marlboro in one picture and on the other side of the page sitting down on a stone drinking coffee. The man looks tough and as if he is wondering where to head next. The semiotical signs i.e. the paralanguage behind the advertisement imply that Marlboro is associated with the toughness and roughness of men like cowboys who are known for their hard life, courage and nomadic lifestyle. The Arabic translation has lost all of the cultural signs which which implied in the original version. Instead, the translator has concentrated only on the product itself ignoring all of the cultural signs which reinforce the image of the product. This can be seen in the first half of the Arabic sentence, *تعال الى حيث النكهة*. The emphasis here is on the word *نكهة* which is the real flavour of the cigarette and not the real life of cowboys which Marlboro is associated with. Hence, the translator has not been successful in conveying the connotational meaning of the SL advertisement. More of these problems will be dealt with in the next chapter which will concentrate on data analysis. Meanwhile, I will carry on with the definition of different types of advertisements and the language of advertising.

Commercial Consumer Advertising

Commercial consumer advertising is advertising that is addressed to a mass audience with the main aim of promoting the sales of a

given commercial product or a given service. Advertising can occur in different shapes and forms with commercial consumer advertising as the most important and the most popular one. This particular type of advertising requires more money, space and high professional skill than any other type. It has been described by Swindells (1966: 88) as:

"aggressive, repetitive stuff, which is typical of the majority of advertisements. Sometimes, it tries to persuade the reader to take an immediate action, like filling in a coupon, or entering a competition, or writing for further information. Sometimes, it is content merely to describe the advantages of the product while, at the same time, conveying a sense of urgency."

More often than not, this kind of advertisement depends on short sentences and the direct approach, like, for example, "Don't wait - go for it", or "Don't miss this opportunity."

Classified Advertising

Classified advertising occurs when, for example, an individual places an advertisement in a newspaper or magazine or when a department in a given store announces a January sale. The intention in this kind of advertising is to sell goods. In a personal classified advertisement, this normally means a kind of unique transaction such as a particular flat that is for sale, a particular job that is now available, a particular used car that is for sale, etc. Once the advertised item is sold, the advertisement is obviously discontinued. The case of the department store is less individualised. The store is

not only attracting the attention of the potential customer to the advertised department to the whole store, and not only in January, but round the year. Still the advertisement does relatively little to grasp the attention of the potential customers except to announce what goods it is advertising are for sale and at what price. This could be an effort to create customers for the store in addition to selling the advertised product. But the main job of classifieds is to identify the advertised product and to announce its price.

Trade and Technical Advertising

This type of advertisement is specifically addressed to a particular section of the public or to particular readers, i.e. those readers who are interested in special fields like computers for example. This type of advertisement is most likely to occur in specific trade journals, or in pages dedicated to business in newspapers. Trade and technical advertising tends to put more emphasis on factual information about the advertised product rather than trying to persuade. In other words, both the advertiser and the target audience have a particular interest in the advertised product or the advertised service.

Prestige Advertising

Leech (1966:25) argues that

"'Prestige' advertising is on the borders of advertising and public relations: it seeks not so much to promote sales, as to bring about an alignment of public opinion with commercial interests."

The main aim of this type of advertising is to create a kind of lasting goodwill between a company or product and the audience and to establish a good reputation for the advertised product. This kind of advertising is not normally meant to influence sales directly. Dyer (1982: 5) states that: "The inherent message in this type of campaign is the promotion of capitalist enterprise and the values of the acquisitive society."

It tries to pass on its message by implication rather than by resorting to making a bold statement e.g. saying that although a given product might be the most expensive in the world, it is the best. According to Swindells (1966: 89), prestige advertising: "sometimes sells an ephemeral atmosphere, like sophistication or a feeling of well-being, rather than the product which provides them".

National advertising

National consumer-goods advertising differs to a great degree from classified advertising. The difference basically lies in the fact that while the connection between advertisement and the sale is direct in classified advertising, or between the advertisement and the customer contact fairly directly in the January sale advertisement, it proves to be, in both space and time, very remote and indirect in the case of national consumer-goods advertising. The best example

would be a commercial for Coca-Cola where the customer is not told how to get the advertised product since the advertisement itself does not announce a phone number to call or a place to shop in. Such an advertisement takes two things for granted, namely the shopping skills of the potential consumer and the successful distribution of the advertised product to retail stores. Moreover, such advertising does not presume a quick response to its efforts on the part of the potential consumer. In other words, it does not presume that the potential consumers will quickly respond by buying the advertised product the moment they read or see the advertisement. This means that this kind of advertising works as a general reminder or reinforcer but does not involve an urgent appeal to buy the advertised product. What the national consumer-goods advertisement says or depicts, then, has to be both relatively placeless and relatively timeless.

Government Advertising

Usually the aim of Government advertising is far from making a profit, however, it sometimes makes use of the persuasive techniques used in commercial advertising. Advertisements which fall in this category, could be, for example, an announcement containing an appeal on behalf of a particular institution or organisation, such as The Health Education Council for example. It can also be an announcement for a particular political party. The aim of the government advertising and announcement depends on whether it is made for political or charity purposes.

Descriptive Advertising

Descriptive advertising describes the product and how to use it. It also gives some general information, such as how the product is manufactured. Descriptive advertising is known by its more long-term nature in the sense that its main goal is get the consumer impressed sufficiently so that the next time s/he is in a shop looking for a certain type of product, the advertised product will immediately come to his mind. Swindells (1966:91) states that:

"Descriptive advertising teaches or persuades its public that a certain article or service is desirable. It may do so by reasoned argument, by suggestion, or by a combination of both. It may, and usually does, require time in which to succeed, achieving its end through the cumulative effect of successive advertisements spread over many weeks, months or even years. The object of each advertisement in a descriptive series is to create a certain impression rather than simply to bring about an immediate purchase."

Reminder Advertising

In reminder advertising, the advertiser has to find his own way to gain public favour for his product, which needs to be maintained once again. The advertisement should not lose its interest or be eliminated by advertising competitors. In other words, the selling theme which is being presented for many times through commercial and descriptive advertising must always be enhanced so that its

importance sticks in the minds of the people. This means that the advertiser has to substitute this specific reminder advertisement in a way that it matches with the public view.

By doing this, even though nobody can guarantee that the advertisement receivers will always be fully aware of advertiser's product, the advertisement at least helps to preserve the image of the product sufficiently so that the advertised product would be the first thing to the mind of the consumer when he thinks of buying such an item (e.g., the colour purple for Silk cut cigarettes and gold for Benson and Hedges). This type of advertising also helps to prevent a retailer from making the potential consumer change his mind at the last minute and buy a competing product. Finally, reminder advertising makes it more difficult for the advertisement of a competitor to grasp the potential consumer's attention. Nevertheless, the advertiser is still in need of help extended from the retailer for having his reminder advertisement as a way of promotion to the product.

Hard-sell & Soft-sell Approaches

Two kinds of approaches to advertising have been distinguished, namely the 'hard-sell' approach and the 'soft-sell' approach. The hard-sell technique is known as being relatively straightforward. With this technique, the advertiser encourages the potential consumer to buy the advertised product and provides him or her with one or more reasons explaining why this particular advertised should be purchased. In other words, the hard-sell line is the

following: "Buy Brand X because it is the best quality and the cheapest". This method of hard-sell which is similar to that of 'reason advertisements' which I have dealt with earlier is more popular in the Arabic advertisements more than 'tickle advertisements' and soft-sell which concentrates more on indirect methods persuasion, humour, vagueness and emotion. This is for the simple reason that advertisers try to be simple and straightforward in their language usage and purpose of selling. The other problem besides the unpopularity of advertising in some Arab countries might lie on the illiteracy of some consumers who will have great difficulties in understanding or decoding any kind of peculiarities.

On the other hand, the soft-sell depends on more subtle and more indirect methods. It to the emotions of the advertisement receiver and attempts to establish a sort of link between the advertised product and, for example, beauty or money, romance or self-confidence, success or prestige humours. For example, if a beautiful desirable girl appears in a TV advertisement, the suggestion is that her beauty and desirability are connected with her using a particular product.

The Role of Advertising

Advertisers make use of media in order to make sure that their advertisement will reach as much people as possible. They do everything they can to grasp the attention of the addressed public. Any advertising message should include some information. To

achieve this goal, advertisers usually produce advertisements which are persuasive and because of this information these advertisements include does not have to be entirely truthful.

Advertising occupies a unique place and function among the many overlapping social forces in our modern life. Its role is not restricted to offering a whole array of products to a consumer society, improving the economy of a given society, or feeding people with information about the available goods and services, it also goes further to involve manipulating, social values as well as attitudes.

Understanding advertising as a form of influential social institution has to be done as part of a social process which is very strongly linked to the economies of Western industrialised nations. It is evident that advertising, in addition to influencing on some of the general values and beliefs of a given society, has a kind of interaction and actually effects other forms of communication such as literature, art and even language itself.

Style of Advertising

Advertising in English, can be considered colloquial rather than formal and simple rather than complex. The movement to colloquialisation is considered to be an extension of a process which has been taking place during the last hundred years through the advent of general literacy and education as well as through the growth of media and mass communication. This is the evolution of a popular style of communication known as the colloquial style

since it has all the most important features of colloquial English, of the two facts that it generally has a collective origin and, it is addressed to a large audience.

Thus, the rise of this public-colloquial style is attributed to the huge size of audiences which can now be reached through direct linguistic communication: mass audiences unimaginable before general literacy and broadcasting. Formal English is considered to be difficult since it is the style which people have to acquire second to colloquial English through formal education. This is obviously the reason behind the advertiser's opting for a colloquial style when his goal is to communicate with the general public without taking standards of education into consideration.

In Arabic advertisements the advertisers use a standard language in order to communicate with mass audience and as a part of the policy of preserving the convention of the Arabic language standards. While British advertisers opt for the usage colloquial English to communicate with the general public irrespective of their education, the Arab advertisers are sometimes faced with one more problem and that is creating or translating an advertisement into a language which can be understood through the entire Arab world. Therefore, unlike British advertisers who favour the colloquial English to hit a widespread audience, the Arabic advertisers resort to the standard Arabic which can be understood through entire Arab world irrespective of their different dialect. This can be found more in written as opposed to verbal i.e. T.V advertisements. As a result, any translation of foreign advertisements into Arabic must take into consideration the various elements and conventions of the Arabic

standard language. Again irrespective of their different traditions, customs and culture which varies from one country to another. In addition, to the already huge difference between the British culture and language in contrast with the Arabic language and culture, what makes it more complicated is the internal differences within the Arab world culture and dialects. This latter point will be illustrated in the following chapter more clearly.

Standardisation of Communications Strategy

In both developed and developing economies, the main aim of advertising is to perform basic functions. Generally speaking, the larger meanings which are conveyed to most people are those meanings of any advertising message. Regardless of how different their social backgrounds, cultures, economies, and traditions are, consumers depend on advertisements for improving their knowledge of the company and their product, and for facilitating their decision to buy the right product and to pay the right price.

It is through standardisation of a communication strategy that a given company is able to achieve a company image that is recognised all over the world. The task of transferring marketing strategy from one country into another has been faced by clashing points of view. To some critics, standardiation is not desirable at all, and more than one theme is essential to respond effectively to the cultural differences which take place among countries. This

group of critics argue that the task seems to be extremely difficult, if not impossible, due to the differences in market characteristics, industry conditions as well as legal restrictions. Another group of critics claim that people who belong to different heritages are basically the same and that they do have similar perceptions of products. This means that an international advertising campaign with a universal appeal can be definitely effective in any market.

As a matter of fact, there are some factors which should be taken into consideration when deciding the amount of modification and the degree of adaptation which are required in order to make advertising from one country acceptable in another. These factors include variables such as consumerism, experience of personnel, availability of media, political nationalism, as well as product positioning. Amine & Cavusgil (1983) argue that some certain circumstances surrounding the situation should be taken into account if one wants to judge the transferability of advertising across countries. The factors which should be taken into consideration when dealing with the transferability of advertising, in the words of Amine & Cavusgil (ibid:319),

"...relate to: (1) the distinction between 'buying proposal' and 'creative presentation' in advertising; (2) translation skills; (3) cultural specificity of the product; (4) importance of product attributes in buying decision; and (5) 'country of origin effects'."

The buying proposal has to do with the sales points, or the elements of the sellers product; or service which are judged by him to be the most persuasive and outstanding to the potential customer. As a

matter of fact, the buying proposal has to do with what one says, or the content in other words, in contrast to the form of what is said. The creative presentation has to do with the way one communicates the buying proposal or the form that the communication takes. It seems to be quite evident that the localisation of the creative presentation, facilitates, and to a great extent, the communication process and increases the chance of advertising campaigns to be successful. This means that a localised approach to advertising seems to be more suitable and efficient than a standardised approach. This especially applies to the case of developing countries where significant differences in life-styles, level of wealth, and market structure in addition to different aspects of the environment are encountered.

Skill is considered to be an extra factor which influences the transferability of advertising. It is with this skill that the translation is done. It is obvious that many advertising agencies focus on and strongly recommend the idiomatic language to achieve good results. Two things seem to determine advertising effectiveness, namely the knowledge of the local environment and the willingness to address consumers, linguistically as well as symbolically, on their own terms.

It has been argued that in cases where the product is culturally specific to a given country, it will be an unsuccessful candidate for a standardised advertising campaign. The cultural specificity of a given product is determined by consumption patterns and psychosocial characteristics in addition to cultural criteria. In the

standardisation decision, all the above mentioned factors should be seriously considered.

A given product cannot fulfill universal needs, and customers who belong to different cultures see the importance of various product attributes in different way. The importance of product attributes in the purchase behaviour differs from one country to another. Even in cases where the product fills the same basic needs in different countries, there are cultural and environmental factors which will definitely have their effects on the product attributes that consumers emphasise in its purchase.

It has been argued in several studies that the effectiveness of standardised advertising is, most probably, influenced by attitudes by customers in a country towards foreign products. For example, Schleifer and Dunn (Amine & Cavusgil 1983), have found out the attitudes of the United States students towards advertised products were more positive when the concerned advertisements were associated with American people rather than with Egyptians.

It is the main aim of the following chapter to deal with the case where advertisements have to be transferred between two countries which belong to completely different cultures, i.e. Britain and the Arab world. The translation of such advertisements, as the next chapter will prove, causes a lot of problems to the translator who has to take into consideration the cultural background, the restrictions of tradition, the political background, the religious background, etc. before he makes his own decision to fully adopt the advertisement or to subject it to the required modifications in

the process of translating it. The degree of effectiveness and acceptability of the advertisements will be certainly jeopardised if the translator makes the wrong decision.

Advertising & Sex Appeal

Before the beginning of the twentieth century, advertisements used to be primarily informational, appealing to the rational consumer. During the twentieth century, advertisements have become more and more persuasive, addressed to a consumer who is less-rational and more impulse-driven.

It has been argued that sex appeal was made little or no use of in the nineteenth century advertising and that it since the beginning of the current century that sex appeal has begun to be used. The tendency, as it is claimed, started with an advertisement for Woodbury soap which said "The skin you love to touch". But a quick look at the nineteenth-century advertising would show that these claims are not quite true. Although nineteenth-century advertisements did not deal with bathing beauties, yet they made use of Greek and Roman naked sculptures or seductively robed women. This suggests that sexual titillation has always been an established technique for attracting the attention of an audience from the earliest days of advertising.

A lot of product names reflect daring choices, very often elevating attitudes- sexual attitudes in particular- in a manner that seems to challenge traditional patriarchal morality as well as the new

morality of an anti-patriarchal feminism. In a patriarchal system, the name "Tramp", for example, is a term that is associated with sexist abuse for women who sleep around, and that is why it would not be very much welcome by women who accept traditional values. On the other hand, the word itself in addition to the attitude to women with which it is associated with would be rejected by feminists. Nevertheless, the name "tramp" is strongly assumed to be appealing to women.

Sexuality plays a relatively minor role in magazine advertising. Sex has not always been the only way to attract the attention and to make people buy the advertised product. For example, in every period of the current century, apart from the 1920s, advertisements which appeared in magazines made more appeals to family values such as nurturance, companionship, having a home, etc. than to sexual appeals such as erotic relations, personal vanity, sexual attractiveness, etc.

Speech Behaviour

Advertisers rely to a large extent on knowing how their audiences behave in certain manners in accordance with the situational context of advertising. This means that before launching their advertisements into the market, the advertisers already knew the psychological behaviour of their clients and, hence address them in a language that influence their social behaviour.

Geis (1982) believes that a complete predictive theory of speech behaviour could be the ultimate goal of the study of language. However, determining the parameters which rule what a language user might want to say, how he chooses to say it in a given situation, and how a receiver will understand and interpret what is being communicated in that situation is an unattainable objective. The context in which the language users find themselves and their relative social status are the two parameters which rule what a language user might say. Geis (ibid:15) further states that

There are 4 aspects of the speech context which are relevant to an understanding of any particular speech behaviour: the physical context, the epistemic context, the linguistic context, and the social context. The physical context consists of the physical aspects of context, including where the conversants are, what is present in that context, and what is going on in that context. The epistemic context consists of background knowledge shared by the conversants. The linguistic context consists of what has already been said prior to any speech behaviour in question. The social context consists of the social occasion which brings the conversants together.

Persuasion

"It can be seen clearly that, in advertising, the psychological means employed is persuasion. Another name for the technique used by the advertisers to sell their products and services is *manipulation*."

(Geis 1982:20)

In both function and form, advertising is considered to be a genre of primarily a persuasive nature. The main goal of commercial advertising is to persuade consumers and to make them buy the advertised product or make use of the advertised services. However, not all advertisements have to sell products or services for the simple reason that there are non-product advertisements as well as product advertisements. The best examples of the latter are advertisements for charities and political parties.

Advertising pushes the audience into believing in something. It makes people believe they are inadequate without using the advertised product and that the advertised product will manage their inadequacies in a satisfactory manner. Most of the time, advertising reminds people of inadequacies they have already felt and might push them to try the advertised product that might be of help to them, even though they are possibly aware that it will not.

Society holds advertising responsible both for informing and for persuading the members of that society using products, services or ideas. The mere appearance of an advertisement full of information is persuasive in itself. Advertisements are neither neutral, nor objective, nor detached. The information they give to the consumer seeks to influence the text receiver in favour of the product or the service advertised even if the advertisement itself is not adorned. By this suggestion even a railway timetable is designed to encourage people to travel by train.

The function of informing and persuading members of society to buy a product, use a service or become convinced of certain ideas

has social value. It is a justifiable social goal to make consumers maximise the degree of their satisfactions. For extending such help, advertisers must know exactly the needs and aspirations of the addressed consumers and must make sure that the object of their informative and persuasive efforts can and does give satisfaction. Advertising not only enables the audience to satisfy existing needs effectively; but it is also able to create, or even to crystallize new needs in the potential consumer. On his part, the potential consumer has to wish to acquire additional information about the advertised product if the advertisement is to be maximally effective. This information can be largely conveyed by language.

The most persuasive advertisement does include some information even if this information is related to the name of the product only. In fact, all advertising must be both informative as well as persuasive. The purpose of advertising is persuasive and its method is informative. The amount of information included in an advertisement depends on the public to which it is addressed and the kind of appeal it exploits.

The effect of advertising is informative if it pushes the audience into buying a product or into making use of a service it has not known before. This means that the more persuasive the ad the more informative it is. The consumer obtains the information through his/her experience and trial of the advertised product to which the advert introduces him/her. The information is indirect, but it is certain because it is based on the trial of the advertised product and not on mere description of that product.

Advertising plays an important role in forming the values of the consumer's culture. More often than not, advertising is an issue for debate and exposed to cultural and political criticism. This criticism has to do with the idea that advertising often deceives or misleads people in order to persuade them, by a variety of emotional means, to buy the advertised product which they might not choose to do on their own.

Most advertising language comes under what is known as 'loaded language'. The main aim of this kind of language is to influence the text receiver, to appeal to his attention, to change his will, and opinions as well as attitudes. In the process of persuading the audience to buy the advertised product, the advertiser depends on all tools available to him be they related to language or to paralanguage; e.g. arrangement of words, colours, pictures, arresting headlines, combination of vocabulary, intonation, structural organisation, exaggeration, clichés, etc. One of his main goals is to make his advertisement both aesthetically appealing and psychologically efficacious.

In order to achieve the goal of persuading consumers, the advertiser does his best to make the text receiver remember the name of the product or service. He might also invite the text receiver to have a positive feeling about the advertised product through opting for an advertisement that has great dramatic force or humourous effect on the audience.

Persuasion in advertising does not always have to be done through a linguistic appeal to logic but can often be done through appeals to

psychological universals such as greed, envy or fear. The advert receiver might not be directly aware of the pressures to which the advertiser subjects him.

Sometimes advertisers try to persuade the text receiver through the arousal of feelings and emotions which would involve the use of argument as well as repetition. These means argument and repetition, together with associated stylistic patterns such as rhythmic structures, and careful lexical choices and connotations, help in establishing a powerful emotional interaction between the persuader, i.e. the advertiser, and the persuaded, i.e. the audience.

O'Donnell and Todd (1980) argue that many aspects of language can and do contribute to the emotive power of advertising language such as the choice and the order of words, the syntactic arrangement, the frequent appeals to authority, etc. Although The British Code of Advertising Practice demands that all advertisements should be legal, honest, clean, and truthful, there is no board or committee which is able fully to control the persuasive powers of advertising. It is a form of persuasion by which all people are meant to be affected and its full impact is to be understood in terms of linguistic as well as psychological effects.

Geis (1982) concentrates on the extremely important role of language in the process of commercial persuasion. He claims that it is the primary vehicle for conveying the message to the text receiver. It is one of the most essential tools used by advertisers in order to get the attention of the text receiver. It is through language

that text receiver starts to yield to the message conveyed by the advertiser.

The Persuader as Humourist

Humour in advertising specialises a form of communication so that it merits a heading of its own. There are major points which need to be born in mind. On the one hand, senses of humour vary enormously, so that what is extremely funny to one person might be boring and useless to another. As a result of this variation, it is difficult to hit upon any 'story', 'situation', 'drawing', or 'pun' which everyone will think is funny and those who do not find it amusing are likely to regard it as boring, unimportant and futile. On the other hand, the advantage of humour in advertising is that it adds entertainment, thereby making the sales message acceptable to larger audiences.

Humour is known to be a defuser of tension. By being humourous, the advertiser starts to persuade very intelligently and still appears to be taking a detached stance. In humour, there is an understanding between the 'beguiler', i.e. the advertiser, and the 'beguiled', i.e. the audience. This understanding has to do with the fact that the advertiser is conveying a message with a humourous spirit in order to convince the audience to buy the advertised product, to make use of the advertised service or to adopt the advertised ideas. The audience on his part is often aware of the fact that a game is being played on him in order to persuade him. This humourous stance on the part of the advertiser could involve the breaching of Gricean

maxims which will be discussed in detail later on in the current chapter.

The humorous stance of the advertiser appears very clearly in the following advertisement which will be subjected to a detailed analysis in the next chapter:

(A photo of Lady Thatcher speaking)

Oveltine?

No thanks, it sounds too much like Mr. Heseltine.

I'll have a tea instead, it's great value here.

(A photo of John Major speaking)

I suppose that's why they call her "Mrs.T"

In order to convince the potential consumer to buy tea from his cafeteria, the advertiser is being very humorous through making use of very well known political figures (Lady Thatcher, Mr. Major and Mr. Heseltine) and their political clashes. This example will be discussed fully in the next chapter.

Audience

The good writer normally writes with the audience in his mind. He writes to a particular group of people. The translator should be aware of this matter of audience, i.e. for whom the original text was written. He must also think about for whom his translation is done. Thus both the TL and the SL audiences will come into play when the translator is working on the translation. In other words, in his

analysis of the SL the translator will consider the original audience of the text, in translating into the TL he will be considering the audience of the TL.

The SL will differ from the TL in the communication of situations. The translator must be aware of such differences and he also must do his best to compensate for them in order to get the original message communicated in its new context.

One of the most important differences lies in the general information that is known to the text producer as well as to the audience. The author has got his store of knowledge which consists of what he has learnt and experienced. He writes from this store of knowledge. When the text producer writes he think about the audience he is writing for. This process of thinking makes him fill in the details of which he knows that his audience is unaware and leave implicit what he thinks that his audience is aware of.

Since the TL and the SL audiences do not share the same knowledge background the translator will feel that it is sometimes necessary to make explicit some information that has been left implicit by the SL producer because he knows that it is known by his audience. While doing this he must pay special attention not to change the intent of the SL producer. The addition of numerous material will give the TL receivers the impression that something is of great importance which is in fact quite incidental in the SLT.

If the SL and the TL audiences share almost the same educational level then there will likely be little problem. However, some

adjustments will be needed in translation if the SL and the TL audiences do not share the same educational level. If the translator would like both the highly educated and the newly literate people to read his translation then the best solution would be to write the translation in a sort of a common language that overlaps both types of readers and be accepted by both of them.

Paralanguage in Advertising

"The function of paralanguage is more to express attitudes and emotions, to regulate and establish social relations, to mediate between words and a particular situation. Paralanguage is also ...concerned with facilitating the process of communication..."

Cook (1992:71)

Paralanguage is much more used in speech than it is in language. Paralanguage factors carry meaning which could reinforce or contradict the linguistic meaning of the signs with which they occur. In face-to-face communication, the speaker is able to convey important meanings through the use of eye contact, gestures, voice quality, pitch, volume, body movement, clothes, touch, body position, physical proximity, laughter, etc. This does not mean that paralanguage does not exist in writing, however. In writing, everything is considered to be important: the paper, its smell (if it is perfumed), its being handwritten or typed, etc.

The same paralinguistic action could have completely different meanings in different cultures. A certain kind of touch, eye contact, laughter or voice volume, etc. might be meaningless in one culture, quite positive in another, or quite negative and offensive in a third culture. Such cultural differences cause considerable problems for advertisers organising international campaigns, who should be able to realise that what really needs to be translated is more than the actual words of the advertisement.

The importance of the paralinguistic actions is most evident in the case of advertising. Advertising, like many other kinds of discourse, conveys a heavy proportion of its meaning through the use of paralinguistic. Cook (1992) argues that any analysis of advertising will be doomed to fail if it takes linguistic features into consideration and ignores paralanguage. Cook (1992:89) argues that:

"There is likely to be far more agreement about the more permanent characteristics of the speaker conveyed by the voice. These include age, class, sex, and individual identity, all of which are carefully selected in ads, and are strong clues to the ideology which advertisers attribute to their target audiences."

Music & Connotation in Advertising

Cook (1992) argues that an advertisement could be interpreted in a different way by different speakers of English. This depends to a great extent on whether the language user is a child or an adult, a

woman or a man, a rich or a poor person, etc. A combination of a linguistic decoding in addition to the non-linguistic knowledge the text receiver brings to the advertisement creates an interpretation, which could be very much similar to the intention of the sender, but never identical.

It has been argued that music has powerful and might be even a stronger influence of language itself. Cook (ibid:44) maintains that

"Music has been described as 'syntax without semantics'. Like language, it has a formal structure, but unlike language this structure cannot be related with any degree of consensus either to the world or to any conceptual representations of it. Arguably, music is also greater in its combinatory power than a language".

Cook (ibid) further argues that

"...although music may have no semantics, in the sense of making reference to the world in a way which will be understood in a similar way by all members of a community, it does have, as language also has, connotations".

For a certain individual, or even for a group, a particular piece of music could evoke a specific mood, or might be associated with quite specific places, events and images. Such connotations are vague as well as variable. More specific reactions will vary not only between social groups, but also between individuals. Advertisers seem to exploit the group-specific connotation. A good example would be the contemporary Western society where indulgent nostalgia could be induced by playing for middle-aged people the pop music which was popular in their youth.

As is the case in language, connotations in music are quite indeterminate even to a specific individual in a specific situation. Connotations in music cannot be paraphrased into language with any precision.

Cook (1992) argues that in the world of advertising, any mode of communication which is powerful but indeterminate in this way is very much favoured. This also applies to its use of language. In other words, although, in language, there are semantic meanings on which a kind agreement can be reached, yet any discourse also has connotations which are as elusive and personal as those of music, and it is on the manipulation of such things that advertising concentrates.

Language of Advertising

According to Leech (1966), most language used in advertising comes under the heading of "loaded language". By loaded language Leech means language which aims to change the will, opinions or attitudes of its receiver. This change might or might not be in the interests of the audience. Having a very precise material goal, advertising differs from other kinds of loaded language such as political journalism and religious oratory.

Advertisers are accused by some critics of degrading the English language through resorting to some means which do not really conform to the conventions of standard English. Such means

include deliberate misspelling, the adoption of eccentric style, the use of slang language, the flouting of punctuation rules, the creation of new words and expressions which do not exist in standard English, deliberate grammatical errors, etc. Advertisers resort to such violation of language in order to attract attention, to be unique and memorable. In fact, the linguistic non-conformity appears in any way that is likely to stimulate curiosity and interest on the part of the text receiver.

Wyckham (1984) believes that it is wrong to see the language of advertising only from the point of view of the conventions of standard English. Clarity of communication with the text receiver as well as the creativity of language usage should be taken into consideration and used to measure the quality of language in advertising. Thus, the language of advertising must be considered from the point of view of clarity and precision of communication.

In the following, I offer a quick survey on the language of advertising, what advertisers use, what they are reluctant to use and how they deviate from the norms of the English language.

Slang in Advertising

The American Heritage Dictionary (De Klerk 1992:278) defines slang as a

"style of language rather than a level of formality....the distinguishing feature...is the intention- however often

unsuccessful-to produce rhetorical effect, such as incongruity, irreverence or exaggeration."

In the language of advertising, the distinctions between speech and writing are blurred. This blurring is caused by the fact that the language used in advertising seems to be simple, and more often than not based on colloquial speech such as the case in the advert "My goodness! My Guinness".

Heininger (Wyckham 1984) maintains that the use of slang and new idioms evokes two completely different reactions. On the one hand, the language puritans who are keen on keeping language pure react very negatively and feel offended by such a use of language. Their main argument is that slang, jargon and obscure language used in advertising result in a decline in the quality of spoken as well as written language since advertisements contains many serious irregularities, especially grammatical errors such as "Goes down good" (an advertisement for Pib soft drink), and "Bread wi' nowt taken out" (an advertisement for Allusion Bread).

On the other hand, the use of slang is very much appreciated by those critics who consider the English language as an evolving multifaceted communication instrument. Such critics support creating new words, using slang and unusual expressions and say that this is a successful method of attracting the attention of the text receiver. According to Dumas and Lighter (De Klerk 1992:279)

"slang markedly lowers the dignity of formal or serious speech or writing, its use implies the user's special

familiarity with either the referent or the usual users of the term, and it is normally tabooed by those with higher status or responsibility".

Rank (Wyckham 1984:303) believes that by the use of the language of the streets, advertiser achieve the best smooth persuasion which can even go unnoticed. Advertisers use the language with which most people feel comfortable for the simple reason that they have to communicate with a broad range of society.

Crystal (De Klerk 1992) maintains that use of slang serves many different functions which are often determined by the context itself. Such functions could be to show disrespect for authority, to be witty or humourous, to show a sort of solidarity through the use of a shared code, or to exclude others who do not use the same code. In other words, the main use of slang is to show that the text receiver is a member of the gang.

The use of the taboo terms is becoming more frequent in Britain. It is obvious that adolescents' perceptions of such words is different from those of many adults. As a matter of fact, adolescents seem to be less inhibited in their use of swearwords, not even considering them as taboo.

Harris (De Klerk 1992) predicted a kind of gradual breakdown of the distinction between private English, i.e. taboo, and public English. This breakdown results in a lack of means of linguistic identification of class, level of education as well as age.

Vocabularies in Advertising

Adverts tend to make more use of some vocabularies than others. Words such as "new", "good", "better", "best", "free", "fresh", "delicious", "full", "sure", "clear", "wonderful", "beautiful", "extra", "great" and "special" are among the words which are very frequently used in British advertising. O'Donnell & Todd (1980) concentrate on how few verbs are over-used in the language of advertising such as "be", "make", "get", "take", "try", "come", "go", "have", "need", "see", "use", "buy", etc.

Grammar in Advertising

Advertisers show a tendency to over-use some aspects of English grammar and to strongly avoid other aspects. Imperative clauses are abundantly used in advertising in an attempt to make suggestions to the consumer. They are associated with items which have to do with the acquisition of the product (e.g. get, buy, choose, etc.). They are also associated with items which have to do with the consumption of the advertised product (e.g. try, enjoy, etc.). They are also associated with items which have to do with appealing for attention (e.g. watch, look, etc.). In addition to the simple imperative tense, advertisements show an over-use of the simple present tense. Auxiliary verbs are not very frequently used with the exception of "will" and "can".

Interrogative clauses are also common in advertising. Their main function is to get the text receiver from the state of being a mere

passive recipient. The yes/no interrogative (e.g. isn't that marvellous?) and the who-questions (e.g. what's so special about...?) are very commonly used in adverts. Questions in general try to make the consumer very eager to know the answer.

The repetition of the same adjective is frequently opted for by advertisers in order to achieve emphatic emotive effects. Two kinds of adjective clusters are used. The first kind is formed by the repetition of the same adjective (wonderful, wonderful roses) and the second is formed by having an approbatory adjective that is followed by one or more concrete meanings (lovely rich fruit cake). The language of advertising is well known by the richness of adjective vocabularies.

Comparatives are very commonly used in advertising in order to assure the consumer that the advertised product is better than other products, or that he will be better using that product, or even that the advertised product is better than it used to be. Advertisers make use of elliptical comparatives where the object (our prices are lower) or the object (20% less tar) are missing.

Repetition, where the same thing is repeated using different words, is very common in advertising. Advertisers desire that the text receiver audience should remember at least the name of the advertised product in addition to some catch-phrase that goes with it. This is a reason behind the over-use of the exact verbal repetitions in the language of advertising.

When advertising their products and services, companies want to remind people of these products and to make them react as positively as possible to their advertisement and that is why negatives tend to be used very infrequently. In the rare cases where negatives are used, they usually occur in a stressed position to emphasise the special advantages of the advertised product (e.g. 'Nothing acts faster than Anadin'). Passives are also avoided in the language of advertising. The past time is also avoided and if it occurs it is only for the sake of emphasising the long traditions and the reliability which are associated with the product under question (e.g. an advertisement for Dunlop tyres: "We've lapped the world with tread to spare").

The Borrowing of Commissioned Poems and Songs in Advertising

It is very common in the field of advertising that the advertiser choose another discourse for their advertisement and make use of it. Cook (1992) discusses how the advertiser takes others' poems and use them in his advertisement. He (ibid:124) illustrates how an interesting relationship exists between advertisements and poetry by giving the example of 'The Night Mail', a poem commissioned from W.H. Auden for an ad for the Royal Mail. In the version of the advertisement, the poem, obviously not all by Auden, goes in the following way:

This is the night mail crossing the border,
Bringing the cheque and the postal order,
Letters for the rich, letters for the poor,
The shop at the corner, the girl next door.

Pulling up Beattock a steady climb,
The gradient's against her, but she is on time.
Passing the shunter intent on its toil,
Moving the coke, and the coal and the oil,
Girders for bridges, plastic for fridges,
Bricks for the site, are required for tonight.
Grimy and grey is the engine's reflection,
Down to the docks for the metal collection.
The passenger train is full of commuters,
Bound for the office to work in computers:
The teacher, the doctor, the actor in farce,
The typist, the banker, the judge in first class,
Reading *The Times* with a crossword to do
Returning at night on the 6.42.

The borrowing of songs is far more common than the borrowing of poems in the field of advertising. From 1985 onwards, there has been a tendency to use pop songs of earlier decades in advertisements. This tendency often helped in re-releasing the old songs and in selling them successfully once again.

It is evident that advertising tastes and techniques do not stay stable but rather change with the passing of time. Rhyming jingles, for example, are much less popular nowadays than they used to be in the 1960s.

In the Arab world, advertisers depend to a large extent in their advertisements on music. This is to say that they borrow the music of other well known songs in order to achieve their aim which is to remind the audience of something they are familiar with. In so doing, they guarantee that consumers will interact with the song and the name of the product will successfully be remembered as a part of the song which flows very smoothly with the rest of the song. This intertextual operation in the Arabic advertisements seems to be

more successful than the written advertisements. First, the audience is much larger than that for instance which reads newspapers and leaflets. Second, song advertisements are more easy to listen to and remember. Third, beside the song the audience can see the product which is accompanied by many other paralinguistic signs which reinforce the advertised product and its name. More significant, the concept of advertisements in the Arab world still has not gained the trust and challenges which have been established for a long time in the Western countries general consumers mind. This to say that Arab advertisers, more often than not, do not rely on the audiences intelligence- they would rather resort to straightforward advertisements with no puzzles to solve.

Parallelism and Sound Patterning in Advertising

Cook (1992:134) maintains that "Parallelism may not only be graphological, phonological (i.e. prosodic) and grammatical, but also semantic and discursal". All these different levels of parallelism could occur in one and the same text. In "I found a way to be a good mother and still be a great mom", which is an opening line in an advertisement for Sunny Delight orange juice, we can see a graphological parallelism occurring between the two phrases "Good Mother" and "Great Mom" as far as the use of the same word-initial capitals is concerned. Another kind of parallelism is the phonological one where, when spoken, both phrases repeat sounds in the same sequence $\backslash g \backslash m \backslash \backslash g \backslash m \backslash$. A third kind would be lexical parallelism where the adjective "great" is a synonym of "good" and the noun "mother" is a synonym of "mom". According

to Leech (1966), parallelism strengthen the emotional tone of the message put some points of strategic importance under emphasis.

In order to create and strengthen meaning, both spoken and written language make use of sound patterning. This specifically applies to the case of persuasive language. This could be done through the usage of some certain syntactic structures, intonation patterns, alliteration (use of the same consonant or vowel at the beginning of each two or more words, e.g. around the rock the rascal ran) , assonance, rhyme, half-rhyme, internal rhyme (the exact or partial repetition of sound, usually occurs in a final position and takes place within the same line), meter, etc.

Puns in Advertising

Punning is to play on words or phrases in a given language in order to exploit ambiguities or innuendoes in their meaning for the achievement of various different purposes. The most common form of punning is perhaps the one that involves a sort of alteration in a very common phrase.

Punning is very much depended on by advertisers because of its being economical. This view is argued by Redfern (Tanaka 1992:92) who maintains that

"Advertising space is costly. Economy is essential, and puns are highly economical (two meanings for the price of one word or phrase), and are in fact much more of a

labour-saving device than many of the products they seek to promote."

According to Cockroft, R. & Cockroft, M. (1992), the function of such a device could be the achievement of serious ends as well as comic and trivial purposes. The use of puns can be a very effective way for conveying negative attitudes which range from bewilderment to irony, mockery or contempt. Tanka (1992) believes that the main function of the pun is to grasp the attention of the advertisement receiver and create a puzzle which he would feel intellectually satisfied if he was able to solve it.

O'Donnell and Todd (1980) believe that one of the most important functions of puns is to grasp the attention of the text receiver and to make their slogans memorable. Such a technique is specially used by cigarette advertisers, but punning is prevalent in all kinds of advertising. A suitable example of puns would be "Lose ounces Save pounds" which has been used in the Goldenlay Eggs campaign. In this example, the pun on the word "pounds" is made clear in the rest of the advertisement which promises the follows: "You save money and stay healthy when you slim with the help of Goldenlay, natural, fresh eggs". Puns are also commonly used in the in road campaigns such as: "Better late than the late" where "the late" means the deceased. Puns have also been recently used to encourage young people to think of nursing as a career such as: "If you have the talent, we have the theater".

Sperber and Wilson (Tanka 1992) discuss what is called the optimal relevance. They argue that a statement, on a given interpretation, is optimally relevant if it achieves enough contextual effects which is

worth the attention of the receiver and if it puts the receiver to no unjustifiable effort in the achievement of those effects.

Tanka (1992) argues that when the text producer ostensibly attracts the attention of the receiver, he makes a presumption that the ostensive stimulus is optimally relevant. In order to be optimally relevant, an utterance, on a given interpretation, has to achieve appropriate effects, and also has to put the receiver to no unjustifiable effort in the process of achieving the intended effects. If the receiver is not able to see how what is being communicated by the text producer might rationally have been intended to achieve some appropriate contextual effects, the utterance will be neither interpretable nor consistent with the principle of relevance. If the receiver has doubts that the text producer has on purpose chosen a vague or over-elaborate stimulus and caused him, i.e. the receiver, some unnecessary and unjustified efforts, he might suspect the text producer's genuine intention to communicate and consequently might not make the expected effort to process the stimulus produced.

Tanka (ibid) believes that the person who is conveying the message and the person to whom the message is being conveyed should have a shared interest. It is in the interest of the person who is conveying the message to be well understood and therefore to make his message as easy as he can so that the receiver would be able to understand him. The stimulus he produces should be extremely economical.

Tanka (Ibid:93) argues that

"Thus, any deliberate increase in the effort required to process the information must be balanced by extra contextual effects if the resulting interpretation is to be consistent with the principle of relevance."

In order to prove the function of the optimal relevance in relation to the producer and the receiver's interpretation, Tanka gives the following example "less bread. No jam". He explains how the criterion of consistency with the principle of relevance gives the audience help in the process of interpreting the information in the way intended. The majority of receivers, for the first interpretation, would assume the words "bread" and "jam" to mean the two kinds of food. However, such an interpretation must be refused for the simple reason that it is out of step with the criterion of consistency and the principle of relevance, and especially for the fact that it is an advertisement for London Transport, and that it is encountered in an underground station or train station. Rejecting the first interpretation which comes to the mind of the advertisement receiver, the advertisement receiver is expected to remember that the word "bread" could mean "money" and that the word "jam" could mean "traffic jam". Having reached these interpretations, the advertisement receiver still has some sort of uncertainty concerning what it is that costs less money, who is paying less money, what costs less money than what, etc. Using the criterion of consistency as well as the principle of relevance and taking into consideration that it is an advertisement for London Transport, and that it is obviously designed to encourage people to use London Transport, the receiver should be able to interpret the advertisement as " If you travel by London Transport you will be paying less money than in

the case of travelling by car, and you will not be exposed to the torture of the traffic jams, unlike when you travel by car".

In the light of the above discussed example, Tanka (ibid), and contrary to Refern, doubts whether resorting to the use of puns is really economical. He argues that if we take into consideration the processing effort it costs the advertisement receiver to reach the above mentioned conclusion, it seems to be quite unreasonable to assume that the puns there are expressed in an economical manner. Had he wanted to be economical, the advertisement producer could have very easily used the words "money" and "traffic jam". As a matter of fact, he, on purpose, is causing the advertisement receiver an extra processing effort. The main aim of the advertiser is to attract the attention of the advertisement receiver, to make him think about what is being communicated, to react, to arrive at a certain interpretation and to feel intellectually satisfied having done so. In this case the advertisement will be more memorable, and this is the reason behind the use of the punning in advertising.

Deviation in Advertising

Deviation in advertising has always been an issue for debate. As mentioned earlier in the current chapter, some critics are in favour of the deviations that the language of advertising shows, be they on the level of grammar, vocabulary, context, etc., while other critics are against such kinds of deviation claiming that they degrade the English language.

Cook (1992:139) argues that

"...despite the absence of any rigorous definition of norm and deviation, or any indisputable method for identifying instances of them, it remains true that there is substantial agreement among speakers of a language about instances of both. If there were not, communication would not take place".

He (ibid) differentiates between what he calls internal deviation and external deviation in advertising. In an advertisement where every sentence is verbless, the occurrence of a sentence with a verb would sound odd while there is nothing strange about one misspelt word occurring in a text where many misspelt words take place. Advertising is a genre which is very well known by external deviations such as graphological innovation, misspelled words, puns, ungrammaticality, sustained ambiguity, etc. Such deviations have become expected, to the degree that a deviant advertisement is the one which does not have any kind of external deviation at all. External deviation occurs at every linguistic level. New words or phrases are formed by compounding (e.g. oatgoodness, etc.), affixation (e.g. provodkative, cookability, etc.), clipping and blending (e.g. liquidarnosc, telecom, etc.). As far as the grammatical level is concerned, we can encounter functional conversion where words of one class are used as if they belonged to another class (e.g. B&Q it). On the syntactic level, there occur many syntactic constructions which cannot be generated by the grammar of the English language, however, they are interpretable. Another kind of deviation has to do with those deviations which

take place at the level of the conventions of a given discourse type. It is here that language is used in the inappropriate situation.

Neologism (the invention of new lexical items) is one of the most important violations which occur in the language of advertising. The nonce formation is one kind of neologism (the use of "peel ability" associated with orange). Another kind is called the collocation such as it is the case in "eat hard" where the word hard is normally associated with "work hard" but never with eating. Wyckham (1984) argues that the existence of some words which are created by invention or misspelling and the development of catchy combinations of words are very common in the field of advertising. Playing with words very frequently used in British advertising. A good example of the recent adverts would be "Drinka Pinta milka day".

Some misspellings are the result of the need to register a word or phrase legally so that it would be protected from competitors. Orthographic rules can be violated in order to give the advertised product a certain written symbolism and an orthographic image that is unique. It is thought that the misspelling of 'Millennium by Elizabeth Arden' (Millenium) was done for the sake of copy writing the brand name. Misspelling is also done in order to attract the attention of the text receiver. In some other cases, attempts to be unique and memorable are the reason why advertisers create new words. Another kind of violation would be the use of a capital letter in the middle of a given word or the use of a small letter where a capital letter is expected.

Wyckham (1984) argues that advertisers have tendency to frequently break the rules of punctuation. The reason behind the overlooking of these rules is to make their advertisement more accessible to the people. In order to create some particular impressions, advertisers resort to using their own punctuation conventions. The one-word sentence is one of the hottest items used in advertising.

Intra and intertextuality in advertising

"Most discourses contain the voices of other examples of the same type, or of other discourse types. The meanings deriving from these echoes are usually described as intertextual... Yet, though such voices are usually attributed to the text, they rely very much on the receiver's knowledge, and are part of the interaction of sender and receiver through text..."

Cook (1992:190)

Cook differentiates between what he calls intra-discoursal and inter-discoursal intertextuality. In the case of the intra-discoursal intertextuality, we have voices coming from another example of the same discourse type' such as in the case where the advertiser takes some elements from another advertisement and assumes the text receiver's knowledge of that advertisement.

In the case of inter-discoursal intertextuality we have voices coming from a different discourse type such as when an advertiser

evokes in the text receiver's mind a film, a story, etc. Also this kind of intertextuality absolutely depends on the text receiver's knowledge of the discourse from which the intruding voices come.

Advertisers sometimes exploit the knowledge of another product and the advertisement associated with it in order to attack a competitor. The slogan associated with the advertisement for Peugeot 405 'Takes Your Breath Away' has been parodied in 1991 without direct reference in an advertisement for the VW Polo whose copy reads as follows: "It doesn't take your breath away". Through this device the advertiser not only attracts the attention to the advertisement but also claims that the Polo's catalytic converter reduces air pollution.

Such devices reflect serious competition between manufacturers of products which are similar. In this case the main concern of the advertiser not to make the text receiver compare between the two advertisements but to make him compare between the two advertised products. At some other times, however, one advertisement could exploit another very well-known and successful ad not for the sake of competing the advertised product but rather for the sake of attracting the attention of the advertisement receiver,

Leech (1966) calls the intertextual discorsal operation 'role borrowing'. By role borrowing he means the use of one role of linguistic features appropriate to another. The language user sometimes resorts to role borrowing in an attempt to be comic or sarcastic such as in the case where a child addresses another child

in the classroom manner of a schoolteacher. In literature, role borrowing could serve different artistic purposes. In humorous writing or comedy entertainment, it serves as a form of parody. In the world of advertising, role borrowing is just one aspect of the versatility of linguistic performance which is allowed within the situation. It is often a form of disguise, or at least a means of attracting the public's attention to the sales message. As example of role borrowing in advertising, Leech (1966:100) gives the following advertisement which, in its grammatical structure, copies the format of an official form or record card:

"Her name: Elizabeth Eldon.
Symptoms: Constant tiredness.
Cause: Night Starvation.
Recommendation: Horlicks.
Horlicks guards against Night Starvation"

With this role borrowing, the advertisement seems to be extremely objective. It is very much different from other commercial advertisement which are highly emotive.

Taboos in Advertising

Taboos exist in most cultures. Tabooed words, topics, etc. are culture-specific and are normally related to aspects of a given culture that are sacred. As a result, what is considered to be taboo in one culture is not necessarily so in another. In English advertising, or perhaps European advertising in general, sex topics, words related to sex, religious topics, political topics and figures, etc. are not considered to be taboos at all. The advertiser could even

make fun of religious symbols, politicians, etc. without even being frowned at by the British audience.

The differences in the way a society looks at taboos becomes evident when two completely different cultures are involved such as the case of the Arabic and the British cultures. In fact, while the British audience tolerates all the above mentioned taboos in the British advertisements, the Arab would never tolerate them. In an advertisement for the national lottery in Britain, a finger comes down from the sky and points to a particular person and a voice says "it's you". As it is clear from the advertisement, both the voice and the finger are God's promising somebody of winning the national lottery. Such an advertisement would never be accepted in an Arabic society. Another example, analysed in detail in the coming chapter, would be the following advert of Im Bru "Im Bru Can't make you pregnant but it can make you a bit frisky". The British audience would see the advertisement as absolutely normal and may be funny while the Arab audience would see it as being impudent, offensive, and definitely not funny because of its sexual connotations. In the coming chapter, the taboo question will be dealt with dealt with in detail in both English and Arabic advertisements. The problems which taboos cause in the field of translation between such distant cultures will be tackled and some solutions will be offered.

Grice and the Co-operative Principle

Grice (Hatim & Mason 1990) speaks of maxims to which participants should adhere to in communication. These maxims are as follows:

- "1. **Cooperation:** make your conversational contribution such as is required by the accepted purpose or direction of the talk exchange in which you are engaged.
2. **Quantity:** make your contribution as informative as (but not more informative than) is required.
3. **Quality:** do not say what you believe to be false, or that for which you lack adequate evidence.
4. **Relation:** be relevant.
5. **Manner:** be perspicuous, avoid obscurity of expression, avoid ambiguity, be brief, be orderly."

(Hatim&Mason 1990:62)

This theory suggests that participants in communication have to be clear, honest, specific, and informative when giving information.

These maxims could be violated in order to produce a certain effect such as in the case of irony where the maxim of quality is violated. The violation of any of these maxims would make the other participant make the assumption that there is implicature to be inferred. Implicature is defined by Baker (1992:223) as "...the question of how it is that we come to understand more than is actually said." In other words, the other participant attaches another reading to the text he is dealing with besides that which is said so inferring the purpose behind it. The humorous effect that is made by advertising through the language element is, most of the time, caused by the violation of these maxims.

However, the violation of Gricean maxims does not always involve the emergence of implicature when it comes to absolutely different cultures as it is the case of the British and the Arabic cultures. In other words, the kind of the maxims violation which seems to be normal as well as meaningful in one culture seems to be quite awkward and completely meaningless in another. To illustrate this idea I give the following advertisement (see appendix 2.14) for stores for sale.

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
مجمع الدله الصناعي

The advertisement begins by "In the name of God". The advertiser is here violating both maxims of relevance and quantity in order to make the audience infer the implicature that he is a religious, honest man who is never expected to cheat and that is why people should trust him and buy the stores from him. Such an implicature would definitely not be inferred by a British audience coming across an advertisement which begins by "in the name of God...". The existence of such a sentence at the beginning of an advertisement would sound to him awkward, meaningless and rather funny and its standardise would not be successful. More of these problematic advertisements which contain taboos language and concepts, humourous and intertextual signs will be dealt with in the next chapter.

By now one must have realized that I have dealt in this chapter with the various notions of advertising including its means and methods as well as language as far as British advertising is concerned. In the next chapter as I have mentioned earlier, I will concentrate on data

analysis and the possibility of transferring advertisements from one language into another i.e. from English into Arabic and vice versa.

CHAPTER FIVE DATA ANALYSIS

Introduction

As I have dealt in the last chapter with advertising, its meaning, its language and paralanguage, the role it plays in society, its types, etc., I will focus in the current chapter on analysing some English and Arabic advertisements in an attempt to illustrate the huge difficulties a translator would encounter in translating advertisements from one language into another, especially when the two languages belong to completely different cultures and socio-economic orientations such as is the case in the English and the Arabic languages. The analysis will cover difficulties caused by issues related to irony, humour, informativity, intertextuality, pun, references to sex, references to political figures, references to concepts accepted in one culture and rejected in another, etc. It will be argued in this chapter that the translation of advertisements is much more difficult than the translation of any other text-type since advertisements are controlled by elements which are not present in any other text-type, namely the element of immediate response and the elements of space and time. It will also be argued that localising soft-sell advertisements across cultures is the only solution to get out of the dilemma and to have a successful advertisement.

Data analysis will be carried out at two levels. Firstly, I will give an overall analysis for each advertisement separately. Secondly, a

more detailed analysis of the advertisements will be illustrated. The analysis will be based on various linguistic techniques as well as the discussion of the translation difficulties they present.

Advertisements with Reference to Taboos

The notion of taboos in this context relates to any advertisement which contains sexual references, references to political figures, swear words, bad language, etc. in order to attract the attention of the text receiver. Most of these elements as we shall see later on in this chapter, are used in the British advertisements for humour and persuasive purposes. In other words, British advertisers rely to a large extent in their advertising on sarcastic humour, humour for amusement, sexual language, etc. to attract the attention of their audience which finds such advertising very entertaining.

This stems from the fact that British audiences like humour in general and they interact with it positively as it becomes part and parcel of their daily life. However, the transference of these factors labelled as taboos into Arabic will most of the time be rendered as unhumorous, unpersuasive, offensive, unsuccessful and unacceptable by the social morals of the TL audience which would find the use of such elements neither entertaining nor funny, nor persuasive. Thus it affects them rather negatively and the advertisement ends up putting that audience off instead of persuading it to buy the advertised product.

This is due to the tremendous difference in the social conditions and cultures of the two societies, i.e. the Arab and the British, who perceive concepts and things differently. The notion of taboos and other cultural problems of literally standardising advertisements mainly into Arabic will be illustrated in the analysis as the analysis goes on.

Text 1A (see Appendix)

This advertisement is urging people to spend their holidays in Hyatt Resorts in Asia, Australia and the Pacific. The advertisement reads as follows:

"That water looks inviting."

"So does the view, from here."

Feel The Hyatt Touch.

The rest of the text which appears as a caption is additional information stating the number of the resorts, the type of accommodation and the spacious location which is designed for those who take their pleasure seriously. The written text is accompanied by a picture of a couple having their holiday in one of Hyatt resorts. The picture shows the woman standing enjoying the view of the water and the scene and the man lying on bed behind her and smoking.

The advertisement carries sexual connotation both linguistically and paralinguistically. This can be seen in the second sentence "So does the view from here" as said by the man. Although, the adjective

"inviting" is not repeated in the man's reply to the woman's utterance " That water looks inviting", yet it is implied and played on in the sentence. In this context the woman is talking about the temptation of the water which seems irresistible either for swimming or viewing whereas, the man is talking about her bottom which invites him for sexual intercourse. The sexual connotation also appears paralinguistically in the picture showing the woman's back half naked.

The linguistic structure of the advertisement, its situational context, and the paralinguistic association (the picture of the couple) coincide with the rest of advertisement theme making it interesting, appealing and attractive for the British audience as the concept of sexual references or connotations in advertisements and even in many other texts, is not only unsurprising but also acceptable and welcome.

The case is completely different in Arabic, however. Such use of sexual connotations in advertisement or any other texts is tabooed and unacceptable to the audience. Therefore, the copywriter is always eager to avoid any kind of sexual connotation in their advertisements in order to avoid offending their audience. Moreover, the Censor Board of advertising in any of the Arab countries does not allow the advertising agencies to use or publish texts containing such kinds of explicit offensive language. This is due to the cultural restrictions and conventions which are still valid in the Arab societies and which make them more conservative in their social life in comparison with Western societies who are more liberal in terms of economic, political and social systems.

Thus, the translation of the present advertisement into Arabic will definitely require a sort of some modifications inflicted on the source text such as:

مشهد الماء جميل من هنا
وكذلك انت

In the above translation, attempts have been made to deprive the SL text from its sexual connotations at the expense of the literal meaning and the translation becomes more explicit. The price was not that dear, however. The sexual connotation of the SL implied in the noun "view" and the adjective "inviting" when referring to the woman's bottom has been avoided in this translation where I substituted the implied adjective "inviting" in the second sentence by the Arabic pronoun "you", something which makes the sentence appear to be a general compliment to the woman. By changing the original meaning of the text, the translation would not have the same impact on the TL audience as it would have on the SL audience. Thus, the aim of my translation has been to avoid any sexual connotations which might offend the target audience. This task was carried out by making the Arabic version merely neutral, focusing on the view of the water and the woman and making that woman a neutral complement. This neutrality can be seen in the following back translation:

"The view of the water is beautiful from here".

"So are you".

Text 2A (Street Poster)

The current advertisement is relevant to the previous text and is of interest to our discussion here. It reads on as follows:

"She's terrific in bed. She's witty, intelligent and makes her own Pasta. She doesn't have a Linn Hi-Fi. But her sister does, and she's the one I married."

Linn Hi-Fi
Music for life.

Overall Analysis

This is a succinct advertisement and an example of prestige advertising. It appears in the form of a conversation between two men. It carries some sexual connotation and makes the audience infer that the most important feature about the man's wife is that she owns a Linn hi-fi. The advertisement appeal lies in the fact that it could be an actual everyday conversation and it uses everyday, uncomplicated language. It is aimed at the more affluent section of society as Linn is a rather expensive and reputable make of hi-fi.

The use of the phrase "Music for life" is a succinct way of putting across the point that a Linn hi-fi will enhance the quality of life of the purchaser. It is a common feature in advertisements for top-of-the-range products and is an example of a company trying to coin a phrase which will become associated with their product and remain

in the mind of the public. It also conveys a sense of the high quality of the product.

Linguistic Analysis

On the one hand, the advertisement might appeal to the sense of humour of some of its British audience, on the other hand, it might be offensive to women. The standardisation of this advertisement literally to the Arabic language would be unacceptable and unsuccessful for the following reasons: 1) the sentence "she is terrific in bed" refers to the fact that the man who is speaking has had an illegal sexual affair with the woman he is speaking about, something which is not really acceptable in the Arab World. Talking about a sexual affair cannot be accepted in a normal conversation let alone being used in an advertisement; 2) The humour meant by the last sentence "But her sister does, and she's the one I married" would not be considered as humorous by the TL audience for the simple reason that having a sexual affair with a girl and getting married to her sister would be perceived as something disgusting, offensive, immoral, and definitely not funny. Thus, if this advertisement is to be translated into Arabic, I suggest the following modifications:

كان من الممكن ان تكون زوجة رائعة فهي سريعة البديهة وذكيه وتستطيع ان تطهى
المعكرونة بنفسها ولكن ليس عندها مسجل لين لذلك تزوجت اختها لانها تمتلك
مسجل لين.

One can deduce from the above translation that I have avoided the rendering of sexual connotation and instead focused on the woman's positive qualities which might have made her a good house wife had she had a Linn hi-fi. The sense of humour which is implied in the SL text and which attracts the SL audience's attention and reinforces the impact of the advertisement is also lost in the Arabic version. Humour is one of the most difficult aspects of meaning to be transferred from one culture to another or from one society to another since what is humorous in one culture or society is not necessarily so in another. Although in my attempted translation I have avoided the sexual connotation of the advertisement, we are still left with the problem of the humour. The TL audience, seeing the concept of sleeping with a woman and getting married to her sister because she has linn hi-fi as something disgusting, will not be able to appreciate the humorous strategy on which the copywriter depends for making his audience aware of his advertisement and finally persuading them to buy the advertised product. This will definitely effect the degree of the success of that advertisement when translated into Arabic.

Text 3A (Street Poster)

A further advertisement with sexual connotation that is of relevance to our work is the following :

Pity you'll only be wearing it for a few minutes.

Tabu Lingerie.

Overall Analysis

This advertisement takes the form of a rather succinct statement-the one sentence advertisement, and makes use of sexual connotation. It is obviously directed at women and the use of the single sentence is straight to the point. Accompanied by a picture of a near naked woman, the sexual connotations would be obvious, implying that by wearing this brand of lingerie the woman will be more sexy and her man will find her irresistible. In other words, if she is wearing Tabu lingerie, the man will be so desperate to get her into bed, she will not be wearing it for long time. Advertisements like this for woman's underwear frequently intend to use sexual connotations to sell their products which is a typical way of persuasion.

Linguistic Analysis

Both the linguistic as well as the paralinguistic features (the picture of a nearly naked woman wearing the Tabu lingerie) reinforce the persuasional effect of the linguistic context and make the advertisement rather successful to the SL receiver. On the linguistic level, the length of time and sympathy implied in the words "pity", "only" and "a few minutes" show how irresistible and tempting the wearing of this Tabu lingerie is to men.

The translation of this advertisement into Arabic would be as follows:

ملابس تابو الداخليه تجعل منك سيدة فى أوج الاناقة

In this translation, attempts have been made to minimise the sexual connotations of the advertisement. In so doing, the Arabic version appears to be very implicit whereas its counterpart, i.e. the English version, is rather explicit. Usually the case is the opposite in the translation of other text-types from English into Arabic. That is to say what is implicit in English becomes explicit in Arabic since the Arabic is considered to be a very explicit language. But, since we are dealing with what has been labelled as cultural taboos, the translator must bear in mind the reaction of the TL audience which, if negative, spoils the whole advertisement and its main aim, that is selling the advertised product. Thus, if, in the case of advertisement, the translator encounters any tabooed language or concept which might upset the TL audience, he must exert all efforts to avoid them so that companies could sell their advertised products outside their national boundaries and build up a good reputation in other cultures. The Arabic translation may not be as successful and persuasive as its counterpart, but I believe that this is as far I can get it to suite the TL receivers' different attitudes and reactions. The companies which advertise women's lingerie in the Arab world, be they foreign or local, usually avoid the inclusion of any explicit sexual connotation whether linguistically or paralinguistically and they instead opt for picturing the object or the item without personal association with the product.

Text 4A (Street Poster)

"Im Bru can't make you pregnant, but it can make you a bit frisky"

Overall Analysis

This is a rather recent advertisement for "Im Bru", a Scottish fizzy drink, for which the copy writers have always claimed has strange powers. Previously advertisements for this product have suggested that it can give you super strength, something which appeals in particular to the Scottish mentality which is attracted to such heroic, brave figures, however the copy writer is drawing the line at claiming it can make you pregnant. He claims instead that it can make you a little frisky - which means lively, high-spirited and sexually excited.

Linguistic Analysis

It is obvious that the copy writer has flouted the maxim of quality by the false claim he makes that 'Im Bru' can make a woman frisky. By this violation, the copy writer creates an implicature which has to do with achieving humorous purposes and raising the number of consumers of various generations and not only young people for whom the product has always aimed at. As is the case with any soft sell advertisement, the copy writers try whatever they can to attract the public's attention. To achieve this objective, they usually produce persuasive texts in which the information is false or exaggerated and enhance them with visuals which aim at disambiguating the texts. The other pragmatic reading one can

deduce from this advertisement is the "inverted commas" implying that a quotation is being communicated, and the paralinguistic aspect embodied by picture of an old doctor saying that extremely important piece of information about the function of Im Bru. The use of the doctor in this advertisement reinforces the copy writer's claims about Im Bru. As a matter of fact, the copy writer has managed to disassociate himself from the advertisement by making the advertisement sound like a doctor's opinion exploiting the fact that the doctors' words are usually taken for granted by the public or patients as facts which are authentic, unquestionable and unchangeable. Thus, the persuasive trick is played by the copy writer who changes the situation and the context of the advertisement advertiser-consumer interaction to doctor-patient interaction.

Any attempt to literally translate this advertisement into Arabic can result in the failure of that advertisement since Arabic society will not under any circumstances accept the explicit sexual connotation or see it as humorous and they will consider the whole advertisement as rather abusive and offensive. Such a negative attitude towards the advertisement will definitely entail a negative attitude towards the advertised product itself. So to what extent can this advertisement be recontextualised into Arabic is seen in the following translation attempt:

شراب الايرن برو يجعل منك امرأة قوية فى كل المجالات

What I have done in the translation is minimise the sexual connotation to the lowest degrees and change the situational context

from doctor-patient interaction to advertiser-consumer interaction. Hence, the Arabic version becomes rather implicit and the general hard sell advertisement claims that Im Bru gives women strength in every aspect of life. Obviously, the humour and the persuasional impact which are encountered by the SL receiver are lost in the TL text.

Although I believe that the suggested translation is suitable for the TL receiver's cultural background and that it preserves the element of strength and persuasiveness, yet it cannot be considered as a faithful translation to the SL neither in terms of the emotional impact nor in terms of the immediate reaction the ST invokes in the ST receiver.

Text 5A (see Appendix)

Overall Analysis

The examples which I am going to discuss are labelled under the taboo section because of the language they use as well as the paralanguage features. For the lack of space and for the interest of my work, I will only select the relevant bits instead of discussing the whole advertisement.

This is an advertisement for cars and an example of prestige advertising. It is written in the form of a research article singing the praises of fast cars, all of which are top of the range models. However, actual advertisements for cars , and other products

associated with the "good life" are incorporated into the main article. The copy-writers in these advertisements use images of "beautiful people" and "sporty" cars to get across the message that the car they are promoting is an essential accessory to a fast-living, affluent life-style. This type of advertisement is aimed at the youngish, middle class consumer. In the case of the advertisement for cars, the copy-writers use sex language to sell the product, equating ownership of a particular type of car with sex-appeal, virility and masculinity. Many of the adjectives used to describe the cars ('gorgeous', 'compact', 'sophisticated' 'more curves', 'more thrills' etc.) could equally be applied to describe women, perhaps in that way equating ownership of a car in the same way as having a woman, i.e. a possession. These advertisements might not be so successful had they been in a women's magazine, so they are aimed almost exclusively at men- the readership of the magazine. Most women would be displeased to be regarded in such a sexist way, but men are less sensitive about issues such as sexism.

The sexual connotations in these advertisements are rife, with the LOVE MACHINE advertisement for the Lamborghini in particular, with its use of adjectives such as 'throbbing' and 'red' having particular phallic connotations. The article itself uses examples from the last 30 years or so, with particular reference to the 'Swinging Sixties' to reinforce the point of the advertisers, perhaps emphasising the durability of the particular type of car.

Linguistic Analysis

In this series of advertisements, the copywriter uses the form of interviews or questionnaires with famous people known to the SL receivers about the Lamborghini cars making the advertisements appear like a scientific experiment rather than straightforward facts about the quality of the cars. The theme of the advertisements is basically based on the comparison of 'girls with cars' and how the possession of one of these cars can attract girls and eventually make ones sexual life pleasant. The discourse of these advertisements seems to be stuffed with various semiotic signs (i.e. intertextuality) alluding to different names of programmes, celebrities etc. that are well known to both American and British readers. The tenor of the advertisements proves to be fluctuative ranging from the absolute informal to the formal. Both the linguistic and paralinguistic features of these advertisements reinforce the dominant role of sexual language usage.

The copywriter deviates from the norm of advertising by making the advertisement very long and rather boring. He flouts the maxim of quantity in giving the receivers intensive information. The implicature which emerges from the above mentioned maxim violation is the authenticity of the text as a whole. In other words, the copywriter is trying to make his text authentic, unquestionable and irrefutable through making the advertisement look like a long research.

For the purpose of my work interest, I have chosen the following examples which are considered to be taboos in the case of either standardisation or translation into Arabic:

(1) Bond's Aston Martin boasted an ejector seat, for those awkward "lady" moments.

This caption is accompanied by man's picture leaning on his car.

(2) A bevy of ill-clad nymphstrels asprawl across the bonnet of a hot little coupe.

The caption is also accompanied by the picture of two topless beautiful girls on the car.

(3) Most men have a cigarette after sex. Here's David McCallum attempting to smoke a car.

The caption is accompanied by the man's picture looking to the woman in the car.

(4) Kylie Minogue in Jim Robinson's car yard: pure sex on tiny antipodean legs.

Again the caption is accompanied by the woman's picture.

(5) ...Rip Torn gets to fuck a groupie in his expensive Limousine while his wife looks rather crossly on...

(6) Sex On Wheels. Sex in cars is irrational, uncomfortable and very risky. And, says Kimberley Leston, it's bloody good fun
Having sex in a car is like having sex with a virgin.

Example (6) is accompanied by a picture of couple about to have sex in the car showing the woman's excitement.

These chosen examples can not under any circumstances be literally translated into Arabic because of their sexual absolute explicitness. The language of sex is considered to be taboo in the Arabic advertisements, and possibly any other text-type, because of the social morals of the society. Thus, any language with sexual connotations or references will make the audience have a negative attitude towards the advertised product. As I have, earlier in my

work, referred many times to the notion that what is acceptable by one society might be tabooed by another and vice versa, I will not go into details here for the sake of avoiding repetition. Thus, all the above examples must be omitted from any Arabic translation and an advertisement in Arabic for such cars might therefore be something like:

تعال الى حيث الراحة والرفاهيه مع سيارات لمبر جنى السريعة

In my translation, I have specified the qualities which can be found in Lamborghini cars: luxurious, pleasant and speedy. It is a rather straightforward hard sell method to encourage people to buy this type of cars. The reasons for this dramatic adjustment are: 1) to avoid offending the TL receivers by the sexual connotations signalled both linguistically and paralinguistically and 2) to avoid the length, the special structure, the various cultural signs included in the text, the fluctuations of the tenor, and the adoption of other genres (interview or scientific research). As a matter of fact, all these factors make the act of recontextualizing the advertisement into the TL a very difficult task for the translator to carry out.

Advertisement with Untranslatable Culture Pun

Text 1B (Cafeteria Advertisement)

The following advertisement is taken from the cafeteria of The Caledonian Macbrayne Hebridean and Clyde Ferries. It is written by the owner of that cafeteria himself. The advertisement goes as follows:

(A photo of Margrate Thatcher speaking).

Thatcher: Ovaltine? No thanks, it sounds too much like Mr. Heseltine. I'll have a tea instead, it's great value here.

(A photo of John Major speaking).

Major: I suppose that's why they call her "Mrs.T".

Overall Analysis

This advertisement takes the form of a witty conversation between John Major and Margaret Thatcher. Mrs Thatcher does not want to drink Ovaltine because it reminds her of Michael Heseltine of whom she has a deep dislike. The fact that the text sounds like a conversation taking place in a work canteen, and probably shortly after Mrs Thatcher was thrown out of office and lost her job as a prime minister, adds a touch of irony and emphasises the fact that it is a cheap drink. John Major has the last laugh by referring to Mrs Thatcher as Mrs 'T' which is not a very respectful way of addressing his predecessor. The copywriter of the advertisement is using humour to attract the attention of people coming to his cafe and remind them that tea is somewhat a British institution and part of everyday life in Britain. By putting politicians in a humours light the advertisement suggests this lack of respect and the love/hate relationship of the British public with politicians. On another level, the advertisement is humourous because the thought of Mrs Thatcher and John Major having tea together is very unlikely and most British people may appreciate the eccentricity of the situation.

The British who are known for their sense of humour particularly at those prominent figures i.e. politicians, comedians, T.V. presenters etc., will find this advertisement very entertaining. The clever way of using the letter 'T' or word "tea" reminds visitors of buying tea from the cafeteria. The advertisement as a whole could almost be a scene from the TV programme Spitting Image rather than a real advertisement.

Linguistic Analysis

As far as linguistics is concerned the advertisement contains many British cultural signs which can easily attract the British audience who come to the cafeteria. As I have mentioned earlier, this advertisement is written by the owner of the cafeteria who tries to attract the attention of the SL audience to the products available in his cafe and their great value, i.e. Tea and Ovaltine (a hot drink usually taken to relax one's mind before going to sleep). The copywriter, writing for a particular reader in mind, knows that he shares with that reader the same background knowledge of British Conservative political situation which took place in 1990 over the leadership of the Conservative Party fuelled by Michael Heseltine. Thus, he uses Mrs Thatcher, Heseltine, Major, Ovaltine and the letter 'T' as semiotic signs addressed to the SL readers who can easily participate in the existing text and react to it. The copywriter does not only play on events and persons names but also on words such as in the case of "Ovaltine" and "Heseltine" and "T" and "Tea". All these intertextual signs which are known and relevant to the SL audience cause major problems to the translator.

In this advertisement, two of the Gricean maxims have been flouted namely the maxim of relevance and the maxim of manner. The maxim of relevance is flouted for the achievement of humorous purposes by taking the reader by surprise and creating a kind of a strange relationship between Mr Heseltine and Ovaltine. On the other hand, the maxim of manner has been flouted by implying obscurity and ambiguity through the use of the letter 'T' which can be interpreted as referring to the hot drink "tea" or as referring to the first letter of Thatcher.

The translation of this advertisement into Arabic is difficult if not impossible particularly when it comes to the second sentence of the text. The text as a whole is problematic as far as translation is concerned, to different degrees however. In the part stated by Thatcher, there is the problem of Ovaltine and Heseltine which are both alien to the TL receiver who does not have any idea what Ovaltine is and who Heseltine is. These two problems are not insurmountable however. The translator, as my translation suggests, might opt for a sort of expansion in order to insert some hidden information to the TL receiver in such a way that the latter might be able to understand that Ovaltine is a hot drink and Heseltine is a politician with whom Mrs Thatcher has political clashes. Thus, for this particular section, the translation will be as follows:

تاتشر: شراب الاوفالتاين؟ لا شكرا فهو يذكرنى بهزلتاين, السياسي الذى لطالما
كرهت. سأتناول الشاي بدلا منه فهو فريد من نوعه فى هذا المقهى.

As for Major's utterance, the translation problem is not that easy to handle, and the informational loss is unfortunately inevitable. Translating Mrs 'T' as السيدة will make the TL receiver understand that the letter in Arabic corresponds to the first letter in Thatcher's name but it will look as being out of the place with no humorous effect whatsoever since the TL receiver will be unable to see the relation between the whole advertisement and the letter 'T'. On the other hand, translating it as سيدة الشاي will mislead the TL receiver who will assume that Thatcher is called "Mrs tea" in Britain, something which is not really true. Moreover the humorous effect seems to be completely lost. For all these reasons, this is considered to be one of the cases where the translator is paralysed with no solutions in hand to offer.

Advertisement with Reference to Political Events and Politicians.

Text 1C (Cafeteria Advertisement)

The following advertisement is also taken from the cafeteria of The Caledonian Macbrayne Hebridean and Clyde Ferries and it is written by the owner of that cafeteria:

(a photo of John Major speaking).

Major: I expect that Norman and I must eat our words over the E.R.M. and devaluation.

Norman: I'd much rather eat a tuna and Mayo toasted sandwiche.

Overall Analysis

The copywriter is trying to impress his receivers by means of humour for the sake of informing them about how good the tuna and Mayo toasted sandwiches in the cafeteria are. The advertisement is playing on the fact that Britain had to devalue its currency in 1992 and withdraw from the European Exchange Rate Mechanism. The expression *eat your words* is a colloquial way of saying to take back what you said before and to admit that you were wrong.

The copywriter is using humour to suggest that the tuna and mayonnaise toasted sandwiches being advertised are rather tasty, and the Norman in question - Norman Lamont - would much rather eat one of those than eat his words. There is also the ironic aspect since it would be very unlikely that John Major and Norman Lamont would admit that they had been in the wrong, so this would make the advertisement stick in the mind of the receiver. Again, and similar to the previous advertisement, this advertisement uses Britain's love/hate relationship with the European Union, which usually features politicians, especially Thatcher, Major and Lamont.

Linguistic Analysis

The copywriter once again is flouting the maxim of relevance by establishing the relationship between eating words over the E.R.M.

and devaluation and eating tuna and Mayo toasted sandwiches. The real intention of the advertisement is to inform the audience about the availability of these sandwiches. The copywriter is also flouting the maxim of quality for stating something he does not believe to be true and indirectly implying that Mr Major and Mr Lamont are condemning themselves or admitting the failure of their policy towards the E.R.M. The advertisement invokes the reactions of the SL receivers who find it amusing and humourous since they are familiar with the British political situation over the European Single Market integration.

The translation of this advertisement into Arabic, as has been the case in text 1B, will result in a rather long paraphrased text explaining to the TL receiver the cultural and informational background of the advertisement. This will eventually result in the loss of the structure of the advertisement and the witty play on the verb *eat*. In order to see how unsuccessful this advertisement would be if literally translated into Arabic, I will try the following translation:

ميجر: اعتقد انه يجب علينا انا ونورمن ان نراجع عن سياستنا بخصوص منظومة وحدة
النقد الاوربي وبخصوص التخفيض من قيمة النقد

نورمن: افضل ان اكل سندويشات سمك الطن والمايونيز الساخنه

One can see from the Arabic version that the play on the verb *eat* on which the SL advertisement depends is completely lost. This loss inflicts a tremendous loss of meaning in the TL advertisement. The shared knowledge between the text receiver and the copywriter

depended on for the achievement of immediate response and reaction on the part of the receiver of advertisements is missing in the case of the TL receiver. The absence of the shared knowledge between the ST producer and the TL receiver results in the fact that the TL audience will miss out all these cultural signs. Moreover, the TL audience is not used to the concept of referring to political figures in advertisement. This point is very difficult to explain in the translation of advertisement as it does not exist in the Arabic advertisements. If the translator tries to bridge the gap created by the unshared knowledge and the different backgrounds through means of expansions and explanations, the advertisement will look like any other text-type and will lose its own flavour. Moreover, the TL audience will have a different attitudes towards such a kind of advertisement and it might not find it humourous or amusing, something which will definitely result in minimising the degree of effectiveness of the advertisement.

Advertisements with Various Cultural Problems

Text 1D (see Appendix)

This is a series of Swinton Insurance advertisements which all come in the form of letters addressed to very famous personalities. The fact that it is a series of advertisements may be the copywriter's way of gaining and retaining the public's interest. After seeing one advertisement, when another one in the same vein appears, the public will be interested in reading or seeing the latest. This has been done successfully before, for example, the Nescafe series of

advertisements, where the public were 'hooked' in a sense, to find out what happens next. The name of the company will also, in this way, be more likely to stick in the minds of the public. Each individual advertisement highlights a different type of policy, or is aimed at a different section of the population, for example, young drivers, and the people to whom the letters are addressed would be familiar to almost everyone. All of the letters appeal to the supposed British eccentricity, being written by someone whom one would imagine to be typical old English eccentric.

The overall tone of the letters is of familiarity and comedy, interspersed with snippets of information about the company and its policies. The use of humour in advertising is a way of intelligently persuading the receiver, and yet avoiding the 'hard-sell' approach, appealing in a more subtle, detached way to the receiver's sensibilities. The familiar tone of the letters is aimed at appealing to as wide an audience as possible, and the topics of conversation are everyday topics such as careless, young drivers and the overabundance of American fast-food joints. In all the advertisements, it is not until the third or fourth paragraph that the name of the Insurance company is mentioned. This fact and the use of wit in the advertisements could be the copywriter's way of swaying the recipient into a false sense of security, as advertisements for insurance companies are generally, not well received and are regarded as boring. However, by the third or fourth paragraph, the reader will be interested in continuing to read the advertisement and find out about the company, thus perhaps encouraging them to contact the company for further information.

Each letter finishes off with a really witty paragraph, totally unrelated to Insurance. This again would have the effect of making the recipient more open-minded towards Swinton Insurance and make them feel as if they actually got some enjoyment out of reading the advertisements.

Linguistic Analysis of Text 1D.1

In this advertisement the writer is using sarcasm which appeals to the British sense of anything American being inferior to anything British. At first the writer appears to be humouring President Bush, but it becomes clear that he is being quite anti-American.

In the first paragraph, the reference to the “green and pleasant land” reinforces the notion of patriotism towards England. It is taken from the hymn ‘Jerusalem’, and suggests that the writer is ready to take on any invaders, even American hamburger bars.

In the second paragraph the writer is stating that he/she has nothing against America but this is clearly not the case. This lack of respect for America is evident in the reference to the system of allocating visas, suggesting that one of the requirements for obtaining a visa is the ability to whistle the ‘Star Spangled Banner’. The grammar in the letter, as in the others, has crossed out spelling mistakes, suggesting that it is someone who is intelligent, but perhaps a little ‘dotty’. It could also be the author’s way of getting the public not to take the contents of the letters too seriously.

The third paragraph with its reference to the man dying from swallowing a hand towel is again a tongue-in-cheek sarcastic reference to modern day American domination of our culture. It is also obvious from this paragraph that the writer is 'old fashioned' and does not take too kindly to new inventions such as warm-air hand dryers, again suggesting that the old, 'British' way of doing things is best.

The fourth paragraph is the one which makes the reference to Swinton Insurance and is purely factual. It offers little in the way of information about the company and is out of step with the rest of the letter.

In the final paragraph Mrs Woman Next Door is a very colloquial way of referring to a neighbour or a female acquaintance. It is not particularly respectful but again is a purely British figure of speech. This paragraph also makes a sarcastic reference to the current employment situation, suggesting that some people who have the qualifications or ability to be brain surgeons end up working behind a burger bar.

The writer finishes off the letter by putting 'Yours Patriotically', which again is sarcastic as it is clear that he is not in the least patriotic towards America.

Overall Analysis of Text 1D.2

It is obvious from the tone of this letter that it is an older person who is writing it. The word which springs to mind is 'eccentric'. This advertisement, as well as the others, is aimed at appealing to the supposed eccentricity of the British people. It suggests someone who is stuck in their ways and old fashioned. The overall tone of the letter is that of a lecture. It is as if the writer is lecturing Nigel Mansell on how he should drive etc., and that he should be setting an example to his youngsters. The writer also refers to woman drivers, again reinforcing the image of an elderly conservative man who believes that women are inferior drivers to men. Women drivers are often joked about in British culture. The reference to his Dear Lady Wife is also the way in which an elderly, conservative type man would address his wife. The reference to her driving on the pavement is witty, albeit a bit sexist and again poking fun at women drivers, one of the stock figures of ridicule in British society.

The second point uses false naïveté to get the point across that motor racing is futile. Again the tone is of a lecture, and the idea of an elderly driver driving at a snail's pace and enjoying the surrounding scenery comes to mind. This again invokes the image of an old English eccentric.

As in the previous letter, the final paragraph is the most witty. The writer is using the comparison of his wife to a Catherine Wheel on Bonfire Night to create a very funny image. Again the writer signs off sarcastically by signing off "Yours Youthfully", which he is obviously not.

Overall Analysis of Text 1D.3

The tone of this letter is very colloquial and tongue-in-cheek. There are also military references and references to war - 'Stormin' Norman', 'spot of bother', 'tackle matters', 'rumblings' etc. The suggestion that Mr Lamont does not know where the corner the economy is supposed to be turning also is a witty way of showing disrespect.

The use of the phrase 'If I may be so bold...' is a clever way of being cocky in this case, suggesting that the writer thinks his own ideas for running the economy are superior to those of Mr Lamont.

In the third paragraph, the image of an old eccentric is again evident. The reference to wireless is old fashioned and it would be unlikely that this word would be used by anyone young. With the reference to the radio programme 'Sing Something Simple' the image of naiveté comes across. One could imagine an old person sitting listening to such a programme during the Second World War. The writer is playing on the word 'tax' using the fiscal spelling of the word for comic effect, again with the phrase 'brass tacks' being a colloquial way of saying the phrase 'the bottom line'. The reference to taxing brass is using the notion of taxing something ridiculous like brass to show his disapproval of government policy. He also plays on the word 'brass' which can also mean money, in a colloquial sense. An example of the word used in this sense is in the saying "Where there's muck there's brass".

In the third paragraph the writer is taking a swipe at both women's magazines and the money markets. The language used here is again colloquialism. Had the writer wanted his letter to be taken seriously by a figure such as Norman Lamont he would have used a more formal style of language. It could also suggest that he does not take the government and its policies seriously.

The fifth paragraph which again is the only reference to Swinton Insurance, offers little in the way of information about the company itself and as in the other advertisements is out of step with the rest. It finishes off with a touch of irony and wit, making fun of Mrs Thatcher losing her job and suggesting that she spent much of her time in Downing Street doing her knitting. Again this is a mark of disrespect, which in Britain, where politicians are concerned, is considered to be something normal and healthy.

The final paragraph finishes off on a familiar tone with the colloquial use of "I was just saying..." suggesting that the writer is talking to someone whom he is familiar with, like a neighbour for example. "Poking" is also a colloquial word. Again this paragraph shows a little disrespect for politicians in that it implies that one of the main tasks of a politician is to be nice to children.

By signing off "Yours in recession.." the writer is reminding Mr Lamont that the economy is still in recession and continues the sarcastic tone right through to the end of the letter.

Political Reference in Advertisement

Texts 1.D & 3.D (see Appendix)

The intention of addressing the letters to president Bush and Norman Lamont is to draw the attention of the readers. Advertisers are known to associate their products with a well known figure to gain attention. Rossiter & Percy (1987: 197) state that

"An element in an advertisement must be attended to before other processing responses to it can be made. Attention is thus the first necessary processing response. Attention is basically an orienting response to a stimulus. It signifies that the stimulus has made contact with a sense organ".

Thus, Bush and Lamont are semiotic signs that attract the attention of the SL readers who can easily recognise these figures' contextual positions without the need for any further reference or interpretations. The SL readers on their part can interact and appreciate the usage of personal references in this context, as the arguments included in each advertisement are related to the job of each personal reference.

As far as the TL readers are concerned, however, this established phenomenon of addressing or associating an advertisement with politicians does not exist in the Arab world. The absence of such strategies in the Arab world might be caused by some political and social factors. Thus, the difficulties of transference in this context are not linguistic, but rather conceptual. In other words, the TL readers are not familiar with or used to the concept of associating

the advertised products with their politicians. Therefore, the translation of *Dear Mr. President Bush* and *Dear Norman Lamont* into Arabic will require extra recontextualisation. Moreover, if we take it for granted that the TL readers know who Mr. Bush is, the other, i.e. Norman Lamont, will require extra explanation concerning questions such as who he is, what his nationality is, what his job is, etc. Such explanations required in the TL advertisement will make the message of the advertisement long and rather redundant.

The informal way in which the addresser addresses the addressee in the SL advertisement will be more or less lost in the TL as the translation will be in formal language. It is worth mentioning here that the language usage in the translation or standardisation of advertisement from an international company into Arabic will always be in Standard Arabic in the case of the written texts as it is preferred by the readers since it avoids any confusion with local dialects.

Intertextual Reference in the three Advertisements

Under this section of intertextuality I shall discuss examples from Swinton Insurance texts that are relevant to the notion of intertextuality (see chapter three). As it has been argued earlier in this thesis, intertextuality is a text or a sign that reminds the reader of some other previous texts. Intertextuality involves the dependence of one text upon another. The translation of advertisements does not only require a translation of words, but it

also requires preserving the rhetorical force, the emotiveness, emotion and the effectiveness conveyed in the SL text through many means such as intertextuality for example.

In order to make his argument stronger and more effective, the copywriter invites some other texts into his text. In text 1D.2, a poem by William Blake, called 'Jerusalem' is invited to the advertisement through the quotation "green and pleasant land". Blake was a famous visionary English poet. He was born in 1757 and died in 1827. The verse reads:

Bring me by bow of burning gold!
Bring me my arrow of desire!
Bring me my spear!
Oh, clouds unfold! bring me my chariot of fire!
I will not cease from mental fight!
Nor shall my sword sleep in my hand!
Till we have built Jerusalem
In England's green and pleasant land.

It is easy to translate the "green and pleasant land" into Arabic as *ارضنا الخضراء الطيبة*, but the problem here is not only the translation of the noun and the two adjectives which refer to England but rather the explanation of this cultural intertextual reference in a text controlled by the elements of both space and time. In other words, advertisements do not permit the translator to make any expansion in the text since they should always be quick and short. In addition to the problem of explaining to the TL audience who William Blake is and the situational context of this poem, the translator is faced with another problem which has to do with the advertisement being directed to the British audience's feelings towards the American economic influence in Britain. In other words, this intertextuality

reinforces the advertisement emotional appeal against the American economic influence in Britain, particularly by the combination of McDonald's and Burgers, which originally came from America. Thus, Missing this intertextual reference, the poem will be of no emotional appeal to the TL reader and the effect of the text will be reduced to the lowest degrees.

The second example in the last paragraph of text 1D..2 is both ironical and intertextual. It goes as follows:

"Last week, the Dear Lady wife ran to catch a No.19 bus to Cheadle so quickly that her stockings rubbed together, causing sparks... anyway, she looked like a Catherine Wheel on Bonfire Night".

The Arabic translation can be as follows:

وفى الاسبوع الماضى اندفعت المحروسة زوجتى للالحاق بالحافلة رقم 19 المتجهة الى تشيدل وكانت مسرعة لدرجة ان اشتعلت شرارات النيران من جراء تلامس جواربها ببعضهم البعض وكأنها عجلة القديسة كاثرين فى ليلة الاحتفال بالالعاب النارية السنوية التى تقام بمناسبة القبض على جاى فوكس اثر محاولته تفجير البرلمان البريطانى.

Again, this translation is not sufficient to the TL reader since the historical events of Catherine Wheel and Bonfire Night are unknown to him. Although I have expanded the translation to make it rather explicit to the TL readers, yet it is still impossible for them to capture all the significant dimensions of the SL text.

The copywriter in this context is being ironical about the dear lady wife. He is trying to compensate for the previous boring paragraphs trying to bring his readers back to the first two paragraphs. The word 'sparks' is a semiotic sign referring to 'Catherine Wheel' and 'Bonfire Night'. There is a sequential process in the relation of these three phrases in the sense that the Catherine Wheel is used as a simile to describe the sparks coming from the lady's stockings and the Catherine Wheel on a Bonfire Night refers back to Guy Fawkes, who tried to blow up the House of Parliament on 5th of November 1605.

This shows how the intertextual elements in this context is conceived as an important means for invoking emotion in the SL readers. Thus, if this advertisement is to be published in Arabic in the Arab world, it will have no communicative effect, firstly because of the elements of humour, irony and the fluctuation of tenor, and secondly because of the intertextual elements referring to Catherine Wheel and Bonfire Night which are wholly associated with the British Culture and which require a cultural and historical background knowledge on the part of the TL reader in order to be able to appreciate such important intertextual references. Thus, background knowledge is a prerequisite for the understanding of such advertisements.

The third example of intertextuality is taken from paragraph three in text 1D.3. It is a reference to a radio programme called "Sing Something Simple". Through this intertextual reference, one can imagine this old person, perhaps an ex-army officer sitting listening to such a programme during the Second World War. Again, and as

the previous cases, the intertextual reference is not an ad hoc borrowing thrown into the text with no function, but on the contrary, its implication forms a signifying system which operates by connotation. This process needs a social background knowledge for it to be effective as a vehicle of signification.

These subtleties of the intended meaning that are brought forward by the ST producer can be worked out by the reader if he is fully aware of the cultural background. Unfortunately, the transference of intertextual reference in the case of advertisements can not be fully conveyed into another culture for the simple reasons that 1) advertisements are controlled by the elements of time and space, and 2) when advertisements are transferred into another culture they lose their element of humour since this element is usually based on the immediate reaction of the target audience. This leads us to the conclusion that these factors, in addition to many other ones which will be discussed later on in the current chapter, make advertisement something extremely difficult to translate into Arabic.

Informativity In the three Advertisements

Wales (1989:250) argues that "The greater the unpredictability, the higher the informational value of a signal". The three texts prove to be highly informative. They are full of unexpected contrast of language use, of deviations from the formal style into the informal style, of humour, etc. By these informative means, the copywriter is trying to retain the readers attention. These advertisements seem to

be designed to appeal to the sense of humour of a wide spectrum of readers.

One of the most significant incidences of informativity is the fact that the advertisements came in the form of letters giving the feeling that they are real letters addressed to real people. The rhetorical purpose behind informativity in this respect is either that the copywriter is introducing the idea of risk which is relevant to the insurance advertisements and embedded in every letter in the fourth or the fifth paragraph or he is trying to be humorous in order to entertain the reader and to tempt him to continue reading the letters until the end.

The translation of advertisements like the ones for Swinton Insurance, which include various elements of stylistics and informativity as part of their wider scope meaning based on the social, cultural and ideological knowledge background of the SL receiver, puts the translator frustratingly in a difficult position to get his message passed to the TL receivers within the framework of a text that ought to correspond to the informativity of the SL text.

Irony as Source of Humour in the three Advertisements

Humour in advertising in general relies to a large extent on what is perceived to be funny or entertaining by the public either through explicit or implicit humour (irony). As all the Swinton Insurance advertisements are full of ironical humour and entertainment, I will

concentrate in this section on some ironical elements that are employed for purposes of humour and that cause difficulties which being transferred into the TL. For illustration purposes the examples will be taken from text ID.1 addressed to Mr. Bush.

Example A, paragraph (2)

"Don't get me wrong, I've nothing against America. I can even whistle the Star Spangled Banner, which I believe is a basic requirement to getting a visa."

لاتسى فهمى فانا لا يوجد عندى شى ضد امريكا, وحتى بامكانى ايضا أن أردد السلام الأمريكى الذى أعتقد أنه هو الحل الأمثل للحصول على تأشيرة الدخول الى أمريكا.

Example B, paragraph (3)

"For research purpose I ventured into a burger bar last week... although I've never actually met anybody who has died from using a hand towel yet, except the man at the end of our road who accidentally swallowed one. More substantial than beef burgers though."

ومن أجل التأكد علميا من طبيعة مطاعم الوجبات السريعة فأنتى قد بادرت الى زيارة احد هذه المطاعم فى الاسبوع الماضى,.... وبالرغم من اننى فى الواقع لم اقابل حتى الان اى شخص قد توفى بسبب استخدام منشفة اليد, غير أننى أتذكر أن الرجل الذى كان يقطن فى نهاية شارعنا قد ابتلع منشفة بمحض الصدفة. والجدير بالذكر أن هذه المنشفة كانت تفوق سندويشات لحم البقر(البرغر) جودة.

Example C, paragraph (5)

Mrs. Woman next door got a job behind the counter in a burger bar. It's XX sad because she really wanted to be a brain surgeon. As it is she still gets to wear a nice uniform but she doesn't have to wear a mask.

Yours Patriotically.....

حصلت السيدة فلانه التي تقطن بجوارنا على وظيفة في مطعم الوجبات السريعة لكن هذا امر يدعو للاسف لأنها كانت فعلا تطمح لأن تكون أخصائية في جراحة الدماغ. ولكن هذا ليس بمهم فهي بهذه الوظيفة يمكنها أن ترتدى رداء الأطباء الأبيض ولكن ليس بالضرورة أن تضع قناعا.
مخلصكم الوطنى.....

It is obvious that in example A the copywriter has flouted the maxim of 'quality' by contradicting what he has just said in the first paragraph. In other words, he does not really believe in what he is saying and he wants to create an implicature. This implicature comes into being whenever the language user flouts any of Gricean maxims. Thus the reader should always be ready to perceive the intended implicature whenever a violation takes place. The violation of Gricean maxim of quality actually occurs in all the three above mentioned examples for the sake of humour and entertainment. The copywriter is trying to entertain his readers through being very ironically humorous about the Americans. This can also be clearly seen in example B where the copywriter, before talking in the next paragraph about life insurance and risks which can happen by accident, is being ironical and is flouting the maxim of quality by saying something he does not really believe in. In other words, he certainly does not believe that someone has died from swallowing a hand towel, however, he wants to make a point here that since you

might catch some diseases through the transmission of germs, you should have life insurance.

As may be noticed in example B, an informativity has been made deliberately, paving the way for introducing the main purpose of the advertisement which is going to talk about risks. In my translation, I opt for an equivalent translation that may somehow be similar to the SL scientific genre which the writer is deliberately making use of in order to shock his readers by introducing something unexpected.

The copywriter has also been ironical in example C trying to enhance his argument and to compensate for the previous paragraph which is rather boring. This irony is again to entertain his readers by talking about Mrs. Woman next door, who seems to have high ambitions to become a brain surgeon, but she ended up working in a burger bar. The ironical expression of 'Mrs Woman next door, is used to imply his disregards for his neighbours, with whom, one may assume that he and his wife do not get on very well. The mask which is a semiotic sign that refers to what a brain surgeon wears, is a dream that this woman will never be able to accomplish. Finally, the copywriter finishes his letter (advertisement) again in a rather ironical way by using the signature 'Yours Patriotically', which shows that the writer may not have a great deal of respect for President Bush.

Although in my translation I tried to make some kind of adaptation to the TL text in order to preserve the cultural and the ironical humour aspects behind the SL text, I do not think the advertisement as a whole will be successful because of the cultural distance

between the TL and the SL readers and because of the fact that the British audience is used to use of humour in British advertising while the Arabic audience is not used to that strategy in Arabic advertisements. It is worth mentioning here that in the cases of the advertisements which included some sexual connotations and offensive concepts as far as the TL reader is concerned, the translations tended to be more implicit, contrary to the SL text and that was the best solution the translator can opt for. However, the case of the current examples is different. One must notice that in the above provided translations the technique of translation has changed from what is explicit to what is implicit and from what is implicit to what is neutrally explicit. However, the translation is still not clear enough for the TL receivers to understand and to appreciate the cultural humour of the SL.

To sum up what I have just discussed, the macro-intention of these advertisements is to persuade people to come to Swinton Insurance. The writer is being very clever in adopting this format to sell his services and to attract the attention of the readers of the SL in order to react positively to the advertisement. The texts have been packed with humorous irony which entertain the reader and attract his attention to the advertisements. These advertisements prove to be problematic as far as translation is concerned. Although in some instances the translations I suggested might have observed the content of the SL, yet this observation does by no means fully guarantee the preservation of the degree of irony in both its connotative and denotative meanings.

Advertisement with Conceptual Problems

Text 1E (see Appendix)

Overall Analysis

The advertisement is aimed at those women who have problems controlling their hair. In this advertisement, the woman's hair, rather than the woman herself, is likened to an unruly dog. There are many references to dogs and canine behaviour - 'dog house', 'misbehave in public', 'handler', 'sit, stay and behave' and 'play dead' - all these words refer to controlling dogs - and it is control which is the key word emphasised in this advertisement. In other words, it is by using Vidal Sassoon that women will be able to have control over their hair. This is reinforced by having the phrase 'Sit, stay and behave' at the end of the advertisement in large bold lettering.

Some women may be insulted by having themselves or their hair likened to a dog. In British culture, to refer to someone - usually a female, as a dog is considered to be an insult since it means that the woman is ugly or has dog-like features. However, on the whole, the vocabulary used in this advertisement has more to do with control rather than appearances. The company would not set out to insult woman intentionally. So it may not be the case that a woman would be insulted by the advertisement, especially since the woman in the

advertisement is reasonably attractive and her hair - which is the most important thing-seems to be in perfect condition.

Linguistic Analysis

It is true that every advertisement has an element of information and persuasion be it through linguistic utterance, paralinguistic features or both. However, the degree of information and persuasion varies from one advertisement to another, depending on the psychological means employed in persuasion to sell products and services. In both function and form, advertising is considered to be a genre of primarily a persuasive nature. Hence, advertising makes people believe they are inadequate without using the advertised product and that the advertised product will manage their inadequacies in a satisfactory manner. The target audience might not be directly aware of the pressure to which the advertiser subjects him/her.

However, means of persuasion differ from one culture to another. In other words, what seems to be persuasive to one culture is not necessarily so to another. This is due to many factors such as differences in social backgrounds, social beliefs, religious beliefs, needs and psychological perception etc. This can be clearly illustrated in the Vidal Sassoon styling spray advertisement. In this advertisement, the copywriter conveys the image of the dog very clearly through linguistic features (your hair is in the dog house, sit stay & behave, etc.) as well as paralinguistic feature (the picture of the dog's bowl over the head of the woman). It is important here to

mention that the text depends to a great degree on this kind of textual link between these elements. In other words, the copywriter starts his advertisement by the sentence "your hair is in the dog house" and ends it by the sentence "it will make your hair sit, stay & behave". These sentences are obviously accompanied by a paralinguistic feature. All these elements are brought together in a very organised and cohesive manner in order to bring to light the element of control on which the advertisement counts. The image of a dog misbehaving in public and then shouted at by its owner brings to the mind the element of immediate response, obedience, and control. The advertisement is basically saying that the woman will be in control and in power as far as her hair is concerned if she decides to use the Vidal Sason hair spray.

Now, I will make some attempts to literally translate this advertisement in order to show the huge loss of meanings such a translation would involve and the high degree of unacceptability the advertisement would face in Arabic societies. My main concern would be the first and the last sentences of the advertisement:

شعرك في مسكن الكلب فهو خفيف ومتناثر وعنده نزع لاساءة التصرف أمام الناس...
فهو سيجعل من شعرك يسكن ويهمد ويتصرف بشكل لائق

The first sentence is obviously unacceptable to the Arabic woman either religiously or socially speaking. As has been discussed earlier in the current research, the concept of the dog is associated with dirtiness and the dog itself is not acceptable in the Islamic religion. Moreover, the word "dog" is most of the time used in the context of cursing somebody and insulting him to the highest degree. In the

second sentence, the image of the dog disappears in the translation I offer since the target language receiver would not recognise that this sentence is said to the dog and only to the dog. This has some positive and negative points. The positive point is that it makes the TLT get rid of the element of insulting the target receiver and the negative point is that it effects to a large extent the textual coherence of the source text and the image of the dog repeated in an organised manner in order to bring to light the element of control.

This argument proves our earlier discussion about the difference in means of persuasion appeal across cultures. The strong persuasion method resorted to in the SLT turns out to be rather weak in the TLT and even insulting, offensive and unacceptable. To conclude, and for all the above mentioned reasons, the literal standardisation of this advertisement into Arabic is far from successful.

Having analysed English texts from linguistic point of view with the provision of Arabic translations, I shall follow the same procedure with the coming two Arabic texts.

Advertisement with Religious Reference

Text 1F (see Appendix)

Overall Analysis

This text is based on the Islamic belief that God is the creator and man's mission is to live in harmony with God's creation. According to this belief, creation is the act of God, while living is the responsibility of man. Living in harmony with creation means taking responsibility for the elements of creation.

Water is one of the basic elements of creation. The Holy Qur'an regards water as the source of all living things and people should obey God and not use more than they need. The text, based on this religious belief, is using it to convince the readers to exercise appropriate management of their water resources. The text does not address readers as citizens of a country with governmental law but rather goes beyond such elements to address their individual religious consciences and to remind them of the responsibility of mankind on earth. The text includes men and women, old and young. In this respect, the target group includes all the readers of the newspaper who share the same belief in God's creation and the responsibility of man.

Linguistic Analysis

This text is an announcement which was published by the Ministry of Water Resources in Oman. The rhetorical purpose of the announcement is to appeal to people to conserve water as there is a prediction that the Arabian peninsula will be exposed to drought due to the shortage of rainfall. To have an effective and emotional appeal, the Ministry therefore, quotes the **أسراف** 'waste' from the Qur'an to remind people to obey God's rules and not to overuse

commodities beyond their needs. Thus, the word **أسراف** stand as a semiotic sign which reminds the TL receiver of the following verse:

يا بني آدم خذوا زينتكم عند كل مسجد وكلوا واشربوا ولا تسرفوا انه لا يحب المسرفين

This verse has been translated by Yusuf Ali (1946:347) as:

O, children of Adam!
Wear your beautiful apparel
At every time and place Of prayer:
eat drink: But waste not by excess,
For God loveth not the wasters.

Through using this semiotic intertextual sign (see chapter three on intertextuality), the ministry disassociates itself from the text and implies that these are the rules of God and that we should all abide by them. The advertisement puts the SL target readers under a sort of religious pressure and responsibility without giving him the feeling that the advertisement is communicated by authoritative sources. The inclusion of religious appeal in the SL is, thus, more effective than a mere straightforward instruction of dos and donts. If this announcement is then to be literally translated into English, it might be as follows:

"Dear Brother Citizens,

Our Islamic true religion has mentioned in several verses of the Holy Qur'an and hadiths (sayings of the prophet) not to consume more than our needs. Thus, we should obey God and not overuse water".

As mentioned earlier in the current thesis (see chapter one), the Islamic religion has a strong impact and emotional appeal on Muslims' everyday life both consciously and unconsciously. This announcement is manipulating this fact and that is why it is considered to be very influential on the SL readers. However, the translation of this announcement does not have any communicative effect on the English reader due to the big gap between the two cultures of the SL receiver and the TL receiver. Nida's dynamic equivalence (see chapter two) might be suitable here for the TL readers. The importance of dynamic equivalence in translation lies in the fact that it is not directed so much towards the SL message as towards the receptor's response. Thus, in order to make the TL reader response positively to the announcement, I suggest the following translation which could be more appropriate and effective:

"Save water.

There has not been enough rainfall and, in order to avoid a major problem in the future, you are requested to observe the following: Do not use a hosepipe for gardens or washing cars. Take a shower instead of a bath. Do not flush the toilet more than is absolutely necessary".

The above translation differs completely from the SL announcement in form and structure. In the current translation, the indirect and gentle discourse of the SL that is based on religious belief and emotional appeal has been replaced by a discourse that is more instructive, authoritative and direct. This translation has involved the omission of a lot of elements which might not have

any effect on the TL reader due to the big gap between the culture of the ST receiver and that of the TLT receiver.

Advertisement with Literary Reference

Text 1G (see Appendix)

The advertisement of Lincoln Cars is another example that is culturally oriented to the Arabic culture and language. In this example, the copywriter associates the advertisement with the heritage and the history of the Arabic literature and scripts. This is shown by the intertextual reference made by the following phrases. These phrases, in fact, constitute a line of Abou al-Tayyeb al-Mutanabbi:

تأتي العزائم

على قدر أهل العزم

الكرام المكارم

وتأتي على قدر

This intertextual reference in this context is of great significance to the meaning of the advertisement as a whole in the sense that the copywriter is trying to play on the point of the valuable, the precious and the unforgettable through associating the Lincoln Car with the Arabic old literature. In other words, there is nobody in the Arab world who can deny the greatness of literature in those days, literature which is still vigorous and remembered although it has been written many years ago. By the same token, there is nobody in the Arab world who can deny the preciousness and the greatness of

Lincoln cars. This car is as valuable and memorable as history itself. It is something the customer will never forget and will always be proud of even after hundreds of years. Thus, the accompanied poetic intertextual discourse in this advertisement is not thrown in haphazardly but rather according to a very clever plan. The text producer knows that his/her readers share the same background experience and he is sure that this reader will react positively to the text. This image has been supported paralinguistically by the old Arabic scripts within which the poetic lines occur. The way the title is written "الفخامة عينها", in the old Arabic writing is another paralinguistic means which helps reinforce the whole image of the old, the precious, the unforgettable, the still used, the still required, and the still asked for.

The advertisement is, therefore, targeting those who appreciate the taste of heritage and the element of preciousness which can be found in a Lincoln car as it combines the features of the past and the advancement of the modern technology. In this advertisement, the copywriter has flouted both maxims of quantity and quality through giving more information than is necessary and through being very exaggerated in his comparison between the value and heritage of Arabic scripts and literature and the value of Lincoln cars. This has been resorted to in order to reinforce the persuasive argument and to make the advertisement appealing and interesting as well as successful. The serious and the strong discourse opted for by the copywriter enhances the strong comparison both textually and contextually.

The advertisement is considered to be an aberration from the norm of advertising a foreign product in Arabic. In other words, the foreign products publicised in the Arab world are most, of the time, either standardised according to the SL meaning of the original products or contextualised in a format that still carries the flavour of the SL culture. Thus, the localisation of this advertisement in Arabic, though the product is foreign, invokes the target audience's emotions and knowledge and this is why the audience interacts with the products as if they are local and not foreign.

Translating this advertisement literally into English will cause the translator a lot of problems. First, poetry translation has a special discourse that differs from other translation processes. By special discourse I mean the imagination that the translator needs to put into the process of translation to suite the TL. Moreover, a poem can contain many signs which might not have the same connotative meanings if translated. Metaphors, poetic symbols, poetic language, form of the poem, etc. are another source of headache for the translator in the translation of poetry.

Therefore, the translation of this advertisement into English will end up like that of the Swinton Insurance advertisement quoting William Blake's "Green and pleasant land". That is to say the format, the structure of the text and the content will change from a concise persuasive advertisement to a rather long boring text with every SL cultural sign and reference paraphrased. This procedure will result in distorting the rhetorical purpose of the whole advertisement and losing the impact of the SL force.

Findings

The case of text 1G, that is the Lincoln Car advertisement, proves our argument made earlier in this chapter that the standardisation of any foreign soft-sell advertisement across-cultures will not be successful and if it is culturally oriented as can be seen in the analysed data, the advertisement will be impossible to literally translate from Arabic into English and vice versa.

As can be noticed from both Arabic and English advertisements, Arabic written advertisements incline more towards the rules of Standard Arabic in order to create a positive impression on its readers. This is due to the fact that the rules of the Arabic language are highly respected and inflexible and that the violation of such rules might not be very welcome by the audience of the advertisements. Moreover, the Arabic advertisers prefer Standard Arabic in order to sell the advertised products outside their national borders. In other words, an advertisement designed to span national borders might be more clearly understood by larger audience if it avoids colloquial forms. While searching for Arabic advertisements in various Arabic Magazines and Newspapers, I have not come across any advertisement that is written in informal Arabic.

In British advertising, on the other hand, and although the usage of colloquial language in advertising might offend those strictest traditional grammarians who accuses the advertisers of distorting the standard English (see chapter four), the vernacular is favoured to target a general audience and perhaps to create an illusion of

intimacy between the advertiser and the potential consumer. In many of the analysed British data, there occurs a fluctuation of discorsal tenor ranging between the informal and the formal.

The tendency towards the colloquial register in television commercials varies from one country to another depending on the local dialects as well as the target audience of the advertised product. As the Arab world as a whole is a consumer rather than a supplier, it is clear that more often than not the advertised product is foreign and as a result the advertisements of these products are either duplicated or transferred into Arabic with more emphasis given to the form, something which makes the original meaning of the foreign product lose its impact.

The Arabic advertisers depend to a large extent on the hard-sell ideology of advertising in the written advertisements. Very rarely one can find an advertisement like that of 'Lincoln car' advertisement which is localised to suit the target audience's knowledge and response. It seems that in Arabic advertising, the advertisers do not appeal to the emotions of their audiences, they rather inform them about the products and let the audience make their own decisions. Most of the Arabic commercial advertisements I have come across have neither emotional appeal nor have they any humour. This is why as I believe the concept of advertising in the Arab world still does not play a great role in the daily life of the Arab audiences in comparison with the significant role it plays in the Western countries as a whole.

However, it seems that the most successful and memorable advertisements in Arabic are television commercials. This is due to the fact that in television commercials most audiences respond to advertisements which manipulate the element of known songs and music. This type of advertisement is more effective and memorable than the hard-sell method which is more used in written advertisements since it creates an atmosphere of entertainment achieved by the accompanying discourses, i.e. the songs and the music, as well as by the actors and actresses.

In my analysis, I have chosen the most difficult and interesting advertisements which are oriented to both British and Arabic languages and cultures. The type of advertisement opted for is the soft-sell as this type is more challenging and likely to be more culturally oriented to the target society than the hard-sell. Tremendous difficulties have been faced in the attempts made to standardise these advertisement or to literally translate them into either languages or cultures. The translation of such advertisements proved to be almost impossible.

The translation problems encountered in the above analysed data take place on both the linguistic and the conceptual levels. The best example on the linguistic difficulty would be the translation of "Mrs. T" (see text 1B) where I found it extremely difficult to find an equivalent translation in the TL to preserve the 'pun', i.e. the play on the letter 'T' which refers both to Mrs. Thatcher and the tea. On the conceptual level, it has been extremely difficult to translate what I have labelled as taboos such as the usage of sexual

references embedded in the advertisement for humorous and persuasive purposes.

A further translation problem a translator encounters in the soft-sell advertisement is the translation of humour. Humour in advertising in general adds the element of entertainment to the message and consequently sends it to larger audiences. It depends to a large extent on what is perceived to be funny or entertaining by the public. The concept of humour in advertising is extremely difficult to translate to another culture. Firstly, the sense of humour varies enormously from culture to culture so that what is 'hysterically' funny to one culture might be boring, insignificant and futile to another. Moreover, the object, the individuals, the events, etc. which are used as a source of humour in one culture might be absolutely alien to another culture. These problems have been encountered in most of the above analysed data.

The frequent usage of intertextuality in advertising causes tremendous difficulties for the translator. When the text producer refers implicitly or explicitly to personal names, movies, titles of books, events, poems, etc. he has in mind that his target readers will react to the intertextual reference and will appreciate it because of their pre-knowledge of the SL culture. It is this kind of pre-knowledge that causes problems to the translator of advertisements particularly from Arabic to English and vice versa since both languages have completely different cultural backgrounds. In the case of intertextuality, the translator is required to exert all the necessary efforts to render the intertextual cultural signs into the TLT relying on his knowledge of the world of the SLT and his

competence. When the source from which the intertextual reference is taken is well known, the intertextual sign becomes easier to be recognised by the SLT reader. However, the problem of translation is still there particularly if this cultural intertext is absent from the TLT. If the intertextual space is very near and universal like for example: "Desert Storm", the name of the Gulf War battle, then its translation becomes less difficult depending on its connotational usage as it is recognised by most people over the world.

What I want to arrive at at this stage is proof that the translation of the soft-sell advertisement is more complicated than any other text-type, e.g. legal texts, technical-scientific texts, novels, religious texts, etc. First, advertisers rely to a great extent on the attitude and the immediate reaction of their audience as well as on the background knowledge that they share with this audience. This can be particularly seen in the cases of humour and irony. However, this might not always be the case with other kinds of texts. Second, advertisements are also controlled by the element of space and time and selected audience. In other words, the advertiser knows where and when to launch his product and who are the buyers, as well as how they think and react. On these grounds he depends on the usage of humour, sarcasm, persuasion, play on words(puns), making fun of certain personalities, use of sexual language, swearing language and fluctuation of tenor etc. When it comes to translation, it becomes almost impossible to have any satisfactory and successful translation.

This particularly applies to the case of English and Arabic since the two languages represent completely different cultures. In the

process of translating advertisements across cultures, there is no room for paraphrasing or marginal footnotes, as the concept of advertising is based on the immediate reaction of the target audience as well as the limited time and space as an advertisement, be it written or visual, costs more money the longer it is. In other words, the translation techniques, e.g. omitting something, adding something, altering, borrowing, using a marginal footnote, paraphrasing, etc., which prove to be helpful in the translation of any other texts-type and which prove to make communication much easier between different societies and different languages and cultures seem to be of no help in the case of advertising. The translator of an advertisement will not find the technique of borrowing or footnote of any help, since the TL reader will most likely have no time to stop his/her car to look at the text or posters and to read a footnote in order to understand the meaning of a given cultural item that is alien to him.

More significantly, the concepts of supply and demand vary from one society to another. That is, the mode of supply differs according to how these commodities are necessary to one society or another with regard to the different living standard and the way these commodities are introduced in the new market. A suitable example, for this point is the 'Oveltime' hot drink. The translator's task here, is not only to transfer the 'Oveltime' advertisement into a TL, but also to explain the advantages and the disadvantages of 'Oveltime' to an audience which had never heard of this hot drink before.

To sum up the argument, cultural differences form one of the major problems facing translators. This particularly appears in the case of Arabic and English advertisement translation due to the huge gap which exists between the cultures of the two languages. Dealing with such a kind of translation problem, the translator has to ask himself if he should focus on the language or the culture.

Although there have been different approaches to cultural translation, but, for the purpose of the current study, Nida's contribution, namely 'dynamic equivalence' (see chapter two), might be appropriate here especially in the case of cross-culture translation of advertisements if these advertisements are not to be localised according to the culture and the language of the targeted society. The importance of dynamic equivalence basically stems from the fact that it is not directed towards the SL message but towards the receptors' response and that the TL reader does not have to know the cultural patterns of the SL context to correspond to its message.

Conclusion

The general aim of the present thesis has been to demonstrate several approaches to the study of language and culture in a given society and their importance to the field of translation, be they integrated as one component, or separated from each other, or intermingled. These various studies have included anthropological approaches to the study of the cultures of individual societies, habits, customs, social behaviours, morals, traditions, beliefs and language as a medium of communication. These studies have later been a corner stone for those ethnolinguists and linguists who related the study of a society with its different cultural beliefs, attitudes and degrees of ideology to the study of language and culture with relevance to its text, context, the dimension of pragmatics and semiotics. The present thesis has also dealt with the role of Arabic culture and language and the Islamic influence on the Arab culture in general and on Arabic language discourse in particular.

Various translation issues in chapter two have been reviewed. Most of the approaches I have demonstrated have the general perspective of translation equivalence. Different types of equivalence in translation have been studied. The question of to what extent the general communication across cultures is successful can only be tasted upon the reaction of the TL receiver. Hence, there is no 100% successful communication effect across cultures. No matter how a translator attempts to preserve the SL's original message, there will still be a translation loss. The wider the cultural distances

between the engaged cultures are the greater the loss of communication effect is . This point applies to the case of Arabic and English which are the subject of the thesis.

In chapter two, various examples that contain some cultural elements which are difficult to translate have been discussed. I have come to the conclusion that some of these examples cannot be literally translated. This is because of the huge cultural differences between the Arab and British societies be they religious or socially oriented to specific concepts. There have been some translation techniques provided such as adaptation, ellipsis, paraphrase, footnote, etc. as a vehicle of communication, but these tools do not always apply to all text-types and are not always useful to the translator whenever s/he encounters specific cultural concepts in a given society.

In the present thesis, I have covered various cultural aspects such as literary translation, differences between technical and literary translation, redundancy and ellipsis, etc. I have also covered areas which are supposed to be fertile land for cultural differences such as religion, politics, social traditions, concepts and technical terminologies. I have found that some of these areas difficult to translate into Arabic and vice versa and I have suggested some translations as a solution.

When the translator encounters problems of both a linguistic and cultural nature in the original text, the case has always been to sacrifice the form to the total meaning of the content. This seems to be an acceptable technique since the meaning should always be

given priority as it presents the message of the SL text. However, the question remains to what extent can a translator sacrifice one aspect of meaning to the other when s/he faces a cultural concept that is alien to the TL culture. Nida (1964 & 1969) has answered this question by suggesting the formula of 'dynamic equivalence'. Nida's dynamic equivalence is directed to the response of the TL for the sake of achieving a communicative effect on the TL receiver.

Nida's dynamic equivalence which sacrifices the SL's original meaning when this cultural aspect is absent from the TL over the TL response has been criticised by people like Komissarov and Basnett-McGuire. (see chapter two on the criticism of the dynamic equivalence). Komissarov (1991) and McGuire (1980) believe that for one to understand or appreciate a message of the original text, one should interpret this message upon its background. Their argument insists on fidelity to the original message by means of resorting to extra explanations such as paraphrasing, footnotes, etc. They maintain that the concept of translating from one language to another means translating from one culture to another. They consider that deviating from the SL culture means deceiving the TL receiver and being unfaithful to the SL message, and this is what the dynamic equivalence does since it deprives the TL receiver from the reality of the other culture.

The present research has also shown the significance of intertextuality in general. Various definitions of intertext and intertextuality have been provided and the relationship between the text producer, the text and the text receiver has been brought to

light. In other words, intertextuality has been seen as a means resorted to by the text producer, and the text receiver through the intertextual traces existing in the text has to identify these traces and to know where they come from in order to be able to interpret the text. In this sense, the text receiver has been dealt with as a mediator between the surface meaning of the text and the real meaning of that text. Thus, intertextuality has been viewed as an operation which has a motivated nature and which is resorted to by the text producer in order to achieve his own purposes.

The two main types of intertextuality which have been dealt with in the present thesis are the actual and the virtual. Allusion, quotation and intertextual irony are the kinds of the actual intertextuality which have been dealt with. Virtual intertextuality has demonstrated how texts could invoke in the text receiver's mind another genre, another, discourse and another text type. The relationship between intertextuality and culture and how an intertextual reference causes problems of understanding to the text receiver if he belongs to a culture that is different from that of the original text producer has been given special attention. Through analysing some argumentative texts which are related to a series of other previous texts in an attempt on the part of the text producer to make an argument, I have illustrated how such intertextually condensed texts in English and Arabic are very difficult to translate since the translator will end up writing long lists of footnotes in an attempt to explain the intertextual references to the target language receiver. In this case the target text receiver will end up looking backward and forward seeking for explanation for every historical and cultural intertextual sign. In some of the other examples discussed I

have managed to overcome their intertextual translation by resorting to paraphrasing.

This thesis has also conducted a comprehensive study of advertising. The study has covered the definition of advertising, types of advertising, its aims, function and its role in relation to the consumer society. This study has also included the means of persuasion and emotional appeals employed by the advertisers to achieve their purpose which is to have an immediate effects and impact on the targeted audiences and to make the audience react.

I have also demonstrated the different techniques adopted by British advertisers in comparison with Arab advertisers. This comparison allowed me to conclude that the Arab advertisers prefer the usage of the hard-sell technique which is a direct sell whereas the soft-sell technique employs various methods of persuasion, (emotional appeal, sexual appeal, sexual connotations, reference to political figures, cultural reference, ambiguous puns, etc.) is not yet very popular in Arabic advertising. The above-mentioned techniques seem to occupy a great place in the English speaking world. Moreover, from my research I have found that British advertisers prefer the deliberate usage of slang, colloquial, misspelling and deviations from the norms of the conventions of the standard English for the purpose of attracting attention and being unique and memorable. Although, these methods seem to upset strict grammarians, yet they are very acceptable and admired by the general audiences who find it funny and entertaining. Arab advertisers, however, avoid any kind of ambiguities, slang and colloquialness in order to target a wider audiences beyond their

national borders. More significantly the general public in the Arab world prefers the usage of standard Arabic, particularly in written texts, to preserve the identity of the Arabic language.

I have also illustrated the techniques of advertisement standardisation across cultures in which a given product is determined by different consumption patterns and psychological characteristics as well as cultural criterias. Humour and irony, which play an important role in advertising, have also been discussed. It has also been argued that most of the cases where humour and irony occur irrespective of their type could involve the breaching of Gricean maxims and hence, the advertisement will require from the audience another reading to understand the implied impicture.

Analysing concrete advertisements from pragmatic, semiotics, text-typology and text linguistics point of view, I have concluded that the translation of advertisement differs extremely from the translation of any other text-type. The difficulties lie in the fact that the SL advertiser and his audience share the same world of socio-economic, market characters and cultural criteria. The TL audience, on the other hand, perceives the world from different points of view, be it in terms of knowledge of the world, religion, system of beliefs in general, social values, political environment, socio-economic environment in which he lives, etc. Thus, the knowledge of the world shared by the copywriters of advertisements and their main "customers" is not shared by the TL "customers". As my data has proved, the differences in culture between the source text producer and the target text receiver result in great problems in the

translation of advertisements related to questions such as differences in conceptual beliefs, in dealing with taboos (sexual connotations, swear words, bad language etc), humour, irony, etc.

By the same token, what distinguishes the translation of advertisements from the translation of any other text-type is the elements of time and space in which the translator has no room to manoeuvre as s/he would in any other text-type translation. Thus, I have concluded that the standardisation strategy of advertisements across cultures is an unsuccessful method and that the only method for any international product campaign is its localisation according to the target market where it will be advertised or sold. This is to say the localised advertisement has to be formed according to the market characters, social behaviour response of the targeted audiences and to the persuasional elements and humours employed in this society. This argument is demonstrated by an example occurring in the data analysis chapter.

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Text 2.1

حسين كرشة ابن المعلم كرشة صاحب القهوة . فتى فى العشرين
فى مثل لون ابيه الضارب الى السواد ، ولكنه ممشوق القوام ،
تدل ملامحه الدقيقة على الحذق والفتوة والنشاط ، كان يرتدى
قميصا من الصوف الأزرق وينطلونا خاكيا وقبعة وحذاء ثقيلًا ،
تلوح على لسيماه مظاهر نعمة المشتغلين بالجيش البريطانى . وكان
ذاك ميعاد عودته من « الإرنيس » كما يسمونه ، فرمته الكثيرون
بعين الاعجاب والحسد ، ودعاة صديقه الحلو الى القهوة ، ولكنه
شكره ومضى الى حال سبيله .

ساد الظلام الزقاق الا ما ينبعث من مضايح القهوة فيرسم
على رقعة من الارض مريعا من نور تتكسر بعض اضلاعه على
جدار الوكالة . ومضت الانوار الباهتة وراء خصاص نوافذ البيتين
تنطفئ ، واحدا فى اثر واحد . واكب سمار القهوة على الدومينو
والكومي ، الا الشيخ درويش فقد اغرق فى ذهوله ، وعم كامل
مال راسه على ثدييه وراح فى سبات . وظل سنقر على نشاطه ،
يحمل الطلبات ويرمى بالمراكات فى الصندوق ، والمعلم « كرشة »
يتابعه بعينين ثقلتين وهو يستشعر فى خمول ذوبان الفص فى
جوفه ويستنيم الى سلطنة لذيدة . وتقدمت جحافل الليل ، فغادر
السيد رضوان الحسينى القهوة الى بيته . وتبعه بعد قليل الدكتور
بوشى الى شقته فى الدور الاول من البيت الثانى . ثم لحق بهما
الحلو وعم كامل . واخذت المقاعد تخلو تباعا ، حتى انتصف الليل
فلم يبق بالقهوة الا ثلاثة : المعلم والصبي والشيخ درويش . وجاء
نفر من المعلمين اقران المعلم « كرشة » . وصعدوا جميعا الى
حجرة خشبية على سطح بيت السيد رضوان ، وتحلقوا المجرمة ،
وبدءوا سهرة جديدة لا تنتهى حتى يتبين الخيط الأبيض من الخيط
الاسود من الفجر . وخاطب سنقر الشيخ درويش قائلا بترقة :
— انتصف الليل يا شيخ درويش ...

power. It was very late now and Radwan Hussainy left the café for his house. Dr. Booshy soon left for his flat on the first floor of the alley's second house. The next to leave were Abbas and Uncle Kamil.

The other seats began to empty too, until at midnight only three remained in the café; Kirsha its owner, the young waiter Sanker and Sheikh Darwish. Then another group of men arrived, all peers of the café owner Kirsha, and they went with him up to a wooden hut built on the roof of Radwan Hussainy's house, where they sat around a lighted brazier. There they started a small party which would not end until the dawn gave enough light to distinguish "a black from a white thread".

Sanker the waiter now spoke gently to Sheikh Darwish, telling him that midnight had come. The old man looked up at the sound of his voice, took off his spectacles quietly and polished them with a corner of his shirt. He then put them on again, straightened his necktie and rose, placing his feet in his wooden clogs. He left the café without uttering a word, shattering the silence with the noise of his clogs striking the stones of the street. All was silent outside, the darkness heavy and the streets and alleys sombre and empty. He let his feet lead him where they wished, for he had no home and no purpose. He walked off into the darkness.

In his youth, Sheikh Darwish had been a teacher in one of the religious foundation schools. He had, moreover, been a teacher of the English language. He had been known for his energetic diligence; and fortune, too, had been good to him and he had been the head of a happy family. When the religious foundation schools merged with the Ministry of Education, his position changed as did that of many of his associates, who, like him, lacked high qualifications. He became a clerk in the ministry of religious endowments and went down from the sixth to the eighth grade, his salary adjusted accordingly. It was only natural that he was hurt by what happened to him and he began a continuous rebellion.

Occasionally he rebelled openly; at other times he felt defeated and concealed his rebellion. He had tried every method, projecting petitions, appealing to his superiors and complaining about his poverty and the size of his family; All without success. At last he

Text 2.3

بسم الله الرحمن الرحيم



الحمد لله الذي أسبغ علينا النعم وهدانا صراطا مستقيما وبين لنا سبيل
الرشاد وأمرنا باتباعها . . وأظهر مهاوي الفساد وحضنا على إجتناها . .
والصلاة والسلام على نبي الهدى محمد صلى الله عليه وسلم .

شعبنا العماني العزيز . . يسعدنا أن نحتفل اليوم معا بمرور سنة كاملة على
هذا العهد الجديد الذي قابله الشعب العماني بأسره بفرحة وتأييد مطلق . .
فأينما توجهنا في وطننا العزيز قوبلنا من شعبنا الكريم بمظاهر الولاء
والإخلاص، مما يستوجب منا الشكر، ومحدونا مواصلة الجهود وبذل كل غال
لرفع مستوى حياة شعبنا والأخذ بشتى وسائل الاصلاح في جميع مرافق حياته
مهتدين بنور شريعتنا السمحاء ضارعين إلى المولى عز وجل أن يجعل فيما نقوم به
خيرا وبركة يستمتع بها الجميع .

هذا ولا بد أن الجميع قد لمسوا ما تم من منجزات ومكاسب لهذا الشعب
وهذا البلد العريق خلال العام الأول من عهدنا الفتي وقد تحقق ذلك بتضافر
الجهود المخلصة تحركها النوايا الطيبة للسير بهذا البلد قدما ليحتل مرتبته السامية
التي هو جدير بها .

إننا لا نود أن نستعرض تلك المنجزات وتلك المكاسب لاياننا بأن العمل
الجاد وحده هو الطريق الى بلوغ الغايات وتحقيق الأهداف واذا كنا نحجم عن
أسلوب الدعاية وتكرار القول وإغداق الوعود، فلأننا هنا في عمان مازال
التواضع طابعنا الأول كما هي تعاليم ديننا الاسلامي الحنيف . . ولكن لا بد أن
نضع أمامكم المبادئ الأساسية للخطة الداخلية وسياستنا الخارجية .

فخطتنا في الداخل أن نبني بلدنا ونوفر لجميع أهله الحياة المرفهة والعيش
الكريم، وهذه غاية لا يمكن تحقيقها إلا عن طريق مشاركة أبناء الشعب في
تحمل أعباء المسؤولية ومهمة البناء، ولقد فتحنا أبوابنا لمواطنينا في سبيل الوصول

Text 2.4

أذنت الشمس بالمغيب ، والتك زقاق المدق في غلالة سمراء
من شفق الغروب ، زاد من سمرتها عمقا أنه منحصر بين جدران
ثلاثة كالمصيدة له باب على الصناديقية ، ثم يصعد صعودا في غير
انتظام ، تخف بجانب منه دكان وتهوة وفرن ، وتحفة بالجانب
الأخر دكان ووكالة ، ثم ينتهي مربعا — كما انتهى مجده الغابر —
ببيتين متلاصقين ، يتكون كلاهما من طوابق ثلاثة .

سكنت حياة النهار ، وسرى دبيب حياة المساء . همسة

هنا وهمسة هناك : يارب يا معين . يارزاق يا كريم . حسن
الختام يارب . كل شيء بأمره . مساء الخير يا جماعة . تفضلوا
جاء وقت السمر . أصبح يا عم كامل واغلق الدكان . غير يا سنقر
ماء الجوز . اطفىء الفرن يا جعدة . اللص كبس على قلبي . اذا
كنا نذوق أهوال الظلام والغارات منذ سنوات خمس فهذا من شر
أنفسنا .

بيد ان دكانين — دكان عم كامل بائع البسبوسة على يمين
المدخل وصالون الخلو على يساره — يظلان مفتوحين الى ما بعد
الغروب بتليل . ومن عادة عم كامل ان يقتعد كرسيًا على عتبة
دكانه — أو حثه على الأصح — يغط في نومه والمذبة في حجره ،
لا يضحوا الا اذا ناداه زبون أو داعبه عباس الحلو الحلاق . هو
كتلة بشرية جسيمة ، ينحسر جلبابه عن ساتين كتريتين ، وتتدلى
خلفه عجيذة كالتبة ، مركزها على الكرسي ومحيطها في الهواء ،
ذو بطن كالبرميل ، وضد يكاد يتكور ثدياه ، لا ترى له رقبة ،
فبين الكتفين وجه مستدير منتفخ محتقن بالدم ، أخفى انتفاخه
معالم قسمانه . فلا تكاد ترى في صفحته لا سمات ولا خطوط
ولا أنف ولا عينان ، وقمة ذلك كله رأس أصلع صغير لا يمتاز
عن لون بشرته البيضاء المحمرة . لا يزال يلهث ويشخر كأنه قطع
شوطا عدوا ، ولا ينتهي من بيع قطعة بسبوسة حتى يغلبه
النعاس . قالوا له مرات يستموت بغتة ، وسيقتلك الشحم الضاغط
على قلبك ، وراح يقول ذلك مع القائلين ، ولكن ماذا يضيره الموت
وحياته نوم متصل ؟ !

— أما صالون الحلو فدكان صغير ، يعد في الزقاق انبثا :
ذو مرآة ومقعد غير أدوات الفن . وصاحبه شاب متوسط القامة ،
ميال للبدانة ، بيضاوى الوجه ، بارز العينين ، ذو شعر مرجل
ضارب للصفرة على سمرة بشرته ، يرتدى بدلة ، ولا يفوته لبس
المريلة امتداء بكبار الاسطوانات !

Text 2.6



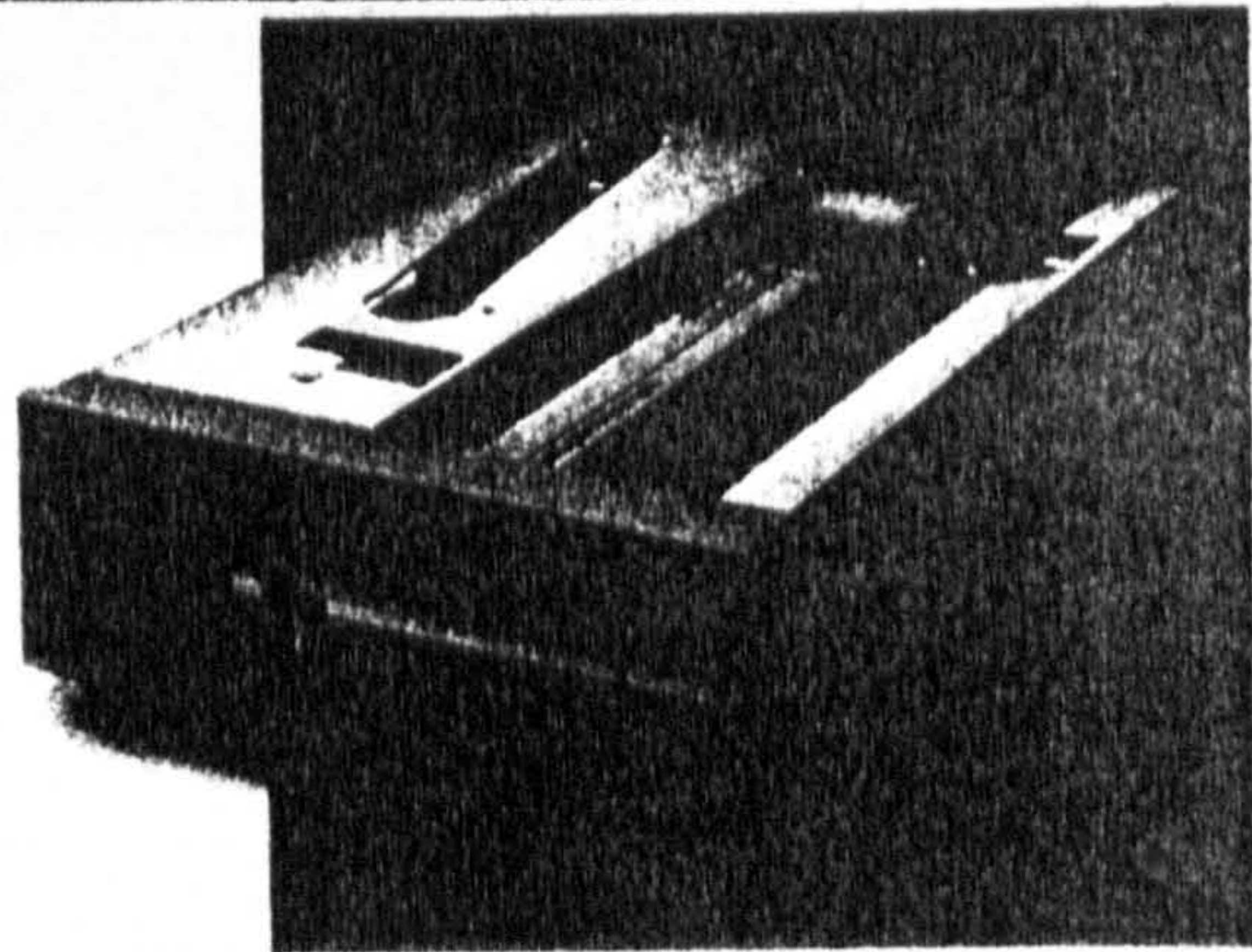
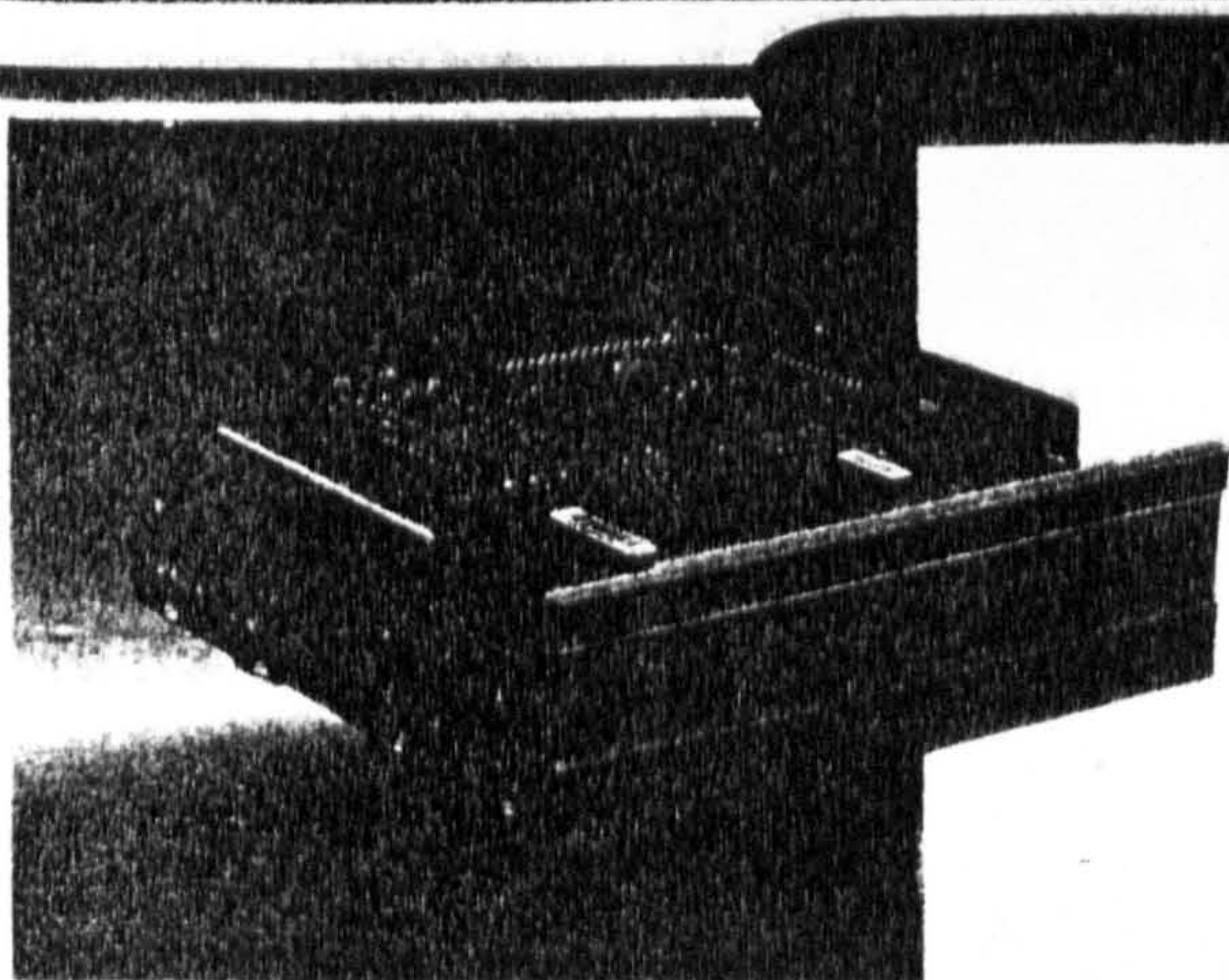
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حالة الطقس

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Text 2.9

ان الممارسات التي تمت في الايام الماضية من ارهاب وتسلط واعتقالات واسالة دم النائب ابو زنت واعدد من المواطنين في عمان واريد تكشف عن الوجه الحقيقي للسياسة الداخلية، والمستقبل القادم الاسود لا للحركة الاسلامية فحسب بل للبلاد باكملها وهذه هي اولى ثمرات المعاهدة الذليلة.

من يصدق ان مسيرات التأييد تخرج هكذا بون ترتيب! وأية حكومة هذه التي تقمع مسيرات وتسمح لاخرى؟! أية حكومة هذه التي تطارد علماً اسود يرفع احتجاجاً على المعاهدة بينما تسمح للافتات التأييد ان تعلق؟! أية حكومة هذه التي تحتكر الاعلام للتبيل والتزوير وتمنع مجرد الخبر عن الرأي المعارض؟!

أية حكومة هذه التي ترخص احزاباً لتقول عن نفسها ديمقراطية ثم بعد ذلك تعتقل قادة الاحزاب وتصادر آراءهم وتقتحم مكاتبهم؟!

لا أستطيع ان اضحك على نفسي ولا مجاملة بعد اليوم وعلينا ان نسمي الاشياء باسمائها اننا ويكل صراحة نتعامل مع شلة، وازاء ذلك فان الاستمرار في زعم الديمقراطية مع قوم لا يؤمنون بها هو كذب وافتراء ولا بد للأحرار ان يعلنوا عن وقوفهم مع الصدق لا مع الكذب مع الحق وأمله لا مع المفترين.

(وقل الحق من ربكم فمن شاء فليؤمن ومن شاء فليكفر) 00.



الكتاب: ...

أهكذا تحكم الحكومات؟

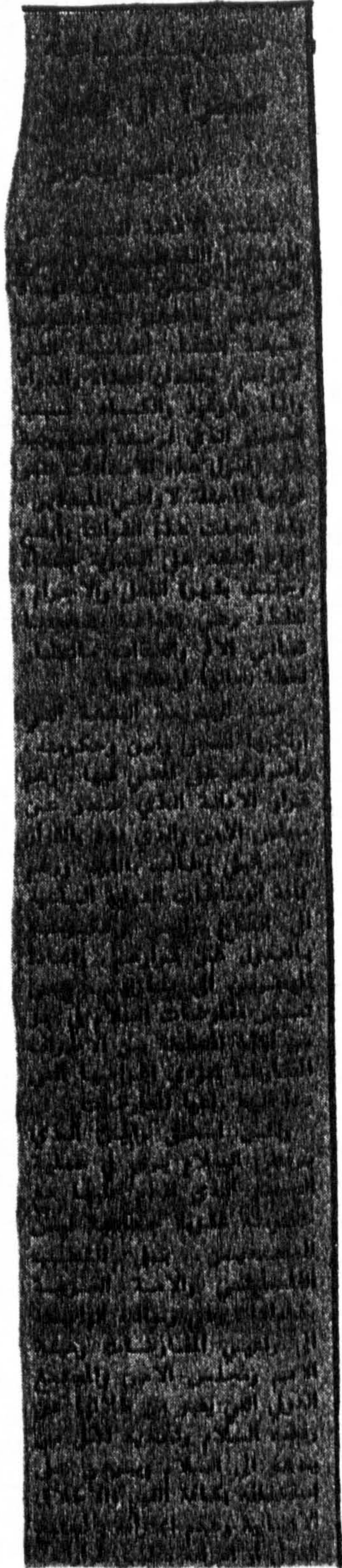
كنا فيما مضى من السنين نقبل عذر المعتذرين عن الممارسات غير المسؤولة التي يقوم بها (بعضهم!!) من خلال موقعه الامني من قهر واذلال وشتائم وفوقية وشراء للذمم وتهديد بالرزق (الفصل من العمل او قطع المنح للطلبة او عدم التعيين في الوظائف العامة) قبولنا للعذر لا عن قناعة ولكنه نوع من الصبر والاحتساب وقولنا (لعل الامور تتغير في المستقبل) وذلك لأننا ندرك خطورة الفعل الاهوج ورد الفعل المقابل مما يعني الخراب والدمار.. واليوم وبعد ان تم تسليم البلاد لليهود عبر وحدة حقيقية بين الاردن والكيان اليهودي لا تقترب منها علاقة اية بولة عربية بناءً، ظهرت استحقاقات الوحدة مع اليهود منذ الاعلان عن التوصل الى اتفاقية الذل وتأجير الارض.

فعلى الساحة الفلسطينية استدعي (عرفيات اريحا) الى القاهرة وجلب مخفوراً ليتعهد ويقسم أغلظ الايمان انه سيقوم بانتهاء وجود حماس حتى ينال رضي اليهود والامريكان وبالتالي يكون وفياً للعقد الذي ابرم معه حتى يتراجع وايزمان عن قوله (اننا اخطأنا في التعاقد معه).

والاردن ملاصق لفلسطين وما يجري هناك يجب ان يتم هنا، وبالتالي فان الحركة الاسلامية مطلوبة لاحد احتمالين:

اما ان تكون حركة هيكلية لا مضمون فيها ولا حياة، تبارك ما يجري او تخرس والى الابد. او ان تتم تصفيتها بأي أسلوب وتحت اي عنوان لان الاردن الآن في الموقع القوي حيث انه يستند الى تحالف مع الصهاينة والى التعهد الامريكي على لسان كلينتون تحت قبة البرلمان الاردني والقاضي بالدعم غير المحدود مقابل السلطة المطلوبة، التي ما استطاع الا ان يصرح بها (وتحت القبة وللأسف!!) فهو يحترم الاسلام ولكنه ضد الذين يريدون الرجوع الى الماضي ويعني بذلك الحركة الاسلامية.

Text 2.10



Text 2.11

نعم ايها القائد الكبير فالرأي العام بالقض والفضيخ والطويل والعريض معك في المحاماة عن حقوق هذه الامة والانتصار لشرفها وكرامتها من ان تذلل او تمتهن او تباع وترتهن معك في الوقفة الرائعة الجامعة المانعة، وقفة العزة والفخار تلقاء التعنت والتجبر والتسلط والذي لن يخرق الارض ولن يبلغ الجبال طولاً..

معك في المعادلة اليسيرة وغير العسيرة، والتي هي الحق والكرامة اولا وقبل اي سلام وكلام ... ومااروعه ومااجله واعظمه من موقف مشرف تعنوا له الجباه وتطرق الرؤوس وله وليس لسواه تهزج الحرائر ويهتف الحاضر والفاير، ويهلل التاريخ وتزجي اكلة الفار والفخار... وهكذا ، والا ، فلا ، لا ...

ومن سواك كان عن الحق المهور والشرف المهودر احضر جوابا وابلق خطابا وامنع حرابا وقرايا؟ ومن غيرك ننزع الغطاء ورفع الغشاء وبرد ظامي الغليل بعد ان كابد من العنت الطويل وانتزرت بالصبر الجميل (والله المستعان على ما تصفون)؟

نعم ايها القائد الكبير لقد كنت ومازلت وستظل لسان صدق لهذه الامة في العالمين، والمعبر الوحيد والطارف التليد عن اصالة تراثها العملاق وفكرها الخلاق وعن مضارب طبعتها الاصيل الذي ينفر من الظلم والظلام، وعن ارادة اجيالها واجيال الاجيال، والتي ابت في تاريخها الطويل الخنوع والركوع والاستسلام، وظلت، وكلما واينما تعاررتها الاحداث الجسم شامخة ابية عزيزة كريمة لم تمتشق السيف او تحمل الحسام الا انتصارا للحرية والكرامة وبسطا لقيم الحق والعدالة في الارض ونزوعا بها الى السماء...

ولئن تواكلت في الشجرة العملاقة الضاربة بعروقها في اعماق هذه الارض لئن تواكلت او تخاذلت فيها فروع واغصان او مالت افنان فالجذور هاهنا ولايمكن ان تمرح إلا هاهنا فهاهنا بردي الخلد الذي وعدوا به والعرين الصامد الذي لايلين ولايستكين وستظل الجذور تنهل من المعين، والروح والعصب مدرعا بليث العرين وستمرع الغصون الوارفة في كل العالمين، من دمشق:

فلولا دمشق لما قامت طليطلة

ولا زمت ببني العباس بفردان

اجل انك ايها المستبسل الصامد لاتنافح عن حقنا المشروع في الحياة الكريمة فحسب وانما تدافع عن حقوق كل الشعوب المستضعفة في هذا العالم وعن كرامة القانون الدولي وهيبة شريعة الامم المتحدة التي تتعرض لانتهاك والعدوان وتطالب بتطبيقها التطبيق العادل والصحيح ذلك الذي لايقبل بالفضب والاحتلال والامتهان ولايبسط الاطمئنان الا على اساس حقوق الانسان وحقوق الشعوب التي ينتمي اليها هذا الانسان وهذا هو هدف السلام كما عرفته المواثيق بالحق والحقيق...

وقد اذن للذين يقاتلون (بانهم ظلموا وان الله على نصرهم لقدير). فاذا كان الحق سيبقى مهورا والعدل سيظل مدحورا والغاصب يسال دائما عن المزيد ويقول للهيمنة وللقبض على تلابيب هذه الامة من الميسرة والميمنة : سلاما سلاما، وللجهاز على المصير والمقادير وثاما وثاما فواذلاه ووامعتصماه وواحافظاه... ولاقرت المضاجع ولادرت المراضع ولانضبت المدامع واستكنت المواجه .. وسيعلم الذين ظلموا اي منقلب سينقلبون...

الرأي العام معك دائما وابدأ

بقلم د. فريد عقيل

اذا كانوا هناك، بالرأي العام العربي لا يحفلون، ويعمهمون بالضلالة ويستكبرون، فباي آلاء ربهم يكذبون؟ وكلا سوف يعلمون، بل يعلمون علم اليقين بأنه موجود ومشهود، وحي يرزق الى يوم يحشرون، وأنه معك:

قلبا وقالبا ونزوعا دائبا وجذرا ضاربا واملأ حاطبا وحاصبا ومن ايام ذي قار، ومن كل صحصاح هلل فيه عزيز وماج غبار والى احفاد الاحفاد، وحتى الاجنة في الارحام، وشباناً وشيبا، ومع كل مطلع شمس يتجهم فيه نهار ويحجم اوار، معك والزرع والضرع، وتبلج الفجر واحتدام الفكر وعنفوان النثر والشعر والمطمح العادل وغضبة القانون، معك لانك الضيفم العتيذ والمنافع الصلب العنيذ والذي يناضل ويصاول عن حق هذه الامة وشرفها وكرامتها ولا تلين له فناة ويفتر صارم ولانك الفضنفر صاحب العزائم والذي يجابه الاعاصير ويتحدى الدياجير بارادة بصمصامة دونها غضب الحديد وتلك هي ارادة الشعب التي تجري مع الدم في العروق فلا تتراكل او تتخاذل او تحيد ولطالما تتملت بك هذه الارادة قولاً وفعلاً واصلاً وفصلاً ونهضت لها عقيدة ريمانا وعزيمة وعنفوانا وتمثلتها في كل ايماءة وحرف، وفي كل منعطف وشرف وكنت دائبا وابدأ من الشعب وبالشعب وللشعب وفي الشعب نية قوة في العالمين تستطيع ان تجابه ارادة هذا الشعب وتتصدى لحقه في توجود؟ واي ثمود وعاد وعدة وعناد؟ ومن الذي يقوى على راد شمس ويصد آلق الشعاع وانى له ان يحجب عنها الابصار والاسماع ومن هو قادر على اختراق العصور واستئصال الجذور؟ واذا ما تمدرت ياسيدي وحدك للانواء واستبسلت في الدفاع عن الحمى، في كل مربية وهيجاء وكنت دائبا وابدأ الصمصام المقدم الذي يرفع دون غيره اللواء، في كبد السماء فلا غرو ان تختص بك دون سواك الجلي وتشمخ العلياء ومن غير النسر المجنح يدف في مطلع الجوزاء، بخوافيه والقوادم اية صلامد بعده اية عناق لهازم؟ وماذا اذا تفرد وحده بالساح واطلق الجناح:

والحاملون رسالات مقدسة

تفردوا وحدهم بالساح وانفردوا

اجل لقد افتر الساح، واجدبت البطاح:

وليس الاك يساعلي همام

سيفه دون عرضة مسلول

MILES KINGTON

Why not stuff a few of these down your stockings?

Run out of ideas for Christmas presents? Don't worry! The *Independent* Christmas gift boutique opens this week, and these following festive notions will all be on sale.

A gold-plated rubbish skip — For the man who has everything. It isn't often realised that one of the few pleasures of the millionaire or the man who can buy anything he wants is simply throwing things away. (That's why tycoons get such pleasure from asset-stripping, sacking people and discarding wives and mistresses). But how often is a magnate given a litter bin? Now go the whole hog and get him a gold-plated rubbish skip! From £500,000.

A Personalised ID Card — ID cards have not yet been brought in by the Government, but that doesn't mean you can't have your own already! This one, designed by us, gives every detail that will be needed if you are involved in a major road accident — your credit rating, your blood group, religious beliefs, a photo of yourself from your best side and the

name of the paper you want your demise to appear in first.

Selection of trendy stickers for your car's back window — Includes "I've had my Tory Whip withdrawn", "Romanian Baby on Board", "Diez Años con Miguel Portillo", "Turn your Baseball Cap The Right Way Round!", "Catholic Priest Being Extra-dited" and many more. £14.99 per dozen.

Your Very Own MP — For an out of the ordinary present, why not give someone special a special someone? In complete secrecy, we can arrange for a Tory MP to be at your disposal to ask questions, vote against the Government or simply serve at your dinner party. To rent or buy...

Pseudonymous Business Card Folder — How many times do people ask you for your business card and you hand it over in foreboding, because you're giving your name and address to someone you never want to see again? Now you can easily fob off your new-found friends with a fictitious business card from a selection of 10 aliases!



It's so easy to become Jack Purvis, car salesman, Professor Dennis Quantock of Hull University, etc, etc! (Nb. This is completely legal *except* when asked your details by a policeman, traffic warden, credit card operative, etc) Only £10 a dozen. Or why not have super de luxe cards with your name on, which self-destruct 24 hours after leaving your wallet, £50 per dozen.

The Bill McLaren Doll — Place it on your TV set during big rugby games and it will bounce up and down shouting: "This big feller from Kelso", "This giant who scored three drop goals on his first appearance for the combined Welsh universities team", "There

will be dancing in the streets of Galashiels tonight" and 10 other meaningless phrases. Made of Styrofoam, so cannot be hurt by frenzied onslaughts, gunshot wounds, etc. £16.99. Batteries not supplied.

Dinner Party Dictionary — Slim, secretable volume contains all the vogue words you are likely to hear at dinner parties, plus their real definitions, true origins, etc. So when the person next to you says, "I find his programmes very formulaic..." you can immediately say, "In what sense are you using the word formulaic?" And when he says, "In the usual sense, I trust", you can say, "Not in my book". And when he says, "Oh, and what book might that be?" you counter with, "The Dinner Party Dictionary, of course!", producing this handy and infinitely annoying little lexicon from your pocket or garter. Contains all trendy misused words such as chauvinist, icon, eponym, etc.

Melvyn Bragg Doll — Stands on top of your TV set and enlivens your viewing by saying: "I don't know how you can bear to

watch this", "Try Channel 4", "Wait for the *South Bank Show*", "Come off it!", "Call this art?", etc, etc.

Female Broadsheet Columnist Start-The-Week Doll — Stands beside the Melvyn Bragg Doll and nods.

Talking Bookmark — It's all very well finding your place in a book with the aid of a bookmark, but that's not much good if you can't remember anything about the book or who anyone is. With this remarkable talking bookmark all your troubles are over. As you close the book, simply dictate into the electronic bookmark the essentials of what you wish to remember about the book so far — "Olivia, the heroine, has just discovered that the man she has always called 'father' is in fact the Bishop of Galway", or "It is 1856 and Prince Albert is showing signs of media fatigue" — and then play it back when you resume reading! Only £17.99, batteries extra.

When you've selected what you want, just send your list, and a blank cheque, to this column. But hurry!

Text 2.13

تعال إلى حيث النكهة

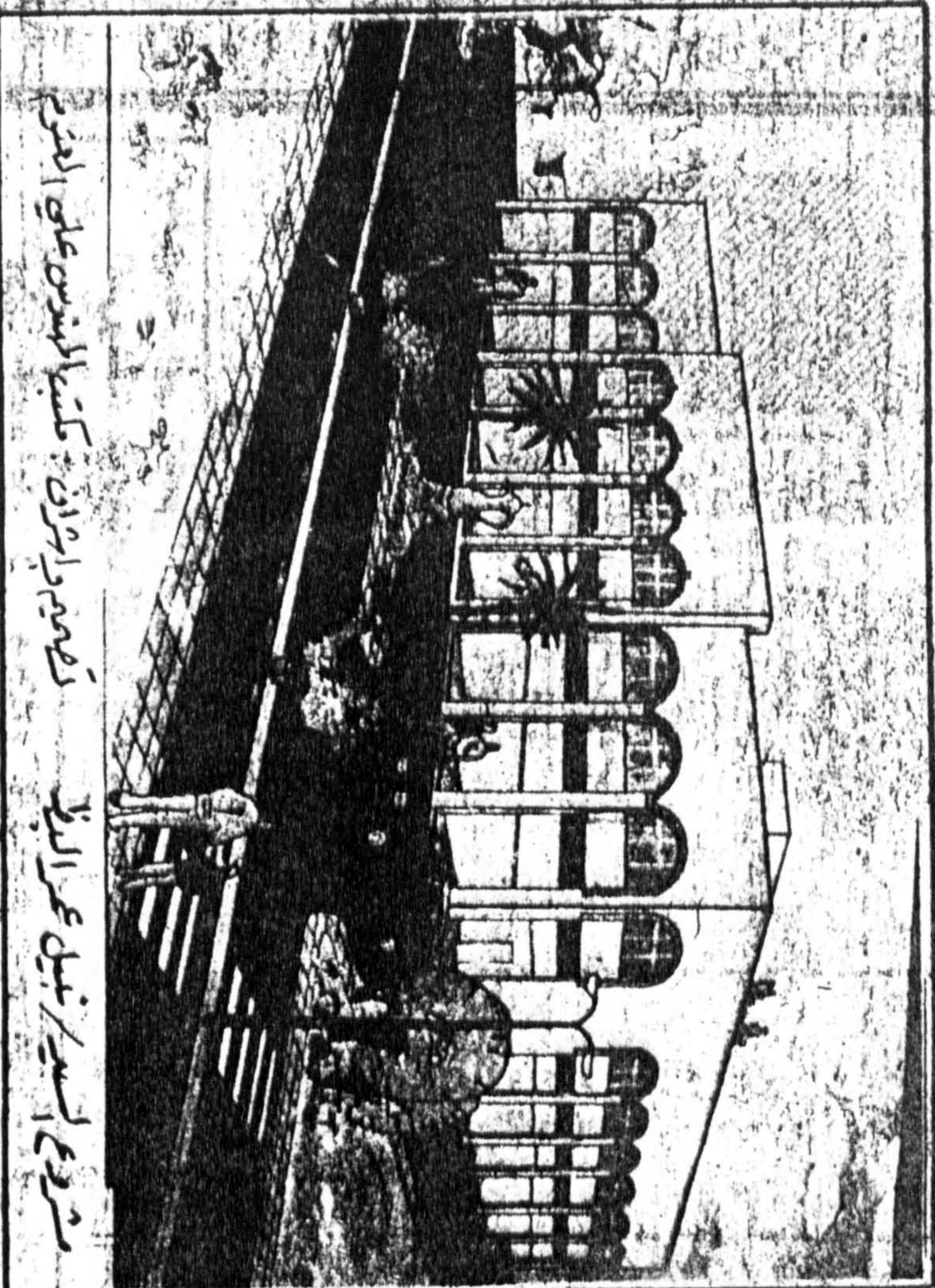
تعال إلى عالم مارلبورو

بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِیْمِ

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الهاتف : ٦١٧٢٣٣ - ٦١٧٢٣١

مخازن تجارية
ومناصات خفيفة

مخازن تناسب
كافة الاعمال
التي تحتاج
والمناسبات
الخصيفة

للبيع
الفرصة تفوتك
بسرا أو مخزنا
أو أكثر
بأسعار
مناسبة

١. خصم تشجيعي للرفع التقني
٢. اعتماد ليرة صفة بيرون فواتر
٣. سهولة أفرى بالرفع بأسطح
٤. خربة نقل ال مستورات
٥. الخازنه مرصفة ترصيفها كاسد
٥. المساحات واسعة ومختلفة
٦. المشروع محاط بسلاش مشايع
٧. التغطية جيدة
٨. تحديد اوقات الكمر باء
٩. خطوط الكافت

Text 2.15

إعلانات

احترق قلبه
صلى الله عليه وسلم
قبل أن يحج

أول رحلة في
١١/١١/١٩

رحلات العمرة
من اختصاصنا

تأمين الطائرة من
التغطية السعودية

العمرة

مع الشروق الدولية للسياحة والسفر
بلروعهما الأردن (عمان- ليريد) السعودية (جدة - مكة)

تضمن البرنامج: الخدمة والأمانة المميزة في نيل الرحمن

- رحلات البر كل يوم أربعاء
- رحلات الجو كل يوم أربعاء وجمعة
- صلاة الجمعة في مكة المكرمة ● صلاة الجمعة في المدينة المنورة

○ باصات البومان المكيفة لراحتكم

○ جولات على جميع المزارات
في مكة المكرمة والمدينة المنورة

أسعار خاصة
للجامعات
والنقلات
والحججيات

الشروق الدولية للسياحة والسفر
مان - مجمع مصان التجاري - شارع البرزين - تلفون: ٦٨٤٦٤ / ٦٨٤٧٤
ليريد - مجمع السيد التجاري - شارع شفيق الرشيدان - بجانب فندق حجازي

٤٣٧٧٤

Text 1A

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Hyatt Regency Perth

Hyatt Kingsgate Sydney

Park Hyatt Sydney

People's Republic of China

Hyatt Tianjin

Hyatt Regency Xian

Hong Kong

Hyatt Regency Hong Kong

Grand Hyatt Hong Kong

India

Hyatt Regency Delhi

Indonesia

The Aryaduta Jakarta

Hyatt Regency Surabaya

Grand Hyatt Jakarta

Japan

Century Hyatt Tokyo

Korea

Hyatt Regency Pusan

Hyatt Regency Seoul

Malaysia

Hyatt Kinabalu

Hyatt Saujana (Kuala Lumpur)

New Zealand

Hyatt Auckland

Philippines

Hyatt Regency Manila

Singapore

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Thailand

Grand Hyatt Erawan Bangkok

"That water looks
inviting."

"So does the view,
from here."

Feel The Hyatt Touch.

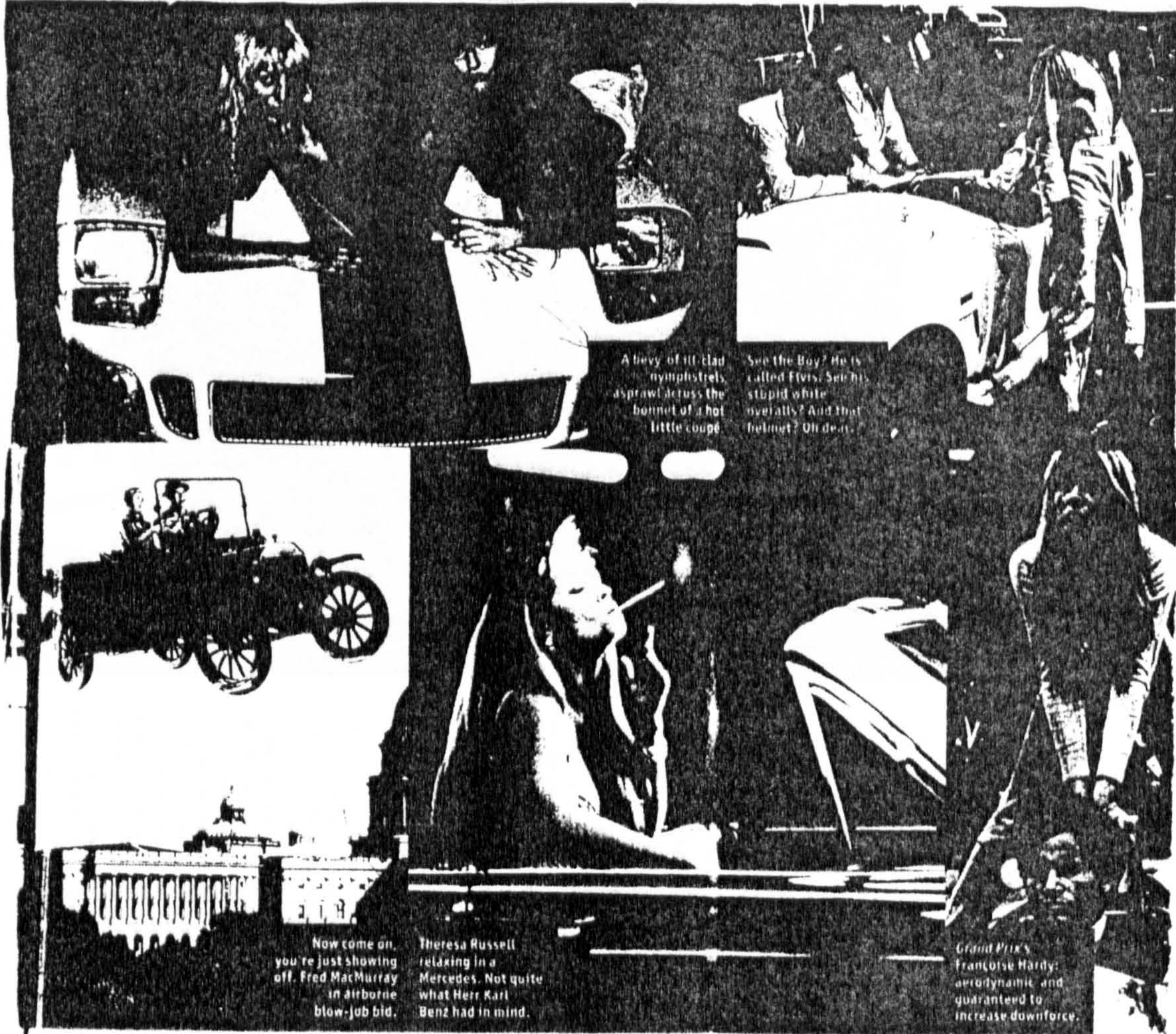
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A bevy of ill-clad nymphs are sprawl across the bonnet of a hot little coupe.

See the Boy? He is called Elvis. See his stupid white overalls? And that helmet? Oh dear.

Now come on, you're just showing off. Fred MacMurray in airborne blow-job bid.

Theresa Russell relaxing in a Mercedes. Not quite what Herr Karl Benz had in mind.

Grand Prix's Françoise Hardy: aerodynamic and guaranteed to increase downforce.

Earls Court, the newest models (automotive-style) were never uncoiled with loads of goofy "birds" in bikinis sitting atop the bonnets and pulling pouty, supposedly "sexy", faces. Did we really imagine that a car with sleek lines and a "chic" dashboard and a throbbing motor would really improve our sex lives? Buy this ridiculously overpriced thing with fuel injection (whatever that is) and add yards to your penis overnight? Well, of course we did. There's nothing that turns a woman on quite so much as a pair of motoring gloves with holes in, a pacy plop and the greeting fashion of Leslie Phillips in a scarf and cap... "Well, hell-ooooo!"

And without a motor car, how's a chap supposed to get a decent blow job? John Travolta got one in a motor car in *Carrie*. Steve Martin got one in a motor car in *Parenthood* (and promptly crashed the car as a result). David McCallum got one in a motor car in *Dirty Weekend* (admittedly, he forced her to do it and then she ran him over and squashed him to death against a wall, but that's the price you

have to pay sometimes). Jeff Bridges got one in a motor car (from the head Shepherd) in *The Last Picture Show*. MacMurray almost got one from... in a motor car in *The Absent-Minded* (but this being a Disney film, he got a smuggle instead - even though Ford was extra special in that through the air).

Nothing like this happens in reality. There are no cars to make "babes" (I believe the current term) swoon over, the thing as *Knight Rider* (dreadful film in which wonky David Hasselhoff called Kitt which would talk to him and would capture the passions of many a madam for some unaccountable reason) and just because the film *Grand Prix* featured such presentable women as Eva Marie Saint and the heavenly Françoise Hardy getting off and bothered on the motor racing circuit does not mean that Formula One driving offers any attraction for the opposite sex.

almost only Cabill even Fred Olex Olsen Professor I to settle his Model could fly (6). There is no such series in this car and which busy little person), and just because the film *Grand Prix* featured such presentable women as Eva Marie Saint and the heavenly Françoise Hardy getting off and bothered on the motor racing circuit does not mean that Formula One driving offers any attraction for the opposite sex.

Buy this ridiculously overpriced thing with fuel injection (whatever that is) and add yards to your penis overnight!

Look at Nigel Mansell, Drop-dead Dreamboat or drop-dead bore?

No, it was all a con. Anyone who spends a great deal of money on a set of "wheels" is an idiot. Anyone who spends all Sunday afternoon polishing the bloody thing is an inadequate. Anyone who reads *Autocar* magazine can't read. Anyone who blares down the road playing *Luxia* on his swanky in-car stereophonic device at great volume deserves no place in civilised society. Anyone who has a personalised number plate or goes out to buy a new car just so he can get the year's latest top letter (is it M or N this year? Who cares?), or who has a

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Nevertheless, she's a danger to herself in the experience. How mistaken was *Fastenables* star Gillian Fawcett to assume that the height of her Range Rover was sufficient protection against discovery when she allegedly went down on her bloke in a lay-by while homebound from an afternoon at the races last year. I call that bad luck though, as oral sex - fellatio, that is, not cunnilingus - was tailor-made for cars. Obviously you risk death, but a blow job administered to the driver of a moving vehicle is a power trip every woman should treat herself to at least once.

One thrillseeker I know was busy doing exactly this on a dual carriageway when a truck - in the process of overtaking, clocked the unmistakable course of her bobbing head and her boyfriend's white knuckles gripping the wheel. He refused to budge for the duration, accumulating a tailback of traffic in his wake.

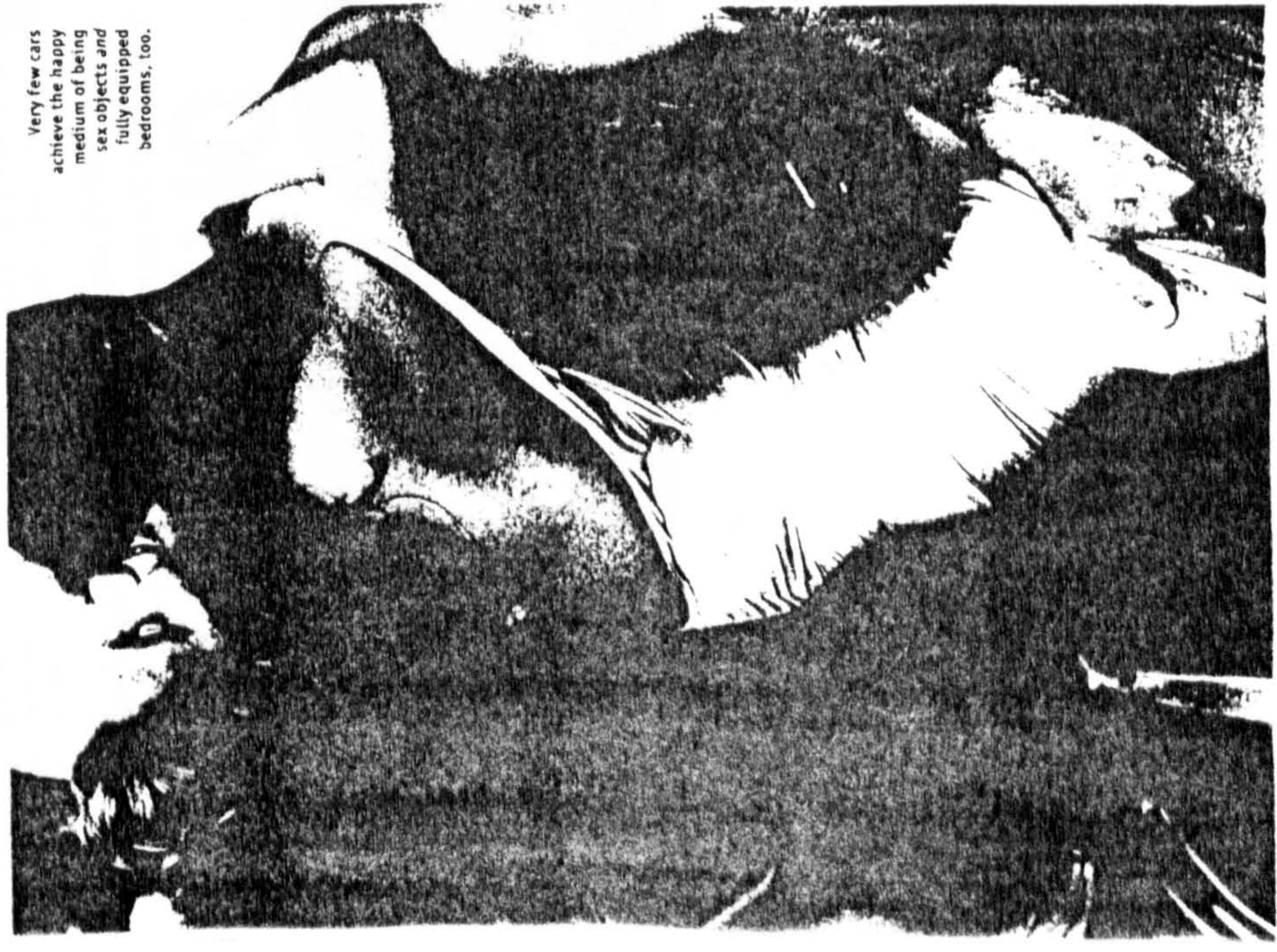
Full intercourse, though, was never created

with transport in mind. True, what you lose in freedom of movement you gain in scordid thrill, but is that honestly enough? For a woman, orgasming in a car is never easy. (Although I was interested to discover, while researching this article, a surprising number of enterprising girls who quietly masturbate while driving alone on long journeys to keep themselves awake.)

The problem lies in the loss of fluidity. Sex in a car has none of the natural rhythms of two bodies entwined in carnal nirvana. For a start you have to make so many decisions in such a short time. To what extent do you undress? Do you lock the doors and adjust the seats first? Where do you put your feet?

Making love in a car is fast food, even in a tolerant environment. Black cab drivers, for instance, are renowned for putting up with undery en route as long as you leave the place as you find it. And of course, chauffeur-driven limos are perfect. But even

Very few cars achieve the happy medium of being sex objects and fully equipped bedrooms, too.



then, you're on a time clock. In the history of car design, only Fifties Yank tanks achieved the happy medium of being sex objects in their own right and fully-equipped bedrooms at the same time. Other than that, you really have to have a proper fuck truck big enough for a mattress and a surfboard. The transit van shaggin' wagon variety of sex has already expired, however, as doing it in the back while your rhinos miserably pass the time of day up front, in *Big B redheads* mode, on the way to the beach or gig loses its cachet soon after your 25th birthday. There are some things in life you have to know when to wave goodbye to forever.

This never seemed to bother Dolly Parton, however. A keen advocate of coitus attemptus on wheels, she once told how she and her husband celebrate their wedding anniversary every year by driving down to the lover's lane making love in the back seat.

So it could be argued that there really is no such thing as great sex in a car, only sex in a great car. But often the more directly sexual the vehicle looks, from the outside, the less conducive it is to sex within.

Take a 911 Porsche. Gorgeous; compact, fast, sophisticated but somehow streetwise, not too ostentatious, plenty of power but not so much you feel you couldn't control it. Everything a girl ever wanted in a man, really. But

Take a 911 Porsche. Gorgeous: compact, fast, sophisticated. But inside? A moving contraceptive device

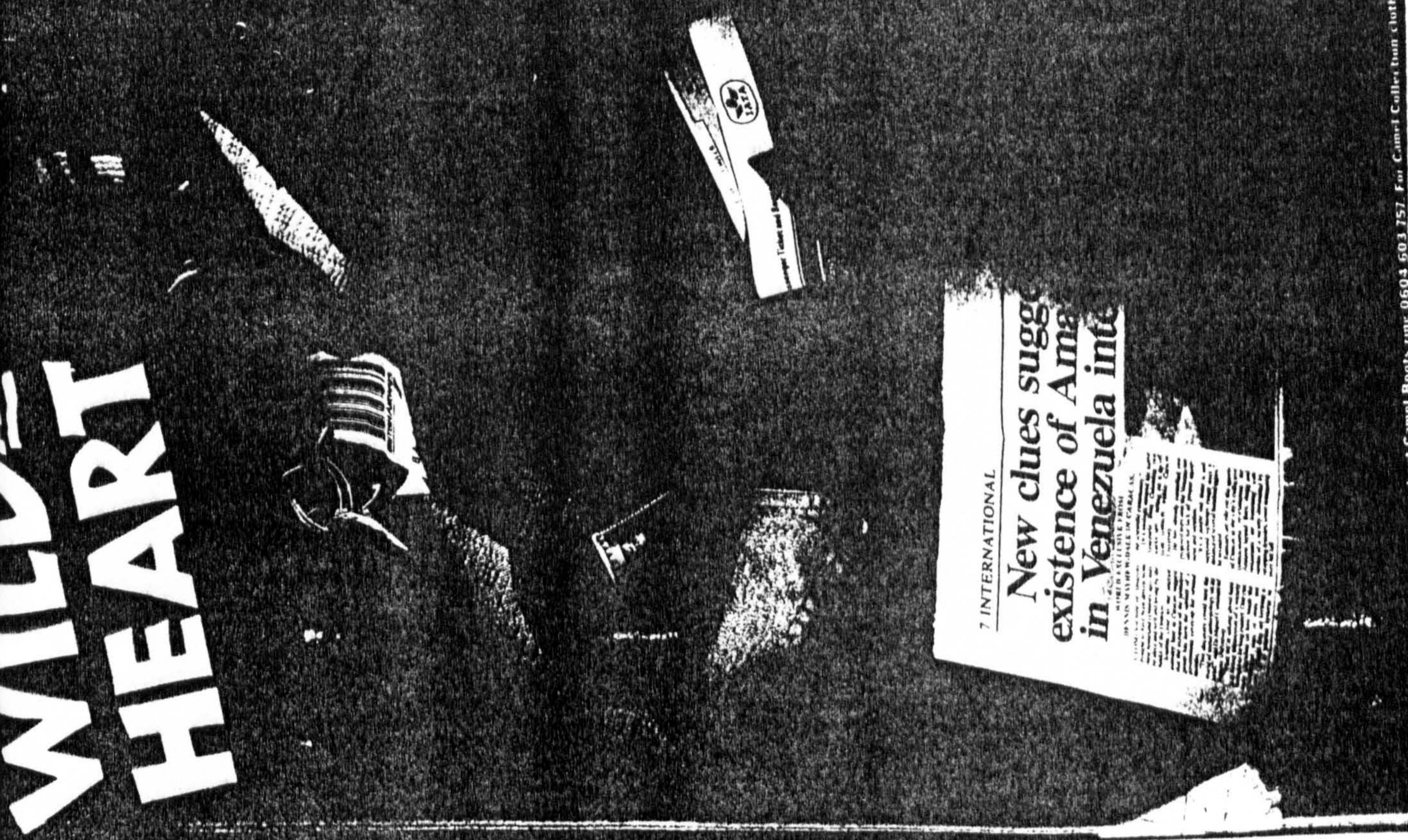
inside? A moving contraceptive device. Bucket seats and sex just don't mix.

They accessorise car interiors with twinky details designed to turn harassing weekend breaks into a breeze: little flip-down tables, cup holders, sunscreens, crayon dispensers for the kids, bodily supports all over the place. And yet, there is a conspiratorial refusal on the part of whoever designs these things to acknowledge that, now and then, you might just want to get laid in it.

Perhaps the logic behind this thinking is that once you get to the time of life when your car is permanently filled with sweet wrappers, unpaid parking tickets, Postman Pat tapes, a degrading map of the Pennines from your Easter holiday two years ago, three broken umbrellas and a Cardinal stuck to the back window, sex is going to be the last thing on your mind. Glancing outside at my unwashed and unpaid-for saloon, I realise that they're probably right. **FHM**

Kimberley Leston currently drives a pea-green Rover "something or other".

WILD HEART



7 INTERNATIONAL
New clues suggest existence of Ama in Venezuela intc
WORLD'S LITTLEST PEOPLE
SPANISH MAJOR MADE IN CHINA



SEX ON WHEELS

Sex in cars is irrational, uncomfortable and very risky. And, says Kimberley Leston, it's bloody good fun

FOR SEVEN YEARS I HAVE SWAP with a virgin. It's a special place in my personal history, seems less from the quality of the union itself than from simply being able to say you've done it. The marvel of selective memory erases the details of anti-social gear-shifts, the challenge of garment removal, and that fleeting moment of doubt and self-hatred when the decision to rebuke from front to back finally made you realise how you must look attempting to get there via the front-rear gap between the driver's and passenger seats. Why doesn't anyone ever get out of the front and get back in again properly? I can tell you why. Because getting out would be too effortful, too fiddly.

While on the one hand you long for sex in a car to be comfortable, you know full well that the reason for doing it is that it's not. As a youth, when my privacy was so precious, Miss Chairman seemed as big as a room. In a car, in that small metal box, you had the freedom to experiment without fear of exposure, not from the law but from your parents. I can't remember a front door to call your own. That same car, with a front door to call your own, made the most notorious hook-up in your private, mobile life.

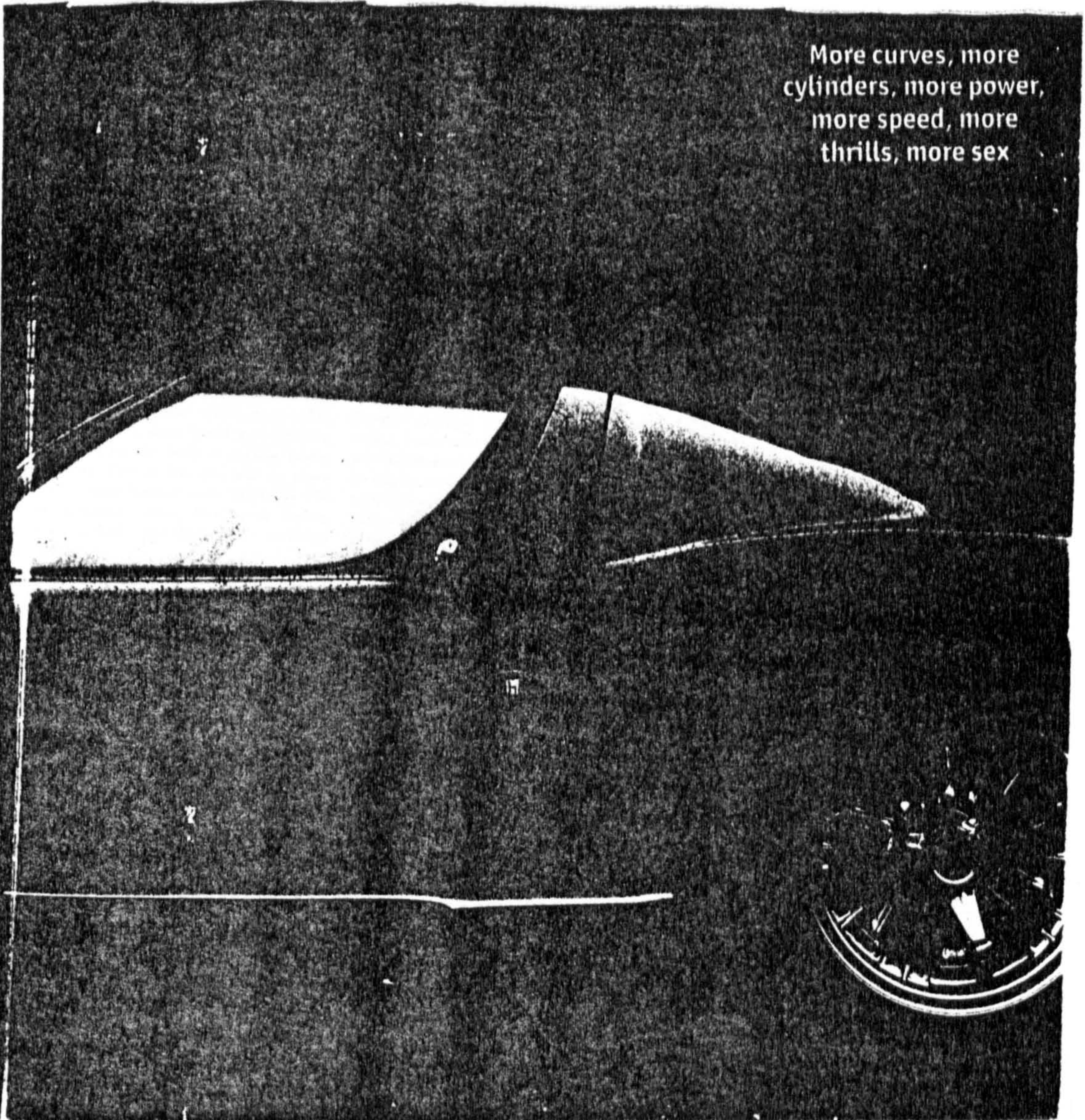
A girlfriend of mine, the envy of us all on a school swap in California, was brave, getting in a huge American car, parked on a hill overlooking the ocean. She thought she'd died and gone to heaven, such was the romance of the moment. But then, realising the honour was at stake, she wanked her date off furiously that she ended the romantic evening chastely with a severely sprained wrist. It was a danger for weeks. Did that happen in *Forrest Gump*? Of course not. Things like that don't happen in movies, they happen in cars.

Like the couple who got wedged together in the back seat when the girl slipped a disc. That must have been a bump to remember. They had to cut the food to get them out.

Although, thinking about it, I would actually take it in preference to my own worst nightmare, which occurred while getting it on in the front seat. I sat you out of a Citroën 2CV. The car park, with its roller-skate parking around like a bath in the rain, was so gloriously private, enough until the girl glared momentarily through the passenger seat glass against what my local was cruelly pressed against her. I can't see how with a car like that you can't see her, but I know you can't. I have seen a car like that, but I know you can't. I have seen a car like that, but I know you can't.

Text 5A

More curves, more
cylinders, more power,
more speed, more
thrills, more sex



es at passers-by. The Miura's most recognisable styling trait is the black metal fins that fill the spare space in the oval bonnet apertures for the pop-up headlights. When they removed them for the final, SV, incarnation of the model, it didn't look quite right.

But so fluid and dynamic is the Miura's body, you don't have to drive it quickly to generate the desired effect. You let the big, bassy V12 take the strain. Scrape-clack the chrome-plated gear lever from one iron-gated slot to the next. Adjust the throttle in small but delicious increments. It rolls, it rumbles, it falters.

So you blip the throttle. The sudden acceleration twangs the nape of your neck as the Miura snaps ahead in a single, snarling

reflex. The revs soar, the note hardens and hollows until it's a hollow, reverberant wail. Then the transmission chimes in, adding a high-frequency shriek to the crescendoing cacophony.

The savagery of it all feels dangerous, takes your breath away. And your inhibitions. The urge is to do it all in the next gear. But then you remember to back off, to not go all the way. The engine, like the rest of the car, is 26 years old. This could be an orgasm too far.

The chassis doesn't feel its age. The suspension is firm and niggety, the steering light but accurate. Which is just as well because to be comfortable behind the Miura's wheel, you need to have abnormally long arms and very

short legs — not a winning combination unless you want to date an orang-utan. But this is just an extreme form of the famous "Italiane" driving position. And if any car can be forgiven for putting you in discomfort, it's the Miura.

Just fire up, run your eyes over the leather mounds, lips and flaps of the interior and dial in a speed that allows you to soak up a multiplex of saucy sensations. Then you'll forget that you can't quite reach the steering wheel. Besides, a little bit of machismo goes with the territory when you're driving the sexiest car ever made. **FIN**

David Vivian is one of Britain's most accomplished car journalists, and has a beard.

Text 5A

NAME ME, IF YOU CAN," observed the legendary writer PJ O'Rourke, "a better feeling than the one you get when you're half a bottle of Chivas in the bag with a gram of coke up your nose and a teenage lovely lovely pulling off her tube top in the next seat over while you're going a hundred miles an hour down a suburban side street."

The article was sensitively entitled *How To Drive Fast On Drugs While Getting Your Wing-Wang Squeezed And Not Spill Your Drink*. Well, quite. It may not be a surprise to learn that PJ judges these things from behind the wheel of a big Italian supercar.

Why? Because they give you more of everything that matters: more curves, more cylinders, more power, more speed, more thrills, more sex. With the help of styling house Pininfarina, Ferrari has notched up more solutions than Sophia Loren: 275 GTB, 250 GTO, Daytona, Dino, Berlinetta Boxer, Testarossa, 308 — and that's just scratching the surface.

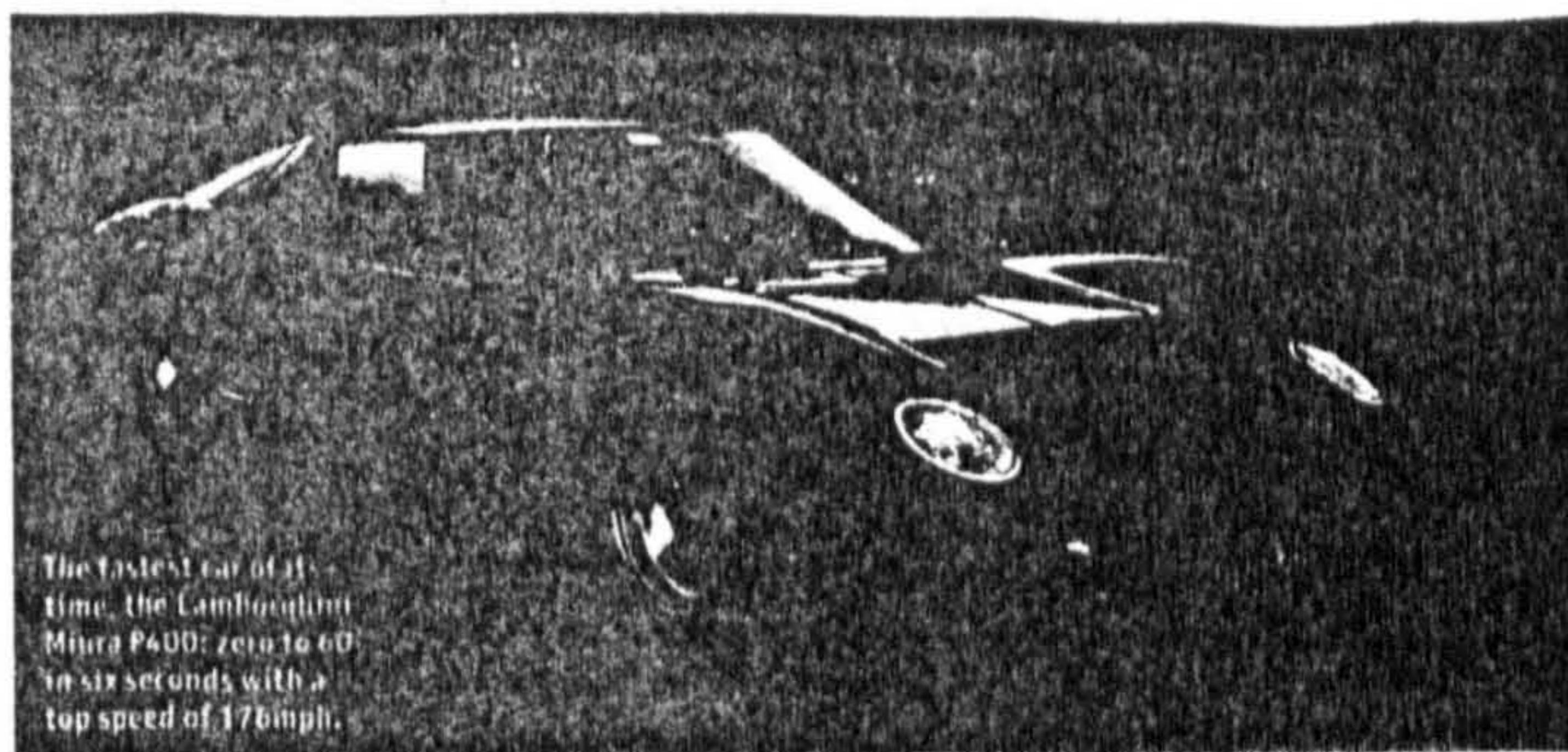
The best-looking Ferraris have always been essentially feminine, aping the soft sweeps, curves, clefts of the female form. But, to extend the anthropomorphic analogy, if they ever assumed human form, they'd be nice girls, Meg Ryan before *When Harry Met Sally* simulated orgasm reheat types; almost too lovely to make the carnal connection.

The Lamborghini Miura, on the other hand, exudes the sort of proactive sexuality that would make Prince blush. Questions of gender don't come into it. This is pump-action hardcore.

The Miura (pronounced MYE R-ah) is a creation of the Sixties. It was shown to a shocked and suddenly sweaty audience as a chassis mock-up at the 1965 Turin Motor Show and as a working prototype at Geneva a year later.

What made jaws hit the floor wasn't just the astonishing beauty of this hip-high two-seater's shape — styled by the house of Bertone's young Marcello Gandini who, inexplicably, went on to do the Citroen BX — but the technical bravura that accompanied it. Until then, big-league supercars had all been front-engined — a layout that capped dynamic potential.

The story goes that in the autumn of 1961, three of the brightest young talents working for Ferruccio Lamborghini at his Sant'Agata Bolognese plant, had a rare moment to day-



The fastest car of its time, the Lamborghini Miura P400: zero to 60 in six seconds with a top speed of 176mph.

dream. They were Giampaolo Dallara, Paola Stanzini and Bob Wallace; all enthusiasts for racing. Unsurprisingly, their thoughts turned into building a racing car for the road, one with its engine mounted behind the cockpit, one with the contemporary racetrack technology to fully exploit Lamborghini's terrific new 3.9-litre, quad-cam V12 engine — something with the performance and handling to rival Ford's racing GT40 but with the comfort and practicality to be used every day.

Car engineers probably muse away their lunch breaks in similar fashion today. The difference is, they don't get the nod from the boss. The so-called "three musketeers" did, and the world's first senior league mid-engined supercar was born.

The superb P400 pictured on these pages was built in 1968, though it later had its massive, transversely-mounted motor up-rated to "P400 S" spec, slapping another 50bhp onto what might have been considered an already adequate 330bhp. It was undoubtedly one of the fastest cars of its day with a reported top speed of 176mph and the ability to squirt its driver, and presumably white-knuckled passenger, from zero to 60mph in under six seconds.

This, incidentally, wouldn't impress statisticians today, all of whom know that the McLaren F1 does 210mph and accelerates to 60mph in three seconds. Fair enough, but the F1 looks as sexy as a can of Japanese lager and the Miura looks like it's doing 200 when it's standing still.

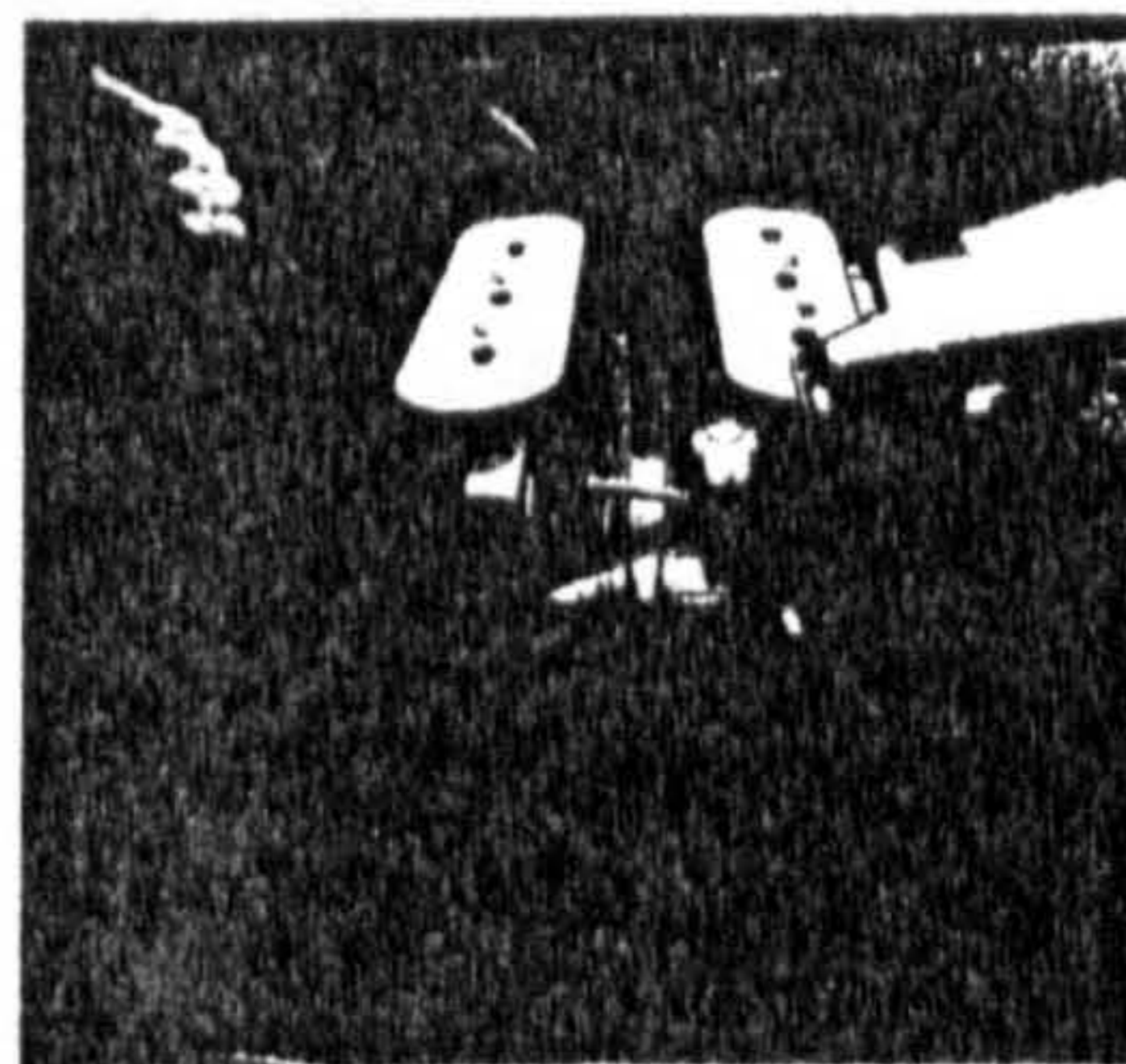
And standing still is where it starts. The Miura is one of the few cars that can weld you to the spot with its presence. It's not like an E-type or a Daytona. Their shapes are easily assimilated, cliché-friendly, obvious to the point of archness.

You drink in the Miura more slowly. At a distance, it looks impossibly long, low and wide. But move in closer and it seems to shrink. The you can't get a fix on its scale at all. You're spatial apparatus is skewed by the audacity of its swoopy waistline, hunkered-down haunches and explicit, never-mind-names horniness. It happens every time. The Miura is simply more three-dimensional than other cars, more enduringly sensual.

No car has ever looked quite so predatory, had such exquisitely-judged ducts, slats and louvres or, come to that, fluttered its eyelids.



The P400's swivelling front headlamps. In later models the black metal housing fins were removed.



Lamborghini's 3.9 litre, quad-cam V12 engine, mounted innovatively behind the driving cockpit.



Classic, predatory detailing, with exquisitely-judged ducts, slats and louvres.

FHM'S TOP TEN SEXIEST CARS

- 1 Lamborghini Miura (1966) £75,000
- 2 Ferrari 250 GTO (1962) £2.5-5 million
- 3 Ferrari 275 GTB (1964) £110,000
- 4 Jaguar E-type (1961) £17,000-35,000
- 5 Mazda RX-7 (1991) £29,400
- 6 Dodge Viper (1992) £50,000
- 7 TVR Griffith (1990) £33,000
- 8 Aston Martin DB-7 (1994) £75,500
- 9 Ferrari Daytona (1968) £75,000
- 10 Alfa Romeo RZ (1992) £35,000

LOVE MACHINE

throbs. It's red. It makes women go weak at the knees. It's the Lamborghini
iura and, according to David Vivian, it is the sexiest car in the world ▷

PHOTOGRAPHY BY ANDREW...

PHR
68F

Text 5A



For some designers, how their winter collection performs really is a matter of life and death.

Woolland U.K. man in her stiff, fluffy blonde hair flowing in the wind, sunglasses on, Deadhead sticker in the back. See the Boys. It doesn't matter what they are called. They're in their uniform of Nirvana T-shirts and wrong way round Metallica baseball caps and they are boistering and hollering at the Girl as she fizzes past. "Hey, Baby!" and other things I'm too polite to mention. If Cassimoon-Rae/Susan were just walking down the sidewalk, they wouldn't deem her worthy of a second glance. She has the most frightful squint, and those expensive braces the dentist insisted on putting in her mouth all those years ago have rendered her teeth ungainly. But the Girl is in a flash car, at the controls alone, so she must be some kinda B.A.B.E., right? The tables have turned.

Famous girls practice the best position to step out of a motor car in front of photographers: some cleavage here and the headline just so. And there's the girl making coffee in her

Drivers of white BMWs are hopeless at sex and have nobody to speak to on their mobile telephones because everybody hates them

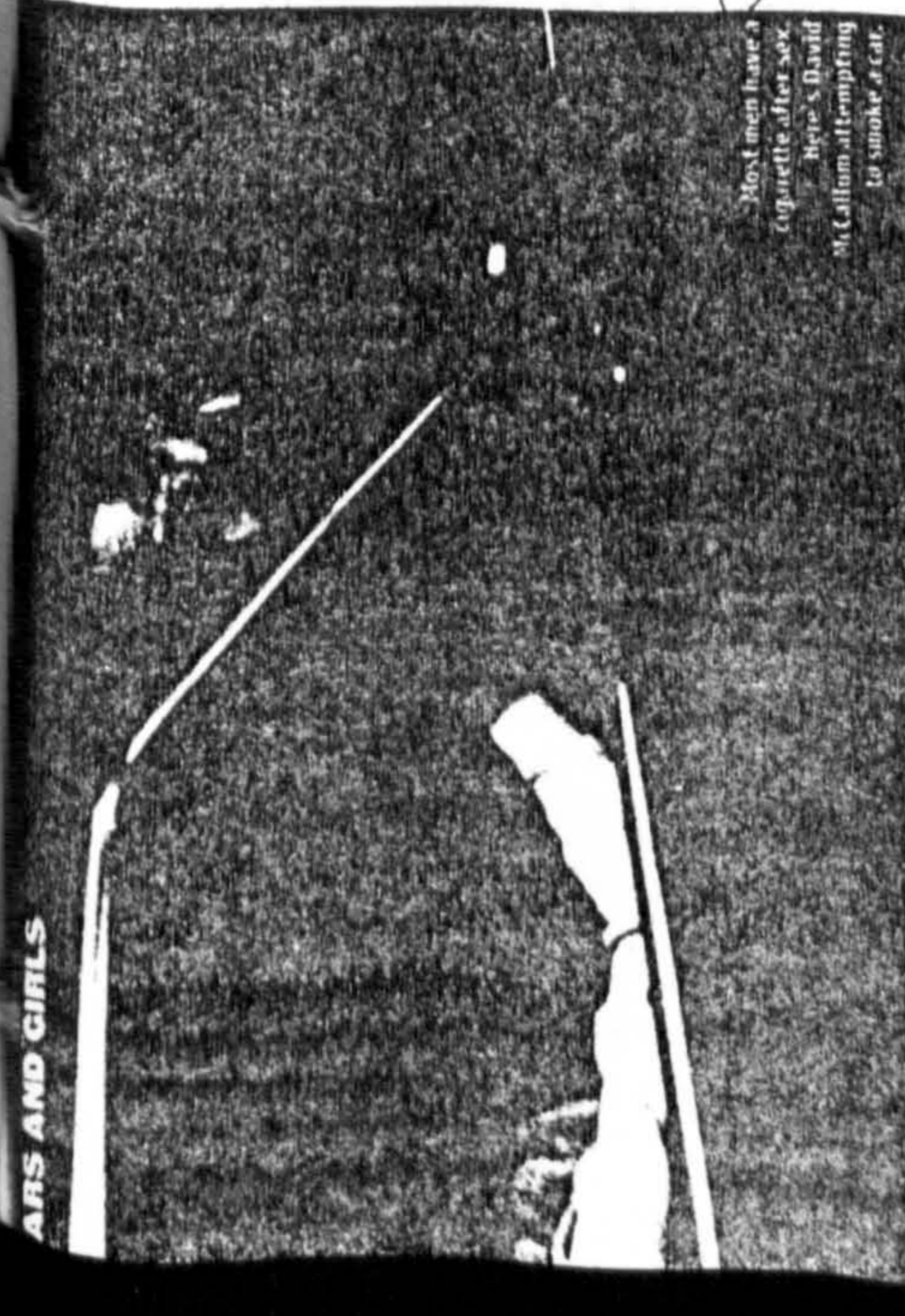
VW on the cliff-top, and the woman who threw her fur coat away but not the keys to the lovely car, and these daft dollies that think they're Thelma and Louise. You can help a girl out of a car but you can't take the car out of a woman...

Ah, yes, Kylie Minogue. As Charlene on Neighbours she had goat-squee-teeth and frizzy hair of the most unappetising kind. But when she became a mechanic in Jim Robinson's car yard and started wearing those overalls, she transformed herself into pure sex on tiny Antipodean legs, didn't she? The way she wielded a spanner was a sight to behold. Spark plings? No problem. You just know that stadium beckoned. In a moment, little Kylie would be a top pop star, a kitten scolded with very few clothes on... It's a theory anyway. Gossip it at your peril.

Cars and girls. That's the union you can't disparage. And to make it all the more exciting, isn't it marvellous that some of the sexiest female creations ever should have expired at the wheel? Isadora Duncan, the ballet person, got her scarf caught in the wheels of her speeding motor and choked to death. Jayne Mansfield, she of the outrageous bosoms, had a prang in her convertible and was decapitated by the windshield. Françoise Dorléac...

Oh, my goodness, how I miss Françoise Dorléac. She was sex incarnate. Far prettier than any jumped-up motor car could ever hope to be. Cars? They're rot. I'm sticking to my 1983 Renault 5. Only 13,000 miles on the clock. Good runner. Full ashtrays. Wife hates it. Tough luck FHM

Tom Hibbert is a contributor to O magazine and the Mail on Sunday.



Most men have a cigarette after sex. Boy's David M. Callum attempting to smoke a car.



Kylie Minogue in Jim Robinson's car yard: pure sex on tiny Antipodean legs. Well, half-ooooo! Leslie Phillips in pacey jalopy with a choice piece of 'lettie.

'sarey' bumper sign that says "Windsurfers to it standing up!" or something really hilarious like that... well, here are some arguments for abortion if ever I heard them. "Drivers of white BMWs are really hopeless at sex and have nobody to speak to on their mobile telephones because everybody hates them." I haven't seen that bumper sticker as yet. I wonder why this could be?

Car facts, pad, motor cars simply aren't sexy. They are quite clever devices but are designed solely to get from point A to point B. Did you ever see a handsome A man? I think not. In David Duke's Payday, quite possible the greatest film ever made, Rip Torn goes to fuck a groupie in his expensive limousine while his wife looks rather crossly on, but this is not an argument for acquiring an expensive limousine, is it? Nobody enjoys the experience very much and, in pig-time, Torn is dead in his expensive limousine because he wasn't very good at driving it in the first place. Cars are NOT sexy.

motor car: a self-propelled vehicle for use in normal roads... says my encyclopedia. It doesn't mention anything about girls. "From the 1940s automatic transmission for small cars, rabbit suspension, transverse engine mounting, self-leveling tabs, disc brakes and anti-lock brakes were introduced, and

See the Girl. She is called something stupid that her parents made up like Cassimoon-Rae, probably. Or Susan. She is belting down

Text 5A



Never Weather Beaten



FASTER PUSSYCAT!

Here's your career, your family, your home and your health. And then there's the really important stuff: **Cars and Girls**. Does owning powerful status cars make you sexy? What is the sexiest car of all time? And why is it that sex in cars is so great?



Love machine, page 66.

Sex on wheels, page 70.

These and other burning questions are caressed, revved-up and given a damn good servicing over the next ten pages. . . ▷

Text 5A



CARS AND

David Hasselhoff captured the hearts of busy little madams with his talking car.

Bond's Aston Martin boasted an ejector seat for those awkward "lady" moments.

Geena Davis flouts strict seatbelt laws in bid to rid herself of shackles of male oppression etc, etc.

Have car, will score!

Do we really imagine "fellas", that a car with sleek lines, a pulsating motor and a chic dashboard will improve our sex lives? Tom Hibbert is, to say the least, a touch sceptical

SEE THE GIRL. SHE IS CALLED NANCY. See the Boy. He is called ELVIS. See Nancy gawping at ELVIS. Why is she doing this? Because she *fancies* him, you clots. Why does she fancy him? Is it the way he wriggles his hips and sings a lot of atrocious songs? No, she fancies him because he drives a fancy, fun-souped-up motor car rilly *fast!* Oh, (Or so **Speedway**, terrible old film starring Mr Presley and the gorgeous Ms Sinatra would have you, or, "believe").

See the Girl. She is called Shelley. See the Boy. He is called ELVIS, too. See Shelley gawping at ELVIS. Yes, Shelley fancies ELVIS some-

thing rotten and it's got nothing to do with those awful songs (including one called *Smorgashbord*) of his. It's all about that fancy-dan-souped-up motor car he drives so daringly... or so we were invited to imagine in the creaky old film **Spinout** (starring Mr Presley and the *ravissant* Ms Fabares).

And relax guys, you don't even need to look like ELVIS to grab the chicks; all you require is a gleaming motor car just like James Bond drove in **Goldfinger** (a snazzy Aston Martin with a passenger ejector seat for those awkward moments when your "lady" comes over all "heavy", starts saying boring things like she

thinks she's falling in love with you and wants to have your babies, *hurrri!*) or a customised one with over-*quite* enormous wheels like the one slumpy old Mickey Rourke had in **Diner**. Have car, will score. That was the teenage message given out by billions of films and popular music recordings ("Baby you can drive my car...". The Beatles: "Can you imagine the way I felt Couldn't unfasten my safety belt...". Chuck Berry: um "I *e're* having fun sitting in the back seat kissing and a hugging with Fred...". The Ayons! in years gone by).

What fools, what dopes we were to believe all this guff. "Fellas". At motor car shows in

Text 1D.1

Dear Mr. President Bush,

I would like to complain about the abundance of hamburger bars that have sprung up on our green and pleasant land. There's only got to be an empty car parking space in the shopping centre and before you know it, they've built a new burger bar.

Dont't get me wrong, Ive got notning against America. I can even whistle the Star Spangled Banner, which I believe is a basic requirement to getting a visa.

For research purposes I ventured into a burger bar l~~X~~ast week. It was all full of plastic, and warm air driers. T~~X~~hey're supposed to be more hygienic than hand ~~X~~ towels, although I've never actually met anybody who has died from using a hand towel yet, except the man at the end of our road who accidently swallowed one. More substantial than beef burgers though.

Swinton Insurance branches are far more convivial. There's more than 700 of them, full of motor insurance experts. Mind you, they need to be experts to explain the ins and outs of all the comprehensive policies there are, ~~X~~ so you end up with one that suits you.

Mrs. Woman Next Door got a job behind the counter in a burger bar. It's ~~X~~ sad because she really wanted to be a brian surgeon. As it is she still gets to wear a nice uniform but she doesn't have to wear a mask.

Yours Patriotically.....

Please phone or come in for a quote, or return this coupon for a free advice leaflet on Comprehensive insurance. BOOKLET/ADVICE/PLEASE

(Mr/Mrs/Ms/Ms) Initials _____ Surname _____

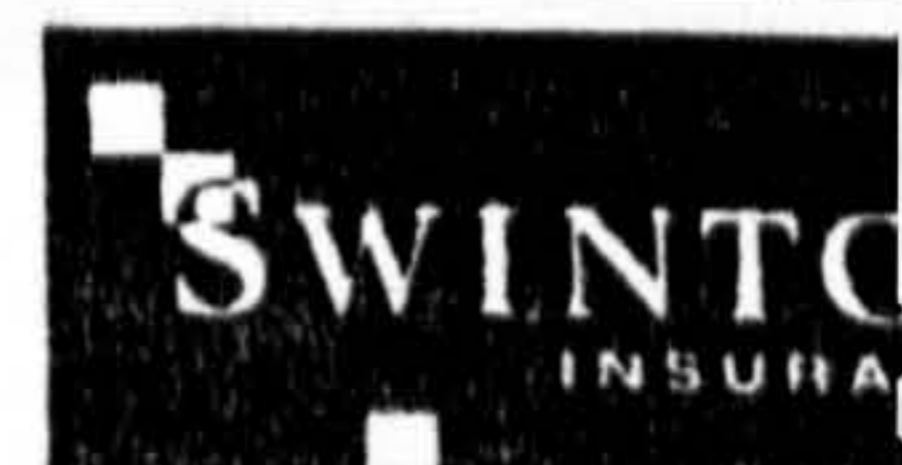
Address _____

Postcode _____ Daytime phone no. if applicable (inc STD code) _____

Are you already a Swinton Customer? YES/NO _____

Renewal Date: Motor _____ Contents _____ Buildings _____

Swinton Group Ltd and their Franchisees trading as Swinton Insurance are registered under the Data Protection Act. The info you give us will be used exclusively by Swinton Insurance. If you do not want any further information please tick the box



Text 1D.2

Dear Nigel Mansell,

After seeing the Grand Prix on the BBC yesterday, I'd like to complain about the wreckless speed at which you drive your car. It sets a bad example, especially to the young. Not that I've got ~~XXXXXXXXXX~~ anything against young drivers, or women drivers for that matter. In an effort to keep accidents off the road, the Dear Lady Wife always drives on the pavement.

I am not a killjoy, but driving round in circles at dangerously high speeds seems a pointless exercise. If you slowed down a bit you might enjoy some of the lovely countryside.

Thank ~~YHM~~ heavens for Swinton Insurance. They understand that young people's needs are different. They insure more young drivers than anybody else, so at least they'll be in safe hands. Thanks to their 30 years experience, they can help find them the right policy and save them money, but more excitingly still, they'll give them a free motor insurance leaflet full of advice for young people.

In conclusion, you really should try to slow down. Last week the Dear Lady Wife ran to catch a No. X 19 bus to Cheadle so quickly that her stockings rubbed together causing sparks. Strange for 20 Denier. Anyway, she looked like a Catherine Wheel on Bonfire Night.

Yours youthfully....

Please phone or come in for a quote, or return this coupon for a free advice leaflet for young drivers.

BLOCK CAPITALS PLEASE

(Mr/Mrs/Miss/Ms) Initials _____ Surname _____

Address _____

Postcode _____ Daytime phone no. if applicable (inc STD code) _____

Are you already a Swinton Customer? YES/NO _____

Renewal Date: Motor _____ Contents _____ Buildings _____



Text 1D.3

Dear Norman Lamont,

Or may I call you Stormin' Norman. The Dear Lady Wife and I were very impressed with the way you handled that spot of bother in ~~the~~ the Gulf, and we look forward to seeing how you tackle matters budgetwise. There have been rumblings down our street about the way ~~I~~ you keep saying we're about to turn the corner. Are you sure you know where the corner is?

If I may be so bold I wonder if I could offer a few tips to incorporate into your budget.

I was listening to one of your politician chums on the wireless yesterday, just after Sing Something Simple and he was talking about getting down to brass tax. It seems to me that he's onto something there. You'd clean up if you started taxing brass, what with all the door knobs and brass bands there are, especially up here in the north.

Another tip you may like to follow up is this. I was reading about how people make a profit on the short term money market in the investments page in Womans world magazine, you may have seen it, opposite the woman's problem page. It seems to me that if I gave you my tax up front as a ~~loan~~ loan, you could then stick it on the short term money market for a few weeks, and make a killing. Then you could give me my tax back and that way we both ~~come~~ come out on top.

If you really want to boost your funds though, you should look no further than Swinton Insurance customers. Swinton Insurance deals with more motor insurance companies than anyone else so they can get the right insurance policy at the right price so they'll have lots of spare cash to plunder. They've also got over 700 branches, although ~~I~~ ~~I~~ I'm not sure whether there's one in Downing Street. I expect you've got all the other essential shops, though no doubt the wool shop must have closed down when Mrs.T. moved away.

I was only ~~saying~~ saying to the Dear Lady, I think being a politician could be quite an interesting job but what puts me off is having to be nice to children. It would make a change if they were nice to me for once. They're continually poking open my letterbox (brass) and shouting rudeness ~~down~~ down my passage.

Yours in recession,

Text 1E



Your hair is in the dog house. It is fine and flyaway and tends to misbehave in public.



Introduce it to a new handler. Vidal Sassoon Protective Styling Spray. Our stylists recommend this stuff because it will control your favourite style, while



still allowing your hair to move naturally. Vidal Sassoon Protective Styling Spray has a combination of anti-static agents and light conditioners.

It will make your hair

**SIT, STAY &
BEHAVE**

Text 1F



أخي المواطن :

لقد نوه ديننا الإسلامي الحنيف الى عدم
الاسراف في استعمال المياه في مواقع عدة من
القرآن الكريم والحديث الشريف ، فطاعة الرب
في عدم الاسراف في استخدام المياه .

مع تحيات وزارة موارد المياه



