

REPETITION
IN ARABIC LITERARY DISCOURSE
PATTERNS, SHIFTS AND TRANSLATION STRATEGIES

By

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STATEMENT OF AUTHENTICATION

The work presented in this thesis is, to the best of my knowledge and belief, original except as acknowledged in the text. I hereby declare that I have not submitted this material, either in whole or in part, for a degree at this or any other institution.

TABLE OF CONTENTS

	Page
LIST OF TABLES	vii
LIST OF FIGURES	viii
KEY TO TRANSLITERATION SYSTEM	ix
ABBREVIATIONS	xi
ABSTRACT	xii
Chapter	
1 INTRODUCTION AND OVERVIEW	1
1.1 General Introduction	1
1.2 Aims	2
1.3 Material	3
1.4 Method	6
1.5 Overview of the Different Chapters	7
2 REPETITION: SETTING THE SCENE	9
2.0 Introduction	9
2.1 Pervasive Repetition: Canonical Parallelism	9
2.2 Repetition in Arabic	24
2.2.1 Arabic Medieval School	25
2.2.2 Arabic Modern School	31
2.3 Major Studies of Repetition in English	41
2.3.1 Repetition and Text Cohesion	42
2.3.2 Repetition and Text Organisation	46
2.3.3 Repetition and Poetics	48
2.4 Translation Norms	51
2.4.1 Toury's Model	52
2.4.2 Nord's Model	54
2.4.3 Chesterman's Model	55
2.5 Conclusion	57
3 LEXICAL DOUBLETS AND COMPLEX MEANING	58
3.0 Introduction	58
3.1 Previous Studies and Views	59
3.2 Complex Meaning	61
3.3 Semantic Interaction	64
3.4 Three-Dimensional Stereoscopic Pattern	68
3.5 Categories of Lexical Doublets	71
3.6 Conclusion	103

4	STRATEGIES FOR TRANSLATING LEXICAL DOUBLETS	105
4.0	Introduction	105
4.1	Translation Strategies	107
4.1.1	Grammatical Transposition	107
4.1.2	Translation by Displacement	134
4.1.3	Translation by Addition	136
4.1.4	Translation by Paraphrase	138
4.1.5	Idiomizing Translation	145
4.1.6	Translation by Reduction	148
4.2	Discussion and Conclusion	162
5	ARABIC PHONIC/GRAPHIC REPETITION IN ENGLISH TRANSLATION	165
5.0	Introduction	165
5.1	Basic Definitions	166
5.2	Sound-Symbolism	168
5.3	Sound Patterns	170
5.3.1	Reverse Rhyme	171
5.3.2	Rhyme	177
5.3.3	Pararhyme	183
5.3.4	Consonance	188
5.4	Onomatopoeia	194
5.5	Portmanteau Words	198
5.6	Discussion and Conclusion	201
6	ARABIC MORPHOLOGICAL AND LEXICAL REPETITION IN ENGLISH TRANSLATION	203
6.0	Introduction	203
6.1	Morphological Repetition	203
6.1.1	Pattern Repetition	205
6.1.2	Root Repetition	218
6.2	Lexical Repetition	230
6.2.1	Lexical-Item Repetition	232
6.2.1.1	Translation Strategies	232
6.2.2	Lexical-Doublet Repetition	240
6.2.2.1	Translation Strategies	240
6.2.3	Phrase Repetition	249
6.3	Rhetorical Repetition	251
6.4	Conclusion	261

7	PATTERNS OF REPETITION AT THE DISCOURSE LEVEL: PARAPHRASE, PARALLELISM AND CHIASMUS	263
	7.0 Introduction	263
	7.1 Paraphrase	263
	7.2 Parallelism	275
	7.3 Chiasmus	284
	7.4 Conclusion	288
8	SUMMARY AND CONCLUSION	289
	8.1 Introduction	289
	8.2 Overall Summary	290
	8.3 Concluding Remarks	297
	BIBLIOGRAPHY	301
	APPENDIX 1: Translation of Lexical Doublets	309
	Table 1 (Sample 1)	309
	Table 2 (Sample 2)	310
	Table 3 (Sample 3)	311

LIST OF TABLES

Table	Page
1 Key to Transliteration system	ix
6.1 Some derivational patterns with the root د - ر - س 'to study'	205

LIST OF FIGURES

Figure	Page
2.1 The movement of paragraphs in different languages (Kaplan, 1966)	36
2.2 Hierarchy of rules, norms and idiosyncrasies	52
2.3 Hierarchy of rules, norms, and conventions (Nord, 1991)	55
3.1 The centre and periphery of lexical doublet	63
3.2 Levels of overlap in lexical doublet	64
3.3 Semantic interaction between doublet and (co-)text	65
3.4 An open-ended semantic chain of overlapping synonyms	68
3.5 Scale of synonymity/markedness in lexical doublet	70
3.6 Semantic overlap in the doublet <i>awe and reverence</i>	79
3.7 An example of the flow of text and complex meaning	81
6.1 A compound cohesive tie by repetition	240
6.2 A compound cohesive tie by repetition and synonymy	243
6.3 A compound cohesive tie by synonymy	245
6.4 A compound cohesive tie by repetition and meronymy	246

TABLE 1

KEY TO TRANSLITERATION SYSTEM

<u>Arabic letters</u>	<u>Their names</u>	<u>Transcriptions</u>
<i>Consonants</i>		
ء	hamza	ʾ
ا	alif	a
ب	bāʾ	b
ت	tāʾ	t
ة	tāʾ marbūṭah	t or h
ث	thāʾ	th
ج	jīm	j
ح	ḥā	ḥ
خ	khā	kh
د	dāl	d
ذ	dhāl	dh
ر	rāʾ	r
ز	zāʾ	z
س	sīn	s
ش	shīn	sh
ص	ṣād	ṣ
ض	ḍād	ḍ
ط	ṭāʾ	ṭ
ظ	ẓāʾ	ẓ
ع	ʿayn	ʿ
غ	ghayn	gh
ف	fāʾ	f
ق	qāf	q
ك	kāf	k
ل	lām	l
م	mīm	m
ن	nūn	n

ه	hā'	h
و	wāw	w
ي	yā'	y
ى	'alif maqṣūra	a

Vowels and diphthongs

.....	fatha	a
◌ْ	ḍamma	u
.....	kasra	i
آ		ā
وُ		ū
يِ		ī
يَ		ay
وَ		aw

Note: Arabic letters have replaced transcriptions used in works cited in this study.

ABBREVIATIONS

A	adverbial
a.part.	active participle
acc.	accusative case
adj.	adjective
adv.	adverb
aux.	auxiliary verb
c	consonant
C _o	object complement
COMP	complement
conn.	connective
def.	definite
dem.	demonstrative
det.	determiner
f.	feminine
gen.	genitive case
O _{ind}	indirect object
lit.	literally
m.	masculine
MSA	Modern Standard Arabic
N	noun
neg.	negative
NP	noun phrase
O	object
O _d	direct object
pl.	plural
p.part.	passive participle
poss.	possessive
pref.	prefix
prep.	preposition
pron.	pronoun
pr.part.	present participle
PTCLE	particle
S	subject
Sen	sentence
sg.	singular
SL	source language
ST	source text
suff.	suffix
TL	target language
TT	target/translation text
V	verb
v	vowel
VP	verb phrase

ABSTRACT

This thesis has three goals: to identify patterns of repetition in the Arab writers Ṭāhā Ḥussein's and Muḥammad al-Muwayliḥī's texts, to investigate their shift in the English translations, and to establish the translation strategies used in this area. The empirical base material for this study consists of a three-part autobiography (*al-Ayyām*, 'The Days') and a narrative fiction (*Ḥadīth 'Īsā ibn Hishām*, 'Īsā ibn Hishām's Tale').

As a first step Ṭāhā Ḥussein and Muḥammad al-Muwayliḥī along with their texts are presented and criteria for selecting research material discussed. Secondly, the notion of repetition is explored from the perspective of linguistic and cultural norms, and issues related to the norm theories discussed. Lastly, a comparative analysis is carried out in five chapters to see how instances of repetition are rendered in the English translations.

The findings show that Arabic texts utilise repetitive patterns for text-building and rhetorical purposes. These patterns are manifested, on all levels, in phonological, morphological and lexical repetition, lexical doublets, paraphrase, parallelism and chiasmus.

A stereoscopic type of lexical doublet cements textual cohesion and coherence by signalling *complex meaning* that goes beyond the confines of the doublet.

Patterns of repetition are shifted in the English translations and various translation strategies are applied, the most common being *grammatical transposition* and *reduction*.

A statistical assessment of the translation of lexical doublets in three samples is done. The samples are about 2500 words each and randomly selected from the autobiography's three parts. The figures suggest that one translator (Part One) adopts a source text-oriented strategy versus a shifting strategy preferred by the other two. This is a useful indicator of the direction of the translations, towards either adequacy or acceptability.

Chapter One

Introduction and Overview

1.1 General introduction

The study of the texture and structure of texts has been one of the landmarks of linguistic studies in the last three decades or so, and it is expected to continue being a major preoccupation for linguists in the new century as well. One basic characteristic of text that has come to be underlined by language researchers and educators is that of repetition, in the sense that sentences are bonded together by semantic relations which are overtly realised by different instances of lexical, grammatical and structural repetition. It is these repetition ties which make stretches of a text hang together and which are crucial in bringing about the cohesion and coherence in a text, namely for making a text a text as distinct from a non-text. The essence of textuality thus lies in the various means of repetition languages manifest in their systems, since all cohesive devices are but a means of repeating some aspects of the propositions already expressed in a text so as to add something new to them (Hoey, 1991).

This phenomenon of inter-sentential repetition in a text has as a result attracted a lot of attention recently in the study of various languages. In Arabic, however, linguistic studies still focus, almost exclusively, on the word and the sentence as the unit of study and analysis. Consequently, linguistic studies of texts in general, and of textual repetition in particular, are more or less hard to come by in Modern Standard Arabic. Moreover, the significance and scope of translation from and into Arabic has become even greater in the new millennium with the move towards globalisation as a

result of the communication and information revolution. Textual studies thus seem to be called for in order to bridge the present gap in Arabic linguistics. In particular, translational and contrastive-textology studies are even more needed today than ever.

Though universal in nature, the phenomenon of repetition is also language-specific with regard to the different surface realisations it takes in different languages. Still, it is also culture-specific in the sense that every culture has its own view on how the ‘real world’ is conceptualised. Arabic discourse, for example, has often been claimed to sound highly ‘repetitious’ or show a ‘peculiar strangeness’ for non-Arabs, and particularly so for native speakers of English (Johnstone, 1991: 2). To be more precise, the issue is reading into this repetition traits of ‘an Arab mind’ (Patai, 1983 [1973]). Arab scholars, on the other hand, have generally neither accepted this claim nor have they given it enough attention in research. It thus seems worthwhile to investigate the various phenomena of textual repetition in general in an attempt to recognise and to define its different patterns in Arabic. Moreover, the study is conducted within the framework of Arabic-English contrastive textology so as to find out how the various instances of repetition in Arabic texts are rendered in their English translation counterparts.

1.2 Aims

It is the general aim of this study to investigate the patterns and functions of repetition in written Arabic literary discourse, as well as the translation strategies that are used in rendering repetition into English. The specific aims can be summarised as follows:

- To isolate instances of repetition in terms of lexical doublets in the Arabic corpus, and to identify their semantic categories. Their textual function will also be examined.
- To investigate the manner in which the lexical doublets are rendered in the English TT, and to identify the strategies involved.
- To identify the patterns of phonological repetition in Arabic and see how they are dealt with in the English TT.
- To examine the patterns of morphological and lexical repetition in Arabic along with their replacements in the English TT, as well as the translation strategies involved.
- To investigate the repetition devices of paraphrase, parallelism and chiasmus in Arabic and how they are rendered in the English TT.

The study will be conducted in relation to existing theoretical frameworks of text linguistics, contrastive linguistics and Toury's (1995) theory of norms, among others. The study is thus essentially descriptive in nature.

1.3 Material

The empirical base material for the thesis consists of four long texts and their English translations. They are samples of literary discourse in Modern Standard Arabic which were composed and published in the twentieth century. Three of them are examples of writing in the genre of autobiography. They constitute the three-part autobiography of one of the greatest Arab writers and thinkers, Ṭāhā Ḥussein (طه حسين). The fourth text, from the genre of fiction, was written by another prominent author, Muḥammad al-Muwayliḥī (محمد المويلحي). The four texts and criteria for selecting them are discussed as follows:

1. *Al-'Ayyām, I* ('The Days', Part 1), Cairo, 1929, by Ṭāhā Ḥussein. The text is approximately 20,000 words in length, and is divided into twenty chapters.

The English translation was done by E. H. Paxton and published in 1932 under the title *An Egyptian Childhood*.

2. *Al-'Ayyām*, 2 ('The Days', Part 2), Cairo, 1929, by Ṭāhā Ḥussein. The text consists of about 30,000 words, and is divided into twenty chapters. It was translated into English by Hilary Wayment and published in 1943 as *The Stream of Days: A Student at the Azhar*.
3. *Al-'Ayyām*, 3 ('The Days', Part 3), Cairo, 1973, by Ṭāhā Ḥussein. The text is roughly 25,000 words in length, and is divided into twenty chapters. It was translated into English by Kenneth Cragg and published in 1976 as *A Passage to France*.

The texts were selected on the basis of Ṭāhā Ḥussein's wide reputation as a writer whose immeasurable contributions to the Arabic language and literature were set in motion through a mastery of flexible, lucid Arabic prose style. In fact, his autobiography is considered as one of the acknowledged masterpieces of contemporary Arabic literature, which signified the beginning of a new era in the history of Arabic writing in general, and the art of fiction in particular. Thus, the text is more in the genre of fiction than pure autobiography.

Ṭāhā Ḥussein (1889-1973), blind from early childhood, managed to pursue a distinguished career in Egyptian and Arab cultural life. Unofficially known as 'Dean of Arabic Letters', he was mostly influential through his varied and controversial writings. Pierre Cachia (p. 4), in his brief introduction to the one-volume three translations of the autobiography, refers to the generation of Arab intellectuals of which Ṭāhā Ḥussein was 'the most representative and most immediately influential member':

They were not cautious philosophers or meticulous scholars, but bold spirits casting their bread upon the waters... Their achievement was that they swept away conservatism part of which at least badly needed to be swept away; they accustomed an entire generation to thinking along new lines.

He adds: ‘Of the qualities that enabled Ṭāhā Ḥussein to leave his mark on an entire nation, his sensitiveness and independence of spirit shine through every page of his autobiography’.

4. *Ḥadīth ‘Īsā Ibn Hishām* (‘‘Īsā Ibn Hishām’s Tale’), Cairo, 1907, by Muḥammad al-Muwayliḥī (reference in the study is made to an undated edition by Dar al-sha‘ab press). The text is approximately 83,000 words in length, and is divided into forty episodes. It was translated into English by Roger Allen as Part 2 of an Oxford D.Phil thesis in 1968, and later published under the title *A Period of Time: ‘Īsā Ibn Hishām’s Tale*.

Ḥadīth ‘Īsā Ibn Hishām has long been regarded as a milestone in the development of modern Arabic literature. Since its first publication, the book appeared in ten editions, the most recent being in 1969. In 1927, a revised edition was used as a textbook in Egyptian secondary schools, while many editions were printed by the Egyptian Ministry of Education. A reprint came out at Egypt’s ‘Festival of Reading for All’ in 2001. Maḥmūd Taymūr (1926), a major figure in the history of Egyptian fiction, states that:

If we wish to talk about modern narrative style, we find only *Ḥadīth ‘Īsā ibn Hishām*. If we want to give someone a good book to read, there is only *Ḥadīth ‘Īsā ibn Hishām*. And, if we wish to boast about our narrative literature, there is only *Ḥadīth ‘Īsā ibn Hishām* It is the first work to appear in contemporary narrative literature which is worthy of being placed with complete impartiality in the front rank of our narrative writings. (cited in Allen, 1992: 95)

The text is a narrative that depicts a period of time in the history of Egyptian society. It is written in a format very similar to that of the *maqāmah*, a literary genre which is characterised by a style known in Arabic as *saj‘* (‘rhyming prose’) and made up of a series of short phrases ending with the same rhyme. This kind of literary discourse has its origins traced back to the *maqāmāt* of Badī‘ al-Zamān al-Hamadhānī (969-1008) and Abu Muḥammad al-Ḥarīrī (1054-1122) who adopted and developed it.

Allen (1992: 96), the translator of the text, argues that the text cannot be regarded as a *maqāmah* since the rhyming prose is only used at the beginning of each episode. This seems an initial strategic decision on the part of the translator as to how to handle the text in translation. As to the significance of the book for the development of modern Arabic literature, he (ibid.) mentions that ‘while certain aspects of *Ḥadīth Ṭsā Ibn Hishām* look backwards to the classical literary tradition, others look forward to the eventual appearance of an Arabic novelistic tradition’. It is, as Khidr (خضر) (1966: 53) calls it, ‘a bridge’ in style and format between classical and modern literature (cited in Allen, 1992: 97).

Ultimately, the selection of the texts rested upon one major objective, namely to elicit typical examples of repetition from typical discourses of repetition. Along these lines, it may be claimed that while Ṭāhā Ḥussein was a master of Arabic poetic prose and repetition, Muḥammad al-Muwayliḥī was *the* architect of both. This will be shown through the ways repetition is utilised in the overall building of text.

1.4 Method

The analytical methodology of the study is eclectic. It draws on several different theories of the notion of norms that involve a component of comparison informing a mapping of the TT onto the ST. This approach will have the discovery of translation strategies as its ultimate goal. However, this research work is less concerned with translation strategies as theoretical concepts than with their practical application. I shall not, therefore, attempt to look into their theoretical status or definition. Specifically, I shall focus on the production strategies which ‘have to do with how the translator manipulates the linguistic material in order to produce an appropriate target text’ (Chesterman, 1997: 92).

1.5 Overview of the different chapters

The thesis is divided into eight chapters. Chapter 1, *Introduction and Overview* gives a brief outline of the background, aims, material and method of the study.

Chapter 2, *Repetition: Setting the Scene*, discusses the notion of repetition from an ethnolinguistic perspective. After a general survey of relevant views on how repetition functions in various cultures, there is a brief discussion of how repetition fits into the general framework of norms. An overview of previous research into repetition in Arabic and English concludes the chapter.

Chapters 3 and 4 set in motion the textual mapping of TT onto ST. Chapter 3 *Lexical Doublets and Complex Meaning* deals with manifestations of repetition in ST in terms of *lexical doublets* and the role they play in developing *complex meaning*. Chapter 4, *Strategies for Translating Lexical Doublets*, explores the practical procedures employed by the translators to replace the doublets in TT.

In Chapter 5, *Arabic Phonic/Graphic Repetition in English Translation*, features of phonological repetition in ST are identified. In addition, there is a textual analysis of the translation strategies adopted in dealing with the Arabic repetitive patterns.

Chapter 6, *Arabic Morphological and Lexical Repetition in English Translation*, investigates patterns and functions of morphological and lexical repetition in ST along with the strategies for rendering ST repetition in the TT.

Chapter 7, *Patterns of Repetition at the Discourse Level: Paraphrase, Parallelism and Chiasmus*, has to do with higher-level aspects of repetition and the strategies involved in translating them in TT.

In Chapter 8, *Summary and Conclusion*, the findings of the study are summarised and their relevance is discussed.

Chapter Two

Repetition: Setting the Scene

2.0 Introduction

The purpose of this chapter is to set out the theoretical basis for the empirical study of repetition in Arabic literary discourse and English translation. More specifically, it is designed to discuss repetition as a general phenomenon subsuming a set of repetitive devices, like parallelism, in various languages. Having conducted a preliminary overview of evidence on repetition in different languages and cultures, including Arabic and English, the present researcher will discuss the notion of norms as suggested by a number of translation theorists. In the next chapters, the researcher will scrutinise the strategies and choices that are involved in the mapping of the translated/target text (TT) onto the ST to see how Arabic repetitive patterns are dealt with.

2.1 Pervasive Repetition: Canonical Parallelism

Canonical parallelism is a kind of repetition that has been generally observed in poetic and ritual languages of many diverse cultures all over the world. It first arrested scholars' attention with the study of Hebrew verse that is characteristic of this kind of pervasive repetition. The term 'parallelism' was originally introduced in western poetical tradition by Robert Lowth, an eighteenth-century Bible translator,

who embarked on studying ancient Hebrew parallelistic verse¹. Lowth defines parallelism in this way (cited in Jakobson, 1987: 146):

The correspondence of one Verse, or Line, with another, I call Parallelism. When a proposition is delivered, and a second is subjoined to it, or drawn under it, equivalent, or contrasted with it, in Sense; or familiar to it in the form of Grammatical Construction; these I call Parallel Lines; and the words or phrases answering one to another in the corresponding Lines, Parallel Terms.

Parallel Lines may be reduced to Three sorts; Parallels Synonymous, Parallels Antithetic, and Parallels Synthetic... It is to be observed that the several sorts of Parallels are perpetually mixed with one another; and this mixture gives a variety and beauty to the composition.

Eissfeld, quoted by Beeston (1983: 180), establishes the same above three-term system for parallelism, though with a rather different content, concentrating on the general semantic effect of parallelism in Biblical Hebrew (though applying to Arabic too):

The poetic texts consist of verses [here the conventional divisions of the biblical text...] formed from two – or more rarely three – stichoi combined, in which the stichoi or members are in some way “parallel” to each other, in that they offer variations on the same idea. This may come about by the second member repeating the content of the first in different words (synonymous parallelism), or it may be that it sets it off sharply with contrasted thought (antithetic parallelism), or it may be that it simply takes the thought further and completes it (synthetic parallelism).

Thus, in the Old Testament we read the following verses:

1a. Thou didst *pardon* the *guilt* of thy people;
1b. Thou didst *cover up* all their *sin*.

2a. Thou didst *withdraw* all thy *wrath*;
2b. Thou didst *turn away* from thy fierce *anger*.

3a. Wilt thou *be angry* with us *forever*?
3b. Wilt thou *prolong thine anger* throughout the *ages*?

(Psalm 85, A Plea for God’s Pardon)

In the first couplet, the two lines are semantically and syntactically parallel: the same frame starting with “Thou didst...” in two clauses with the type [S – V – O]. The synonymous parallelism stands in *pardon/cover up* and *guilt/sin*. These two sets of

¹ It is worth mentioning that Medieval Arab grammarians had their elaborated treatises on parallelism in Arabic, as it will be seen in the next section.

dyads make the building blocks of the parallelism. This is also true with the next couplet (2a, 2b) whereby parallelism is formed by the synonyms *withdraw/turn away* and *wrath/anger*, as well as the third couplet (3a, 3b) with the synonymous pair *be angry...forever/prolong thine anger throughout the ages*.

This kind of parallelism has been widely known by students of the field by the term ‘canonical (or dyadic) parallelism’. It has been utilised in diverse genres of discourse to realise a variety of purposes, but primarily to create meaning, through placing linguistic units into parallel play to form couplets and triplets. Most significant, at this juncture, is the relationship between elements of the parallelism, which is undoubtedly influenced by linguistic and cultural repertoire and the range of options, which speakers/writers can make to appeal to the desired ultimate concept. In other words, different cultures have different views on how this relationship works. Accordingly, discursive concepts of parallelism are bound to emerge, and those who have looked into the phenomenon suggest terms like stereoscopy and metaphor, among others, to describe the nature of link between the parallels. To conclude, parallelism has been deemed the ‘dominant’ component, to use Jakobson’s (1987 [1935]: 41) term, in oral and written literatures of many cultures.

2.1.1 Parallelism: Index of Authentic Discourse

In an article titled ‘Authenticity and Ambivalence in the text: a colonial Maya case’, Hanks (2000) has examined repetition in Yucatec Mayan language and its role in the formation of honorific and authentic discourse. Analysing seven letters addressed to the King of Spain by the Maya nobility in 1567, Hanks has found that the native elite maintained an ambivalent attitude towards both their indigenous culture and the Spanish Crown. This was entirely reflected in their stylistic tactic of writing to the

King. So, whilst they were obliged to pay tribute to a foreign monarch, they had no choice but to resort to linguistically cultural devices including couplets and triplets in order to fulfil that end. In this translated excerpt, couplets are employed homologously to describe the reign (Hanks, 2000: 117-18):

in the *land*,
in the *country*,
in the *rule*
in the *lordship*
borrowers of the *mat*
borrowers of the *throne*
borrowers of the *rule*

Hanks notes that the couplets *land/country* and *rule/lordship* are put symmetrically to signal the semantic likeness of *country* and *lordship* in juxtaposition with *land* and *rule*. This is immediately followed by a triplet arising from the conjoining of *rule* with the typical Maya couplet *mat/throne*. Hanks observes this feature in the text of the letters, whereby couplets interact to form triplets having an [(A B) C] structure type. However, these couplets could be seen as consisting in a list having the string [in the + Noun].

Hanks points out that the letters came under criticism by some historians who considered them to be lacking authenticity on the grounds that their texts were nearly identical and written with a feel of Spanish. Moreover, they were a symbol of clear allegiance to the Spanish occupiers, which was manifested in a discourse characterised by a hybridised style. Hanks (2000: 107) suggests that these letters, being almost identical in form and content and holding the names of signatories, represent a pattern of repetition which is highly favoured in Maya cultures. The nobles, having chosen to put their signatures on seven letters rather than on one, were merely identifying themselves individually while maintaining the same position.

Here, Hanks argues, the sevenfold repetition of the letter represents enough evidence on the authenticity of the letters.

One of the repetitive devices used in the texts of the letters is the triplet which often subsumes an embedded couplet as exemplified in the following passage

(Hanks, 2000: 120):

<i>lai tah oklal</i>	for that reason
<i>-cech ah tepal e-</i>	-you [who are] Majesty-
<i>bailcun a tumtic</i>	would that you provide
<i>ychil auahaulilob</i>	within your kingdoms
<i>yah bebeç ahulob,</i>	the ministers,
<i>ca utzac utichkacticob</i>	that they might <i>illuminate</i>
<i>yetel uçaç cunicob</i>	and <i>enlighten</i>
<i>yetel ucambeç icob</i>	and <i>teach</i>
<i>himac mabal yohmahob e;</i>	whosoever knows naught;

Here, the embedding of one couplet within a triplet is evident as the semantic pair *illuminate/enlighten* being extended to the triplet *illuminate/enlighten/teach*, thus the structure [(A B)C]. The parallelism in this triplet is comprehensive in that it is semantic, syntactic (V), and phonic (ending with the same rhyming *-icob*). Hanks mentions that the pair ‘light’/‘knowledge’ is a familiar theme in the oral Maya literature. Moreover, The *-ob* plural marking, being functional across nouns, verbs, and adjectives in standard Yucatec, shapes the rhyming which contributes to the emergence of what Tynianov (1981 [1924]) calls a ‘verse series’.

The following excerpt, taken from a letter addressed to the Crown complaining about the seculars’ bad behaviour, provides several illustrations of grammatical parallelism (Hanks, 2000: 124-25):

1. <i>hex uCan ubelob</i>	here too their ways are folded
2. <i>clerigosob lae</i>	these clerics
3. <i>hach kuxob toon</i>	truly they are hateful towards us
4. <i>tamuk uCaCalic capach</i>	whereas they oppress us (on) our backs
5. <i>cabeelte ti yotochob</i>	we do in (at) their homes
6. <i>lauac bal ca yalicob toon</i>	whatever thing they tell us (to)
7. <i>yoklal yantacob yotochob</i>	for they have their (individual) houses
8. <i>yanix upalilob</i>	and they have servants (slaves)

9. <i>ek unicob</i>	black men
10. <i>yantakobix utziminob</i>	and they have horses
11. <i>.y. uthulob</i>	and rabbits
12. <i>he tun tucultalob</i>	moreover they reside
13. <i>yehil cacahalob e</i>	within our towns
14. <i>cacalah tzentob</i>	we feed the lot of them
15. <i>.y. ubal yotochob</i>	along with the things of their households
16. <i>maix bal ubolil</i>	and they pay naught
17. <i>maix tan cakatab tiob</i>	and we shan't ask them to
18. <i>yoklal ç ublaconob tiob</i>	for we are ashamed before them
19. <i>ç ahconix tiob xan</i>	and we are frightened of them also.

Hanks notes that lines 3-4, though dissimilar quantitatively, are qualified to make a semantic couplet, in that they refer to the deeds of the oppressors (hate, oppress).

Lines 16-19, on the other hand, are syntactically and semantically related (they don't pay, we don't ask them to, we're ashamed before them, we're afraid of them).

Grammatical parallelism is also found in Lines 7-11 which contain three sentences having the verb *-an* (to exist, be). These verbs, along with the alliterations *yo-ya-ya-y* and the final rhyming *-ob*, make the parallelism in the lines. He argues that 'the relative density of parallelism here reinforces the thematic unity of the segment; the unwillingness to pay for services rendered, the unapproachability and the provoking of shame and fear summarise the exploitative relationship of seculars to the Maya' (2000: 125). It is in these lines, he underlines, that 'verse parallelism combines most explicitly with the rhetoric of blackness' as opposed to light and knowledge (ibid.).

2.1.2 Parallelism: A Disclaimer of Authentic Discourse

To the extent that parallelism could be used as a proof for authentic discourse, it is equally possible to incorporate this device as a disclaimer of performance. Bauman (1993), investigating a kind of genre, the yarn, finds that parallelism is used by the narrator as a strategy to avoid accountability for the authenticity of story events. In

other words, repetition here is not a by-product of an artistic, poetic or creative piece of performance, but rather, a scheme being called for by the narrator to evade his poor mastery of the minute details of the episodes. It is also employed by the narrator as a means of seeking a space of time for the provision of new information. The 89-year-old man has put his story in these lines:

1. I know I heard the story about where they went to dig this chest of money,
2. and uh,
3. they was down to the chest of money far enough
4. for to see the handle on it.
5. And they hadn't, uh,
6. *they wasn't to speak.*
7. *There wasn't a word to be spoke.*
8. *And they had the rope*
9. *through the handle*
10. for to snake it up off the ground.
11. *And one fellow spoke*
12. and tore the handle right off the chest.
13. *They had the handle.*
14. *They had the handle on the rope.*

Semantic parallelism occurs consecutively in pairs 6:7, 8:9 and then shifts to 7:11, 9:13, and finally back to 13:14. In 6:7, there is identity of propositions, in 8:9 a meronymic (part-whole) relation between *handle* and *rope*, in 7:11 contrast of propositions, and in 9:13 and 13:14 there is similar propositions. Bauman states (1993: 190):

Parallelism is, after all, a basic device of cohesion in a discourse which can serve, as here, to maintain discursive continuity in the absence of other means to do so. This is an instance of what Silverstein (1984) aptly calls 'the pragmatic "poetry" of prose,' the quotation marks around "poetry" indexing the absence of purposeful artfulness. Parallelism is thus not here a key to performance, but an index of its absence.

2.1.3 Parallelism: Notion of Inclusiveness

Among the types of couplets that have been examined in the Quiché Mayan language is that which implies the idea of 'inclusiveness' (Tedlock, 1987). In this case, the

members of a couplet conjoin in a compound form to project a somewhat general or abstract meaning, without affecting their independent senses (Tedlock, 1987: 148):

lake + sea = *lakesea*, meaning 'all water of the world';
mountain + plain = *mountainplain*, meaning 'earth';
sky + earth = *skyearth*, meaning 'world'.

Here, the compound-form couplets *lakesea*, *mountainplain* and *skyearth* produce the new meanings 'all the water of the world', 'earth' and 'world', respectively. Tedlock points out that 'Quichés are dialectitians, but they understand proper dualities to be complementary rather than opposed, interpenetrating rather than mutually exclusive...' (173). Accordingly, 'sky' and 'earth', for instance, are joined by a 'mutual attraction, though a structuralist might regard them as opposites' (ibid.). He maintains that from a Quiché point of view the relationship between these two words is different in degree, but not in kind, from the relationship between other synonyms or near-synonyms.

Tedlock has analysed the texts of two sources: the Popol Vuh of Quiché lords, a sacred book whose pictures were transposed into alphabets in the sixteenth century, and contemporary prayers that are based on the Popol Vuh. The prayers, performed by a singer, are characterised by semantic and syntactic parallelism in the form of couplets and triplets. Apart from the above couplets, there are other couplets that are parallel in modification, affixation or prepositional complementation and imply the concept of inclusiveness. In the following prayer, the 'gods of mankind' are appealing to their 'superior gods' for aid (Tedlock, 1987: 149):

great *peccary*,
great *tapir*,

lapidary,
jeweller,

sawyer,
carpenter,

maker of green *plates*,
maker of green *bowls*,

In the above couplets, grammatical parallelism is upheld by semantic parallelism so that the relationship between the whole parallelistic construction appears well established. Each dyadic pair involves a relation of inclusiveness: *peccary* and *tapir* denote pig-like animals, *lapidary* and *jeweller* subsume skill and perfection, and *sawyer* and *carpenter* denote the concept of creation. The latter two pairs also include the notion of general-specific in that the first element in each pair has a general meaning whereas the second element has a specific meaning. In the last couplet, *plates* and *bowls* belong to the category of vessels. The concept of creation is the dominant theme of this utterance. On the other hand, the notion of inclusiveness may be markedly expressed. In the following Quiché passage

There is not yet

one person,
one animal,
bird,
fish,
crab,

tree,
rock, [...]

the underlying concept of the triplet *bird*, *fish*, *crab* is already expressed through the word *animal* (Tedlock, 1987: 159).

Summing up, it is evident that the idea of inclusiveness is pertinent to semantic parallelism in Quiché. However this notion echoes, to some extent, what Fox (1974) calls ‘stereoscopy’, the topic of the next enquiry.

2.1.4 Stereoscopic Parallelism

Peter Boodberg (1954) asserts

Parallelism is not merely a stylistic device of formularistic syntactical duplication; it is intended to achieve a result reminiscent of binocular vision, the superimposition of two syntactical images in order to endow them with solidity and depth, the repetition of the pattern having the effect of binding together syntagms that appear at first rather loosely aligned. (cited in Jakobson, 1987 [1966]:148)

The concept of stereoscopy, as can be seen from the above statement, has long been discerned in language. Sinologist Boodberg, in his path-breaking endeavour to translate Chinese poetry as well as to study the various aspects of parallelism, has found that, in a couplet, the second line establishes the form of the first line plus the meaning of the whole couplet.

In this connection, Fox (1974) analyses the effect of dyadic sets in Rotinese, an Indonesian language spoken in Roti, one of the southernmost islands of the Indonesian archipelago. He (1974: 80) suggests that what is at interplay is virtually a state of ‘carefully calibrated stereoscopy... a fusion of separate images’ which leaves its impact on the audience through ritualised formal language: ‘Words are used in a variety of ways that make them slightly discrepant from their ordinary usage; but the concurrence of each of these words with another that signals its sense creates a kind of resonant intelligibility’ (83). He cites the following Rotinese chant, *bini*, as an example of dyadic discourse (76-7):

1. On this good *day*
2. And at this fine time [*sun*]
3. They say: The *sugar cane* has *sheaths of gold*
4. And the *banana* has *blossoms of copper*.
5. The sugar cane *sheds* its sheath
6. And the banana *drops* its blossom,
7. Still leaving but the sugar cane’s *root*
8. And the banana’s *trunk* too.
9. But the sugar cane sheaths again
10. The sheaths are gold again
11. And the banana blossoms again
12. The blossoms are copper again.

Parallel lines are: 1:2, 3:4, 5:6, 7:8, 9:11, 10:12. This piece of language is based on dyadic pairs whose items come in succession, especially in the first eight lines:

day/sun, sugar cane/banana, sheaths/blossoms, gold/copper, shed/drop, root/trunk.

Fox has found this type of parallelism to be prevalent in songs, prayers, formal conversations, court discourse, bride-wealth negotiation and other genres. Rotinese people actually enjoy speaking. For them, he says, 'the pleasure of life is talk – not simply an idle chatter that passes time, but the more formal taking of sides in endless dispute, argument, and repartee or the rivalling of one another in eloquent and balanced phrases on ceremonial occasions. Speeches, sermons, and rhetorical statements are a delight' (65). In this hierarchical society, he notices, the higher the ranking position men occupy, the better chances and less constraints on them to participate in talk gatherings. Put another way, people at the top of the social (and possibly political) hierarchy are privileged to use that elevated parallelistic language.

Fox observes that a large number of synonymous pairs in ritual Rotinese are composed of members that are variants of dialects of the language in the first place. Thus, a couplet will be established on the basis of selection and variation, that is, one item from Dialect 1 and another from Dialect 2, representing the two parts of the island.

2.1.5 Metaphorical Parallelism

Another study of canonical parallelism is Gossen (1974). He observes that the Central American people of Chamula, who speak Tzotzil, introduce dyadic and parallelistic structures at all levels in their ritual language depicting political oratory, court speeches and highly heated, emotive discourses. The repetitive patterns function in a way that would build up accumulation in discourse so as to bring to

focus the main theme. In the following translated prayer, known by Chamulas as of the kind ‘Ancient words’, or pure, traditional language, there is a high degree of metaphorical heat and an increasing restriction on form and content (Gossen, 1974: 395):

1. I have come before your feet,
2. I have come before your hands,

3. With my *wife*,
4. With my *companion*,

5. With my *children*,
6. With my *offspring*,

7. But a feeble candle (I bring),
8. But a withered flower (I bring) ...

There is here a complete parallelism, in terms of lexical, syntactic and semantic couplets. It is most obvious in the couplets 3:4 and 5:6, whereby the pairs *wife/companion* and *children/offspring* each imply a specific reference in the first item and a generic reference in the second. According to Gossen, the above couplets are metaphorical with ‘prescribed content and a more or less fixed order’ (1974: 395).

2.1.6 Potential Repetition

In his investigation of Russian poetry of the nineteenth century, Tynianov (1981 [1924]: 83) speaks of ‘potential repetition’. Based on the notion of semantic accumulation, he distinguishes two types: weak and strong. Potential repetition is weak when the repetitive pattern, e.g. a couplet or triplet, is attached to a neighbouring clause element, whereby it ‘pales’ the ‘principal sign’ of the whole meaning of the group and emphasizes the homogeneity of the group members²:

² For Tynianov, the principal sign in semantics is parallel to the phoneme in phonetics. “Translating [Russian word] ‘*priznak*’ as ‘sign’ does present problems. There are two words in Russian for two distinct concepts. ‘*Znak*’ literally means ‘sign’, in the sense of a ‘symbol’. ‘*Priznak*’ has a more limited meaning – an ‘outward indication’. One can see, however, that to conceptualise an

- The baron *seethed, and burned, and glared.*

In the above sentence, the triplet *seethed/burned/glared* is unquestionably weak because of its adjacency to the subject and the use of the connective *and*. On the other hand, the detachment of the above triplet from the subject will strengthen its principal sign of meaning. In other words, this division, coupled with certain rhythmic and intonation patterns, will intensify the meaning of the first member of the group which, in turn, triggers off the cumulative intensification of the other members in the same group. Tynianov gives this pair of lines from a Zhukovsky's ballad (1981[1924]: 83):

And baron Smalgolmsky, defeated, angry,
Seethed, and burned, and glared.

Here, the potential repetition sounds strong. It is so because, first, it promptly brings to focus the parallelistic pattern and, secondly, the semantic relationship between the items of the parallelism is characterised by vigorousness in that one of them seems to 'head' or 'lead' the others. Consider these lines from Mayakovsky's *Heaven* (cited in Tynianov, 1981[1924]: 81):

I look around
This here
Licked clean smoothness,
Is this the much-praised heaven?
Let us look, let us look.
It sparkled,
It glittered,
It shone
And
A rustle went
A cloud
Or
Spirits
Quietly glided. (italics added)

'outward indication of meaning' would be a difficult task in itself. Therefore, 'sign' was chosen for both Russian terms." The translators (23).

In the triplet *It sparkled/It glittered/It shone*, each member has its own value of meaning as well as all of them contributing to the general meaning of the whole construction.

Still more powerful does potential repetition seem through the recurrence of roots across a series of words. On this, Tynianov has the following to say (1981[1924]: 116):

[...] it bears the action of the emotional quality of the sound and the amplification of the meaning of the material part of the word. The amplification of this meaning comes with the series, and depends upon the syntactic correlation *of words with a single base*. *The words are realized as articulated parts of a single whole*. The syntactic hierarchy of words and the variants of the material part of the word acquire special significance.

Thus, in the following example:

Katitsia ekho po goram,
Kak grom, gremiashchii po gromam.

The echo rolls along the mountains,
Like *thunder*, *thundering* in a *thundery* way. (italics added)

Tynianov considers this repetition of ‘the base of one and the same word’ to be reflective of the state of ‘unity’ among the root-sharing items (116). One more example is:

Zatikhla tische tishina.
The *quiet* *quieted* down more *quietly*. (italics added)

Tynianov argues that this kind of repetition, characterised by variations and colourings of the same base and occupying different formal elements, brings about the forcefulness of what he calls ‘a dismembered whole’, whereby each member is unique in terms of meaning and function relative to the whole clause (118): ‘The *feature of distinction*, in the given case, is as strong as the feature of similarity.’

2.1.7 Repetition: Formula and Theme

Okpewho (1992:71) examines parallelism in oral African literature. He concentrates on what he calls the ‘aesthetic value’ of repetition in oral artistic discourse.

Repetition, he says, has been used to develop a text characterized by fullness and variety. The idea of fullness is achieved through furnishing in the discourse a considerable amount of condensed information framed by the repetition of a word or phrase. This is shown in the following English translation of a Yoruba praise-chant ‘Salute to the Onikoyi Lineage’, from Babalola’s (1966) collection of hunters’ poetry, which glorifies the legendary warrior Onikoyi and his savage campaigns searching for battles and enemies (Okpewho, 1992:72ff.):

When you were surprised by the enemy in an open forest tract,
You changed yourselves into forest trees.
When you were surprised by the enemy in a savannah tract,
You changed yourselves into savannah grass.
And when you were surprised by the enemy in a tract full of disused ant-hills,
You transformed yourselves into ant-hills mushrooms.
You are known as people who sometimes stay at home,
Sometimes live in “transition woodland” tracts,
Sometimes live in the streets,
Sometimes live on the farm,
Sometimes live at Aawe,
Sometimes live at Aagba,
Sometimes at Kobai,
Sometimes at Ogbomoso,
Sometimes at Ile Ifon,
And *sometimes* at Kuta.
Men of war carrying sheaves of arrows.

The repetition of *sometimes live* or *sometimes* qualifies them to be technically called a formula, while the framework of details (i.e., the description of the events of the narrative) is called a theme. These formulaic phrases are utilised by the narrator as an effective device to aid him/her in describing similar situations at times when the ideas and images are not urgent in his/her mind. Okpewho also cites translated texts

characterised by formulaic repetition that involve criss-crossing as in the following example (1992:78ff):

He kills on the right and destroys on the left.
He kills on the left and destroys on the right. (from Beier 1966:45)

Lexical repetition is very evident in these lines, which portrays the Yoruba god Ogun. Here, the principle of parallelism consists in the ‘transposition or criss-crossing between adjacent lines of identical units of speech (lexis), in this case identical words’ (Okpewho, 1992: 79).

In conclusion, repetition has been the key feature of oral literatures in many cultures. The assortment of repetitive categories and patterns reflect the ways those cultures view the world, not to mention the functions they serve in building discourse. In the next section, the study will move on to examine previous research on repetition in Arabic.

2.2 Repetition in Arabic

As is the case with many other natural languages, Modern Standard Arabic (MSA) has evolved in a manner that would allow its native speakers to utilise a variety of modes, or styles, of discourse. One of the important arguments concerning the use of repetition in Arabic discourse is that which assumes the accessibility of two modes of expression, namely, the ‘visual’ mode and the ‘aural’ mode (Sa’adeddin, 1989). It is suggested that the ‘aural’ mode of language is employed by native speakers of Arabic to express communal solidarity and intimacy relationships and, hence, is characterised by repetitive constructions. This issue will be dealt with in connection with the notions of power and solidarity (Tannen, 1994) later in this section. For the

present, it may be necessary to take a historical approach to the subject in order to establish an understanding of how repetition has been treated in varied scholarships.

2.2.1 Arabic Medieval School

Ancient (classical and medieval) Arabic rhetoricians paid great attention to repetition and other related devices as part of what is traditionally known within this school of rhetorical thought as *al-balāghah*, i.e. rhetoric. The study of *al-balāghah* started as a descriptive enterprise having as its main goal the investigation of Qur'ānic and poetic discourse. It was initially codified and subsequently deployed as a set of prescriptive norms. It has been divided into three branches, viz., 'ilm al-*ma'ānī*, 'ilm al-*bayān* and 'ilm al-*badī'*, whereby the latter merited much scrutiny for it covered a set of textual practices and functions pertinent to repetition. A close look at the literature, however, will show that the ancients sometimes adopted diverse terms or nomenclature to refer to the same phenomenon. In reviewing these terms, the present researcher will try to account for distinct categories and see how they are relevant to the general concept of repetition.

2.2.1.1 *rad al-'ajuz 'alā al-ṣadr*

Lit. 'to bring the rear to the fore', this device may be matched by *epanadiplosis*, an English rhetorical device of Greek origin. It is defined by al-Miṣrī (1971: 36) in this way:

كل كلام بين صدره و عجزه رابطة لفظية غالبا أو معنوية نادرا تحصل بها الملاءمة و التلاحم بين قسمي كل الكلام.

That is, the device functions in cases where 'a stretch of discourse whose first and last hemistich are linked either lexically by using the same word, or, sometimes, semantically by two different items. In both cases matching and coherence occur

between the two parts of the text'. This device is mainly used in poetry, as in the following lines by Zuhayr bin Abī Sulmā (highlighting added throughout):

سئمتُ تكاليف الحياة ومن يعيش ثمانين حولاً لا أبالك يسأم

[lit.: I have **wearied** of the burdens of life, and he who lives
Eighty years, no wonder, **wearies**.]

where the first and last highlighted items are the same at least in the base or root. Besides its artistic function, the device is claimed to serve structural and discursal purposes. Al-Sajalmānī (1980: 477-78) argues that the repetition of a lexical item or phrase is necessary for keeping the listener/reader within the discourse and for activating his memory so that the discourse will flow towards its end. He gives the following example, from the Qur'ān, where a whole phrase is repeated³:

قد صدقتَ الرؤيا إنا كذلك نُجزى المحسنين . إنّ هذا لهوّ البلاءُ المبين . وفديناه بذبح عظيم .
وتركنا عليه في الآخرين . سلام على إبراهيم . كذلك نُجزى المحسنين .
[37:105-110 ، القرآن الكريم]

[Thou hast already fulfilled the vision. Lo! **thus do We reward the good**. Lo! that verily was a clear test. Then We ransomed him with a tremendous victim. And We left for him among the later folk: Peace be unto Abraham!. **Thus do We reward the good**.] [37:105-110, the Qur'ān]

The phrase *كذلك نُجزى المحسنين* is repeated twice in the above passage.

Where the relationship between portions of a text is based on the repetition of a proposition, then the device is called al-tadhyīl (al-'Askarī: 1981: 413). It is used for emphatic purposes. Example:

ذلك جزيناهم بما كفروا وهل نجازي إلا الكفورَ [34:17 ، القرآن الكريم]

[This We awarded them because of their ingratitude. **Punish We ever any save the ingrates?**] [34:17, the Qur'ān]

³ The English translation of the Qur'ān verses, cited in this chapter, is based on the English version "The Meaning of the Glorious Qur'ān" trans. By Marmaduke Pickthall, 1971. Beirut: Dār al-Kitāb al-Lubnānī.

Here, the highlighted clause paraphrases the content of the first clause by introducing a rhetorical question. However, the paraphrase incorporates instances of root repetition, e.g. كَفَر and جَزَى .

2.2.1.2 *al-ʿaks wa al-tabdīl*

This kind of repetition consists in the production of chiasmic patterns whereby words are inverted in a criss-crossing arrangement so as to yield opposition in meaning. The following example is cited by al-Qazwīnī (1989: 485):

يُخْرِجُ الْحَيَّ مِنَ الْمَيِّتِ وَيُخْرِجُ الْمَيِّتَ مِنَ الْحَيِّ ... [30:19، القرآن الكريم]

He bringeth forth **the living from the dead**, and He bringeth forth **the dead from the living**, ... [30:19, the Qurʾān]

Chiasmus in both the Arabic and the English translated text is evident: /الحي من الميت / الحي من الميت , i.e. ‘the living from the dead/the dead from the living’.

Thus far, all the above devices have involved cases of identical repetition in terms of repeating the same root, word or phrase. . Yet, there are other categories that are concerned with other types of repetition as shown below.

2.2.1.3 *al-muṭābaqah*

This device means roughly antithesis. Al-Qazwīnī (1989) puts forth his understanding of how this device works in discourse. In his words, al-muṭābaqah is (477):

الجمع بين المتضادين أي معنيين متقابلين في الجملة ويكون ذلك إما بلفظين من نوع واحد: إسمين كقوله تعالى: "... وتحسبهم أيقاظاً وهم رقود..." [18:18، القرآن الكريم] أو فعلين كقوله تعالى: "... تؤتي الملك من تشاء وتنزع الملك ممن تشاء وتعز من تشاء وتذل من تشاء..." [3:26، القرآن الكريم] أو حرفين كقوله تعالى: "... لها ما كسبت وعليها ما اكتسبت..." [2:286، القرآن الكريم].

That is,

The association between two opposites, that is, two juxtapositive meanings in a sentence by two items of the same class: either two nouns as in '... And thou wouldst have deemed them **waking** though they were **asleep** ...' [18:18, the Qur'ān], or two verbs as in '... Thou **givest** sovereignty unto whom Thou wilt, and Thou **withdrawest** sovereignty from whom Thou wilt, Thou **exaltest** whom Thou wilt, Thou **abasest** whom Thou wilt ...' [3:26, the Qur'ān], or two prepositions as in '... **For it** is only that which it hath earned, and **against it** only that which it hath deserved ...' [2:286, the Qur'ān].

Antithetic parallelism is lucid in the above Arabic examples as they include antonyms symmetrically put in a set of parallelistic structures: رُقود / أيقاظًا (waking/asleep), تتزع / تؤتي (givest/withdrawest), تنزل / تعز (exaltest/abasest), and finally عليها / لها (for it/against it). However, there are other cases where antonymous relations extend to the whole utterance as shown below.

2.2.1.4 *al-muqābalah*

This device accounts for cases whereby the two hemistichs of a line or utterance are completely antonymous. Al-Qazwīnī (1989) illustrates this type of repetition with the following example:

فليضحكوا قليلا وليبكوا كثيرا ... [9:82 ، القرآن الكريم]

Then let them laugh a little: they will weep much, ... [9:82, the Qur'ān]

The two-for-two contrast is worked out in a very transparent and balanced cast: كَثِيرًا / قَلِيلًا [adv.] and يَبْكُوا / يَضْحَكُوا [V+3rd pron.pl.suff.]. The two parallel clauses are of the same pattern [V + S + A]. Another still more striking example comes from the poetry of al-Mutanabbī:

أزورهم وسواد الليل يشفع لي وأنثني وبياض الصبح يُغري بي

[I call on them as the dark of the night covers me,
And turn away as the light of the day unveils me]

The equilibrium between the two hemistichs of the above line is prominent:

بي / لي , يُغري / يشفع , الصبح / الليل , بياض / سواد , أنثني / أزور .

2.2.1.5 *al-tarṣī'*

Ibn al-'Athīr defines *al-tarṣī'*, roughly isocolon, in the following words (cited in Abdul-majīd, 1998):

هو أن تكون كل لفظة من ألفاظ الفصل الأول مساوية لكل لفظة من ألفاظ الفصل الثاني في الوزن والقافية.

[It is the equivalence of the words in the first hemistich with the words in the second hemistich in metre and rhyme.]

An example, illustrating how this device functions, is taken from a poem by al-Mutanabbī:

ومكارم أوليتها متبرّعا وجرانم ألغيتها متورّعا

[And noble deeds have you undertaken wilfully,
And from sinful acts abstained faithfully]

It is worth noting the symmetrical configuration of the parallels in the sets: مكارم /

مكارم / متورّعا / متبرّعا , and , ألغيتها / أوليتها , جرانم . Metrically, members of the first pair consist of three syllables each, of the second pair four syllables each, whereas in the third set, each item consists of five syllables. In rhyming, it is clear that the sets end with '-im', '-aytahā' and '-arri'an', respectively. The last group is almost identical in terms of the number and arrangement of phonemes except in the fifth phonemic slot /b-w/. Morphologically, the members in each pair are featured with strict parallelism having the patterns: (1) *mafā'il*, (N), (2) *'af'ala* (Form IV perfect V), and (3) *mutafa''il* (a.part.).

2.2.1.6 *al-khāṣ ba'da al-'ām*

This device, lit. 'the particular after the general', is a semantic one. Ibn al-'Athīr suggests that it is used in cases where the meaning is shifted from a generic status to a specific one across a text so as to bring to focus the specific item. In the following

example, there is a gradual development of meaning (cited in Abdul-Majīd, 1998: 91):

... ولتكن منكم أمة يدعون إلى الخير ويأمرون بالمعروف وينهون عن المنكر ...
[3:104، القرآن الكريم]

And there may spring from you a nation who **invite to goodness**, and **enjoin right conduct** and **forbid indecency**. [3:104, the Qur'ān]

Ibn al-'Athīr argues that يدعو إلى الخير (invite to goodness) is general while يأمرون بالمعروف (enjoin right conduct) is particular. However, a closer look at the third item ينهون عن المنكر (forbid indecency) may justify another interpretation of the matter. It may be the case that it is the third phrase, and not the second, that attracts the focus and represents new information in the above triplet. The phrase puts forth a specific value of definiteness and markedness. It creates the climax of the whole construction in that it is projected on the surface of the text to give more elaborate information, thereby contributing to the cumulative flow of meaning, first within the triplet and, secondly, within the framework of the entire discourse. يأمرون بالمعروف (enjoin right conduct) can hardly be qualified to be the focus of information. It only leaves implicit what the third phrase makes explicit.

Along these lines, al-'Askarī refers to the notion of embedding. He exemplifies the idea by the following verse (1981: 214):

إن الله يأمر بالعدل والإحسان وإيتاء ذي القربى وينهى عن الفحشاء والمنكر والبغى
[16:90، القرآن الكريم]

Lo! Allah enjoine**th justice** and **kindness**, and **giving to kinsfolk**, and forbiddeth **lewdness** and **abomination** and **wickedness**. [16:90, the Qur'ān]

al-'Askarī offers an elegant account of the interrelationships between the highlighted items (214):

الإحسان داخل في العدل وإيتاء ذي القربى داخل في الإحسان والفحشاء داخل في المنكر والبغى داخل في الفحش.

[‘Kindness’ goes into [or is embedded in] ‘justice’ whilst ‘giving to kinsfolk’ goes into ‘justice’. Further, ‘lewdness’ goes into ‘abomination’ and ‘wickedness’ goes into ‘lewdness’.]

Summing up, ancient Arabic rhetoricians managed to establish certain concepts as to how repetition functions in discourse. This came out of their practices to study liturgical (Qur’ānic) and poetic discourse. However, the study of repetition in other types of texts was only conducted recently. This consists in the contribution, made by other contemporary scholars, which is the topic of the next section.

2.2.2 Arabic Modern School

Although the phenomenon of repetition in Arabic has drawn the attention of many researchers, both Arabs and non-Arabs, only few have embarked on a thorough investigation of its nature, forms and roles in the overall construction of text. Johnstone (1991) claims that repetition is the only means available for native speakers of Arabic to initiate argumentative discourse. Sa’adeddin (1989) suggests that Arabic speakers employ two modes of expression, namely ‘aural’ and ‘visual’, and that repetition is highly used in the aural mode. Other attempts have been made within contrastive textology (al-Mukharriq 1993), translation of political discourse (al-Mahmoud 1989), and language learning (Kaplan, 1966), among others. In the following account, a number of studies will be reviewed with reference to certain aspects of repetition.

2.2.2.1 Semantic repetition

One of the early studies of semantic repetition in Arabic is Beeston (1970). He examines conjoined phrases that show some degree of synonymy between the constitutive members. In his words, they are instances of ‘hendiadys: the use of two

words with different but overlapping semantic spectra to denote the area of overlap' (1970: 112). Giving the following example:

سلطان	حُكْم	قضاء
'sultan'	'authority'	'decision'
		'office of judge'

Beeston claims that an Arabic writer will often use the phrase *حكم وسُلطان* in order to express the concept of 'authority', and *حكم وقضاء* to express the concept of 'decision'. If translated into English, he suggests, they should be considered as a single concept and should be so rendered in English.

This type of phrase has been the focus of another study (Johnstone, 1991). She suggests the term 'lexical couplets' to refer to pairs of nouns or verbs linked by the connective *و* (and), *أو* (or), or zero (i.e. asyndetic) and forming the structure *A x B*. She puts couplets into groups based on semantic relations between the members of the couplet. A brief discussion of these groups follows (1991: 41-47):

1. *Modified-modifier couplets*, where the second member modifies or restricts the meaning of the first member, e.g. *بكل قوة وحماس* (with all power and zeal) or (zealous power);
2. *Implicational couplets*, where the relationship between the members of a couplet is of implication, which leads either from the first member to the second, e.g. *رعشة خوف وتهيب* (a shiver of fear and awe), or from the second member to the first, *الخبرات والتجارب* (experience and experiences);
3. *Hendiadic couplets*, as discussed above, the two share a meaning element being their referent, e.g. *الأشلاء والأنقاض* (the remains and the debris), whose common element is 'ruins';
4. *Metaphorical expansion*, whereby the second term is a metaphorical version of the first, e.g. *كانت هي الحل لكل مشكلة وهي الدواء لكل داء* (It was the solution for every problem and the cure for every ill.);

5. *Synonym groups*, which are synonymous terms combinable to make various couplets, e.g. تطورات (developments), تغيرات (changes), أحداث (events);
6. *Near freezes*. Such couplets are claimed to be ‘almost idiomatic’, e.g. الشتم والسب (abuse and insult);
7. *Freezes*. They are mainly of religious or ritual origins, e.g. القضاء والقدر (judgement and destiny).

No doubt, Johnstone’s categories look rather sketchy for a number of reasons. First, she relies in her examination of repetition in Arabic on a very small sample of political discourse (four short pieces in about 15,000 words). Secondly, the lexical couplets, the subject matter of her analysis, are decontextualised, which could lead to misinterpretations of certain items. And finally, the couplets are looked at through a diachronic perspective, which seems rather artificial and, in fact, intended to support an already laid argument that Arabic argumentation is based on repetition as the only logic (proof) being present in discourse. There will be more to say about the semantic classification of ‘couplets’ in the forthcoming chapters. It will be shown that the textual dimension is indispensable in any attempt to understand the nature of such phrases.

Another quite short study of ‘couplets’ in Arabic is al-Jubouri (1984). He examines the role of repetition in Arabic argumentative political discourse, reflecting to some extent Johnstone’s above observations, though with a slightly different approach. He expands the semantic categories to cover not only synonymy, but also antonymy. Among the categories, or ‘groups’ as he terms them, three may be mentioned (1984: 105-06):

- A group where the members are ‘synonymous, commutative and interchangeable in that particular context’, e.g. تضحية وبذل وفداء (sacrifice and sacrifice and sacrifice);

- A group whose members share almost the same meaning except that the first member is ‘more particular’ whereas the second member is ‘more general’, e.g. الرأي والفكر (opinion and thought);
- A group whereby the first or the second constituent may modify the meaning of the other, e.g. الاقناع والحجة والدليل (persuasion [and] proof and evidence).

2.2.2.2 Repetition: Index of vagueness?

In a controversial article titled ‘The Influence of the Arabic Language on the Psychology of the Arabs’, Shouby (1970 [1951]) claims that repetition is a device used by Arabic native speakers to ‘compensate’ for the state of ‘vagueness’ in their discourse. The speakers, he maintains, will repeat themselves several times, feeling that since they are unable to grasp the meaning of their words, then it must be almost impossible for others to understand them either (700-701).

Shouby tries to justify his claims about Arabic ‘vagueness’, by resorting to literal, rather than balanced or idiomizing, translation. He presents a literal rendering of a line, he says, from Arabic poetry in order to convince readers that the ‘original’ line is as vague as his translation. Shouby’s own rendering reads as follows: ‘There is no one like him among the people, except a crowned, his mother’s father, his father, alive, resembles him’. But, since we cannot check this rendering against the original/source text, there is no way that we can establish whether or not his conclusion is warranted.

As regards Arabic language attitudes, Shouby (1970: 692) criticises native speakers of Arabic for showing loyalty to and admiration of their literary language, blaming them for excluding any attempt for linguistic change. He claims that whilst English-speaking natives show similar reluctance to, for example, reading Shakespeare in Basic English since that ‘would not be so enjoyable’, Arabic speakers

hold as more damaging any alteration in their literary language ‘as much of its beauty depends on the resonance and rhythm’ (693). But, losing some of the enjoyment in reading Shakespeare in Basic English is only attributable to the absence of the 16th century style which is characterised by features of repetition, parallelism and emotive language, among other things.

Said (1978) states that ‘muteness is an important part of what Shouby is talking about, since in his entire paper he never once quotes from the literature of which the Arab is so inordinately proud. Where, then, does Arabic influence the Arab mind? Exclusively within the mythological world created for the Arab by Orientalism’ (320). He adds that ‘the exaggerated value heaped upon Arabic as a language permits the Orientalist to make the language equivalent to mind, society, history, and nature. For the Orientalist the language *speaks* the Arab Oriental, not vice versa’ (321).

2.2.2.3 Repetition in Interlanguage

Kaplan (1966) introduces a controversial account of the reasons behind English Foreign Language (EFL) learners’ difficulties in learning how to write. In a study of contrastive rhetoric, foreign students who were writing in English were seen as writing in patterns characterised by elaborate parallelism, circular constructions and digression rather than in a linear pattern. He claims that every language employs the paragraph as a unit of discourse in a different way. Thus, he suggests a graphic representation of paragraph development in different languages (Figure 2.1). The straightforward-line pattern represents the movement of paragraph in English writing (and thinking), whereas the non-straightforward patterns show how the paragraphs proceed in other languages, including Semitic (Arabic), Oriental

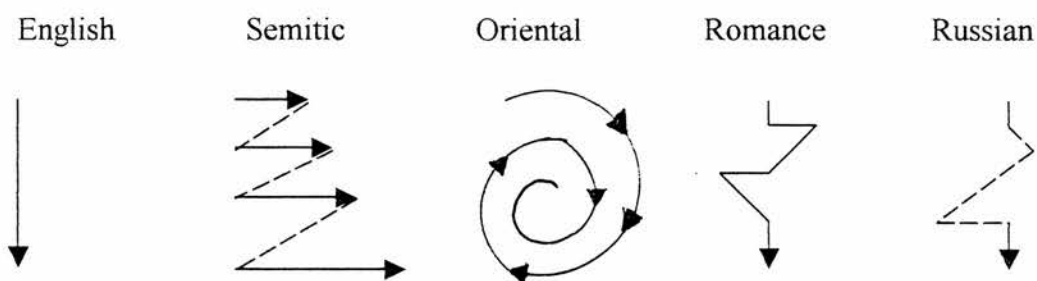


Figure 2.1. *The movement of paragraphs in different languages* (Kaplan, 1966: 15)

(Chinese), Romance (French) and Russian. Thus, Arabic employs parallelism, Chinese circulation and French and Russian various degrees of digression. He assumes that the way we write reflects the way we think, that is, writing is a mirror of thinking. He says that ‘each language and each culture has a paragraph order unique to itself, and ... part of the learning of a particular language is the mastering of its logical system’ (1966: 14).

The problem with Kaplan’s argument is that it draws principally on learners’ writings in English rather than on their native languages as such. Moreover, factors affecting the performance of EFL learners have not been taken into account. These have to do with such strategies as intralingual transfer and avoidance that the learners employ while developing their interlanguage (Selinker, 1969; 1972; Corder, 1971; among others). Kaplan’s infatuation with English being privileged with a straightforward line of logical thought seems rather culturally biased. Taking the argument from the relativity perspective, one might however assume that every language, including Arabic, has its pattern of writing (and thought) being equally straightforward.

Kaplan's diagram would make it difficult to account for the EFL learners, who could have the potential to sound native in English discourse, or those who have developed a capacity of approximating English norms. For instance, there exist many Arabs who do learn to write in native-sounding English, while Arabic discourse has changed in the last several decades, so that now the traditional parallelistic, poetic style schematically depicted in Kaplan's diagram is less common.

Kaplan (1966) and Johnstone (1991: 2), among others, complain that Arab students, learning English as a foreign language at U.S. institutions, have been noted to write essays in a way that looks strange to the mind of the native speaker of English. However, Williams (1984) reports the same observation about English-speaking natives in their attempt to produce a written or spoken piece of Arabic. He notes that (118):

One of the most intractable problems facing the EFL or ESP teachers working in the Arab world – and no doubt elsewhere as well – is how to get his pupils to write English that sounds like English. The grammar can be grasped and even some of the idioms but still students' written compositions sound stilted and perhaps somewhat illogical. On the other hand, an Englishman with a good grasp of Arabic grammar and some knowledge of Arabic idiom can still write Arabic that verges on and sometimes even lapses into incoherence.

He examines cohesion in both English and Arabic by applying the Prague School's Functional Sentence Perspective (FSP) technique and the theme-rheme dichotomy. He concludes that there is a tendency in Arabic to repetitionise the theme in inter- and intra-sentential clauses. This is exemplified in the repetition of استدلّال

(conclusion) in the following Arabic passage (William, 1984: 120):

وإنما نريد أن نستدل بالمسيحيين على المسيحية وإن لم نقف على حقيقتها كما فعلت أنت في استدلالك بالمسلمين على الإسلام وإن لم تعرف حقيقته وجوهره ، على أن استدلالنا صحيح واستدلالك باطل.

But rather we wish to draw conclusions from Christians about Christianity, even though we do not know exactly the truth of it, as you yourself did when you drew conclusions from Muslims about Islam even though you do not know its truth or its essence, although our conclusions are right and your conclusions are wrong.

The FSP technique assigns a degree of communicative dynamism (CD) to each element in a predication depending on how much it contributes to the message. So, while the theme in the above instance is استدلال , its recurrences are defined as themes proper which carry the lowest degree of CD (William, 1984: 122).

2.2.2.4 Repetition and Argument

Johnstone (1991) claims that native speakers of Arabic employ various types of repetition being the only way available for them to initiate argumentative discourse. Thus, instances of morphological, lexical and syntactic repetition in Arabic are not perceived as a deviation from the norm, but rather they ‘reflect the process of repetition by which Arabic argumentative discourse is structured; they not only express the argument, but, via paradigmatic patterning, they *are* the argument’ (Johnstone, 1991: 74-75). This view leads to absurd or untestable claims about the way an argument is built in Arabic. It also fails to account for the ability of Arabic native speakers/writers to develop certain modes of argumentative discourse characterised by relatively lower levels of repetition.

Johnstone goes further by suggesting that the use of repetitive patterns in Arabic is not simply a matter of ornamentation at the surface level of the language, but it is argument by presenting mirroring thoughts, beliefs, emotions and events deeply rooted in the memory of Arabic (1991: 117):

... an arguer presents truths by making them present in discourse; by repeating them, paraphrasing them, doubling them, calling attention to them with external particles ... Arabic argumentation is structured by the notion that it is the presentation of an idea – the linguistic forms and the very words that are used to describe it – that is persuasive, not the logical structure of proof which Westerners see behind the words.

This claim, however, seems an overstatement, for Arabic witnessed through various periods of time, along its history, different types of writings where repetitions and

parallelisms can hardly be traced, or might be exploited to a minimum extent.

Examples are the Arabic grammar schools of Koufa and Basrah and their logical accounts, the Arabic science of dialectics and the Muqaddimah of the Arab sociologist Ibn Khaldoun, to mention but some.

2.2.2.5 Repetition in Aural/Visual Texts

Sa'adeddin (1989), investigating text development with reference to Arabic-English transfer, makes an important point by suggesting two modes of argumentative text: an 'aural' mode and a 'visual' mode. He argues that these two styles are intended for diverse audiences, occurring in different contexts and thus having various goals (48-49):

- Aural mode of text, being developed to cope with the sphere of the public, or general audience; hence, it is characteristic of power, solidarity, cooperation, short distance, agitation, 'insider-insider'. In other words, it has to do with generic or surface relations.
- Visual mode of text, being developed to be used within the sphere of specific audience; hence, it is characteristic of long distance, balance, 'insider-outsider', that is, its domain falls within specific or deep relations.

Thus, in the aural mode, text development is characterised by accumulation of repetitive constructions like 'beads on a string' (48). On the other hand, visually developed texts are featured with linearity, clear cohesive ties, logical sequencing and a minimal degree of repetition. Preferences to choose from these modes are determined by psycho- and socio-linguistic parameters within the processed context. Sa'adeddin stresses the necessity to account for 'the communicative goal of the text, the particular sociolinguistic relationship between the participants, the communal

preference in the encounter, and the level of literacy in the community under discussion' (48).

He argues that these modes of language represent the major operative forms of expression in any literate language communities. Arabic and English, he maintains, have these two states of text, but the aural state of text is pervasive in different areas of Arabic writing due to what he calls 'communal preferences' writers show in order to share certain values with their Arab audiences. He adds that 'in current writing habits, including translation, the failure to switch modes results in negative transfer and concomitant sociolinguistic misunderstanding and breakdown of interaction.' On this point, he states (49):

The native Arabic producer intending, by exploiting the informal and casual mode of text development, to establish such relations of solidarity as friendliness, intimacy, warmth, self-confidence, linguistic competence, etc., would be regarded by native English receivers as trespassing, presumptive, illiterate, haranguing and breathing down the neck of the audience, and a text produced in this form is usually mistaken for a non-text.

Pertinent to the aural/visual argument is the concept of solidarity and power which has attracted a lot of attention especially in conversational discourse research.

Tannen (1994) puts forward her understanding of how solidarity and power function within a dialectical relationship, whereby one implies the other or as she puts it (22):

... I note that power and solidarity are in paradoxical relation to each other. That is, although power and solidarity, closeness and distance, seem at first to be opposites, each also entails the other. Any show of solidarity necessarily entails power, in that the requirement of similarity and closeness limits freedom and independence. At the same time, any show of power entails solidarity by involving participants in relation to each other.

To reflect, the dichotomy of aural/visual seems to foreground the dichotomy of solidarity and power. That is, Arabic writers use the aural style to demonstrate communal solidarity, whilst they opt for the visual style to minimise the level of communal solidarity in their communication. In both cases, the authors' discourses

imply power and seek solidarity in their audiences. Put another way, aural texts employ a high level of repetition to signal solidarity, closeness and collective values in order to limit the options of the audience. Conversely, visual texts are marked by a lesser degree of repetition indicating reduced solidarity, distance and individual values in order to keep the options of the audience open.

Summing up, repetition has been investigated in Arabic and other languages. It is found that while various cultures employ their own repetition categories, orality seems to be the major feature of the discourses wherein those categories occur. The style of the texts, which have come under examination, could be described as poetic/prosaic. In addition, earlier studies pertaining to repetition in Arabic have been reviewed with the main issues being addressed. However, and in order to see how repetition in Arabic is dealt with in the English translation, it seems imperative to look first into repetition in English discourse.

2.3 Major studies of repetition in English

Repetition in English has been widely studied from the perspectives of traditional linguistics, text linguistics and literary studies. As a result, several models have been articulated in an attempt to describe and/or explain the manifestations and mechanisms of this phenomenon. Some researchers have seen repetition as a textual device functioning in a way that would realize lexical cohesion (Halliday & Hasan, 1976; Beaugrande & Dressler, 1981; Hasan, 1984; Halliday, 1994, among others). Others have argued for the central role of repetition in the overall organization of text (Hoey, 1991). And, it is in poetics that repetition demonstrates still greater effect as it is employed artistically and rhetorically to foreground linguistic elements in the text

(Wright, 1965; Leech, 1969; Gutwinski, 1976, among others). The following discussion of sample works will finalize the literature review concerning repetition.

2.3.1 Repetition and text cohesion

The concept of cohesion refers to the ways whereby surface markers in written texts are stuck together in order to render a continuity of occurrence (Halliday & Hasan, 1976). Cohesion can be established by either, or all, of the five textual parameters, viz. reference, ellipsis, substitution, conjunction, and lexical cohesion. Apart from the first four categories which are grammatical in nature, lexical cohesion concerns the choice of words and the semantic relations that exist between them, in that the interpretation of one item is dependent on another item in the preceding text (Halliday & Hasan, 1976: 4). Two main resources for lexical cohesion are identified: reiteration and collocation. Following Halliday & Hasan, reiteration is ‘a form of lexical cohesion which involves the repetition of a lexical item, at one end of the scale; the use of a general word to refer back to a lexical item, at the other end of the scale; and a number of things in between – the use of a synonym, near-synonym, or superordinate’ (1976:278). The following example is adapted from Halliday & Hasan (1976: 279-80) to illustrate this point:

There’s *a boy* climbing that tree.

- a. *The boy’s* going to fall if he doesn’t take care.
- b. *The lad’s* going to fall if he doesn’t take care.
- c. *The child’s* going to fall if he doesn’t take care.
- d. *The idiot’s* going to fall if he doesn’t take care.

In (a), the reiteration takes the form of repetition *boy*; in (b) of a synonym or near-synonym *lad*; in (c) of a superordinate *child*; and in (d) of a general term *idiot*.

Every occurrence of a pair of items in ‘a cohesively related manner’ creates a tie (Halliday & Hasan, 1976: 3). For example, the relation between *a boy* and each of

the reiterated items *the boy, the lad, the child, the idiot* is realized by two ties: one is of anaphoric reference by the definite article *the*, and the second tie is created by the reiteration of the words as such. It is a kind of cohesive connection between an item and its reiteration, a concept that would help to unfold the cohesive properties of a text and account for the systematic analysis of its patterns of texture.

However, Halliday (1994 [1985]: 330-334) redraws the map of lexical cohesion, maintaining repetition and collocation as distinct categories and grouping together, under the heading of synonymy, the following sub-categories: synonymy (*leave/depart*), hyponymy (*walk/drive; palm/pine*, as co-hyponyms of *go, tree*, respectively) and meronymy (*finger/thumb; leaf/branch*, as co-meronyms of *hand, tree*, respectively). The nature of relationship between hyponyms is that of ‘a kind of’ (specific-general), whereas that between meronyms is of ‘a part of’ (part-whole).

Collocation is a semantic relationship between items that show a tendency to co-occur. Thus, the relation between *cold* and *ice* or *white* and *snow* is that of collocation, in that each item in each instance has the semantic potential of being cohesive with the other. Halliday stresses that the role of collocation goes beyond the relation of synonymy between two items in that it is the tendency of those items to co-occur that yields the cohesive effect. An example, he gives, is the relation between the synonyms *tugging* and *pulling* (1994: 335):

... Then came a horrible, confused moment like something in a nightmare. He was *tugging* and *pulling* and the Wolf seemed neither alive nor dead. (italics added)

Here, *pulling* collocates with *tugging*, yet, the two appear to come under the category of synonymy. However, in Bolinger (1972), the relationship between the two words is viewed from a slightly different perspective.

Bolinger's view of repetition is focussed on lexical accumulation and semantic intensification in neighbouring 'degree words'. He regards repetition as a stretching of an utterance by intensifying its meaning (1972: 288). In English, it is quite possible to realise semantic repetition by lexical accumulation as in the following examples (Bolinger: 1972: 290):

They *deceived* and *hoodwinked* all of us.
The *joy* and *happiness* they felt was more than they had ever hoped for.

Instances of semantic repetition combined with prosodic intensification are observable in English, e.g. with rhyme and alliteration (Bolinger, 1972: 291):

I'll *huff* and I'll *puff*.
He *twisted* and *turned*.

Others are 'irreversible or relatively irreversible binomials' (ibid.):

She *hates* and *despises* him.
You'll *rue* and *regret* it.
He *quivered* and *quaked*.
He *pulled* and *tugged*.
She *wept* and *wailed*.

Another type of semantic repetition consists in an adverb-adjective construction that yields a high degree of intensification, i.e. the modifying adverb assuming the superlative degree of the adjective. Bolinger calls this 'arithmetic boosting' (1972: 291), e.g. *perfectly good*, *powerfully strong*, *thrillingly exciting*, *vastly big*, etc. Such examples usually imply hyperbolic intensification. Others include an *ing-* adjective intensifying another adjective (Bolinger, 1972: 25), e.g. *burning hot*.

Another study of the role of repetition in the overall cohesion of text is Beaugrande and Dressler (1981). They consider cohesion as only one way of upholding the stability of text as a system. The text, in order to be communicative, must meet seven standards of textuality, otherwise, it will be rendered as non-communicative, and by the same token, as non-text. The standards are cohesion,

coherence, intentionality, informativity, situationality, acceptability and intertextuality.

Beaugrande & Dressler (1981: 3-4) differentiate between cohesion and coherence, using the former for the way connectivity of the surface components, i.e. words, of the text is attainable, and the latter for the way accessibility of the underlying components in terms of relations and concepts within the textual world takes place. Although the categories of cohesion in this model are basically similar to Halliday & Hassan's (1976), they are somewhat broader and less detailed. They include: recurrence (identical repetition) of elements, partial recurrence (repetition of word stems with different inflections), parallelism (repetition of syntactic structure with different words) and paraphrase (repetition of approximate conceptual equivalence, i.e. synonymy).

Investigating the functions of repetition, Beaugrande & Dressler find that, in poetic texts, recurrence may be used to describe the way an action happens. They point out that in Tennyson's lines (1981: 56):

Break, break, break
On thy cold grey stones, O Sea!

the repetition of *break* merely signals the notion of natural motion of waves falling on the shore. Partial recurrence consists in the repetition of the stem *suffer* in the following extract from the American *Declaration of Independence* (Beaugrande & Dressler, 1981:57):

Mankind are more disposed to *suffer*, while evils are *sufferable*... Such has been the patient *sufferance* of these Colonies.

As for parallelism, they cite the following example from the *Declaration* which depicts the British King (ibid.):

He has *plundered our seas, ravaged our coasts, burnt our towns.* (italics added)

The technique used here is to characterise different propositions with a series of identical structural formats: [V + poss.pron. + Npl.]. Scrutinising the text, however, reveals the very important point about this instance of parallelism which is utilized here to mirror the gradual progression of events starting from seas, heading towards coasts and then moving into towns. It is a pattern of transitivity processes structuring the logical development of action by the parallelistic clause type [V O_d].

The fourth type of repetition, paraphrase, has to do with the restatement of content by employing different expression. The following example shows how this phenomenon is highly favoured particularly in legal discourse, as every shade of meaning must be defined beyond any doubt. This is from the *Gainesville Telephone Directory* describing the Laws of Florida which forbid using the telephone to make

any comment, request, suggestion, or proposal which is obscene, lewd, lascivious, filthy, or indecent (Beaugrande & Dressler, 1981: 58).

Finally, the basic principle underlying the four types of repetition is that they are anaphorically oriented or what Beaugrande (1984) calls the ‘look back’ principle.

2.3.2 Repetition and text organisation

Hoey (1991) considers repetition to be in the heart of cohesion, if not cohesion itself. Based on the assumption that cohesion is principally the product of lexical relations, his model is designed to explore the role of lexical repetition in the organisation of text. Lexical relations are manifested in various forms of lexical repetition, functioning in a way so as to highlight the connectedness of sentences and bringing about configurations of patterning that create cohesive nets in the text. Repetition takes place when a lexical item in one sentence is iterated by an identical or synonymous occurrence in another sentence in the text. These two concrete markers

of repetition make a connection between a pair of sentences, and this connection is called a link. A minimum of three links between two sentences in a text will make a bond. Thus, 'lexical items form *links*, and sentences sharing three or more links form bonds' (Hoey, 1991: 91).

Bonding is claimed to be a significant tool as it helps to distinguish between 'central and marginal sentences' on the basis of the amount of information they carry (Hoey, 1991: 36). The more information they involve, the more connections they make. By and large, central sentences are thematic in that they effectively contribute to the development of the main topic of the text and consequently are expected to contain numerous repetitions. On the other hand, marginal sentences are those which incorporate less or insignificant information to the development of the theme and thus may have minimal or no connections with other sentences. Central sentences are engaged in the formation of the nets that reflect the way the organisation of the text is shaped. They are excessively interlinked and presumably highly loaded with information.

Hoey's model identifies two main types of repetition (1991: 55): (i) lexical repetition (simple and complex) and (ii) paraphrase (simple and complex). Simple lexical repetition is the mere reiteration of a lexical item with no variation other than what is allowed by its closed grammatical paradigm, i.e. the singular and plural paradigm, e.g. *book/books*. Complex lexical repetition occurs 'when two lexical items share a lexical morpheme, but are not formally identical ... or when they *are* formally identical, but have different grammatical functions', e.g. *drug/drugging* and *humans* (NP)/*human* (adj.). The second type of repetition, paraphrase, also has two sub-types: simple paraphrase and complex paraphrase. Simple paraphrase is the mere

replacement of one lexical item with another provided they share the same meaning. It is either partial or mutual: simple paraphrase is partial when ‘the substitution works in one direction only’ (Hoey, 1991: 62), or unidirectional, e.g. *volume/book*, or it may be mutual, working in both directions, e.g. *author/writer*. As for complex paraphrase, it covers cases of antonymy, others where two items are linked by a third one, and ones where a third item does not exist, e.g. *hot/cold*; *writer/writings/author*; and *instruction/teacher* where the missing item should be *teaching* retrieved from the immediate context.

Different textual models are proposed to examine forms and functions of repetition in English. They all have in common one key objective which is to define the role of repetition at the level of text.

2.3.3 Repetition and poetics

It is quite typical for any study of poetics to entail the investigation of artistic features in the forefront of which is repetition. This is the case with ancient Arabic rhetoricians who studied repetition in literary and Qur’ānic discourse and invented a bundle of labels to describe the various forms of this phenomenon. This is the case, too, with traditional English rhetoric which abounds with a parallel nomenclature, mainly of Greek roots, and sometimes referred to as figures of speech. Many studies have been conducted with the aim of exploring the rhetorical function of repetition in English literary discourse in general, and poetry in particular. However, and due to space limitation, only a few will be discussed.

Investigating rhetorical repetition in T. S. Eliot’s *The Waste Land*, Wright (1965) identifies a variety of figures, e.g. anaphora (initial repetition), epistrophe (final repetition), and symproce which combines both of them. Ploce occurs when a

word or phrase is used throughout a passage at fairly frequent intervals. He (1965: 100) sees the figures functioning in a way that would add extra meanings to the poem in terms of enforcing a sense of continual ‘monotony’ of life, ‘listlessness’, or a ‘world of chaos’. In the following lines,

A rat crept softly through the vegetation
Dragging its slimy belly on the bank
While I was fishing in the dull canal
On a winter evening round behind the gashouse (The Waste Land, II. 187-90)

the repetition of *y* and *ing* ‘adds impressively to the sense of hopelessness and the general slowing down’ (Wright, 1965: 98).

Leech (1969) deals with repetition in terms of parallelism and the role it plays in foregrounding linguistic elements in poetry. He places the principle of foregrounding in the heart of parallelism in poetry and regards the latter as meaningless without the former. For him, foregrounding takes two forms: parallelism and deviation, whereby the former is associated with extra-regularities and the latter with irregularities. An example of foregrounded parallelism that Leech gives is in the second line of a pair from Goldsmith’s *The Deserted Village* (1969: 64):

Ill fares the land, to hastening ills a prey,
Where *wealth accumulates* and *men decay*

where identity of the italicised clauses in syntactic structures consists in the occurrence of a one-word subject followed by a verb in each clause. Furthermore, the contrast adds extra prominence to the parallelism: *accumulate/decay*. An even stronger example of foregrounding is Othello’s ‘I kissed thee ere I killed thee’, where the two clauses exhibit the following: having the same structure [S + V + O]; the correspondence of *I* and *thee*; the verbs having the *ed-* past tense; a phonological congruence between *kissed* and *killed* (Leech, 1969: 65). Another point has to do with the juxtaposition between the act of kissing and that of killing. He claims that

the parallelism manages to combine the opposed connotations of love and hatred, so that they become equivalent.

Gutwinski (1976) examines cohesion in a sample of literary works by Henry James and Ernest Hemingway. He finds that the frequency of lexical repetition in Hemingway is markedly higher than in James. The analysis of two passages from the authors indicates that while cohesion between adjacent sentences in James is 93 percent grammatical and only 7 percent lexical, for Hemingway the corresponding figures are roughly 54 and 46 percent. This suggests that Hemingway's style is characterised by a somewhat balanced cohesion in comparison with James'.

Gutwinski also notes that, in a passage of 13 sentences from Hemingway, the same lexical items are repeated in neighbouring sentences: *in the night/in the night, the pines/the pines, on his head/under his head, pistol/pistol, snow/snow, the rock/the rock*.

So far in this chapter, various studies have been discussed concerning aspects of repetition in various languages. The underlying principle is that repetition manifests itself as a phenomenon informed by a set of linguistic and cultural norms and conventions. In ancient literatures, repetition is elevated to the status of a canon, hence, canonical parallelism. Equivalent to canonical parallelism in modern discourses may be 'normative' repetition. This means that whilst repetition is ranked as a canon in grand, ancient texts, it could be relegated to the status of a norm, or even tendency, in lower-level or modern styles. But, norms are also found in other modes of behaviour, including translating, where repetition is opted for as one manifestation of their existence in the TT (Toury, 1995). Therefore, and in order to understand how repetition in Arabic discourse may be influenced by the norms

operating under the translation process, it seems necessary to shed light on the notion of norms as presented by some translation researchers. This is the topic of the next section which paves the way for the major part of this thesis, namely the translation of repetition.

2.4 Translation norms

The notion of norms originates in the body of socio-cultural researches and concerns the system of values and beliefs that are specific to a particular culture, society and time. It has been applied to linguistics by Bartsch (1987) and to translation by Toury (1980; 1995), among others.

Bartsch (1987: xii) defines norms as ‘the social reality of correctness notions’ arguing that norms are embedded in the social consciousness as a knowledge shared by the members of a community. He differentiates between two sets of ‘technical’ norms that regulate the social function of language: ‘product norms’ which determine the well-formedness and correctness of the end product in accordance with the linguistic system and communicative behaviour; and ‘production norms’ which regulate the processes, methods and strategies by which correct products are generated (1987: 170).

Toury’s definition of norms, however, is more biased towards descriptive translation studies as it refers to

the translation of general values or ideas shared by a community – as to what is right and wrong, adequate and inadequate – into performance instructions appropriate for and applicable to particular situations. (Toury, 1995:55)

The norms are kinds of socio-cultural constraints that are internalised and acquired by the members of a community throughout their life-long social interaction and education. In terms of their potency, the norms are placed on a scale between two

extremes: general, absolute rules and pure idiosyncrasies (Toury, 1995: 54). This may be illustrated in Figure 2.2:

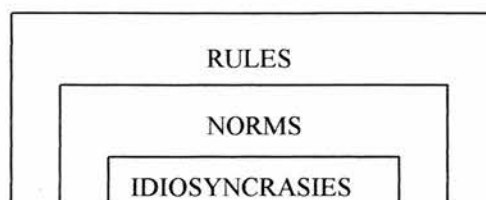


Figure 2.2. *Hierarchy of rules, norms and idiosyncrasies*

Schäffner, underlining the significance of norms concept in linguistic approaches to translation, states that

The concept of norms is important in two respects in linguistic approaches to translation. On the one hand, they are concerned with the linguistic norms of the two languages, i.e. how to produce utterances and texts that are correct according to the respective rules and norms. On the other hand, the relations and regularities between the two linguistic systems that were discovered on the basis of contrastive analyses were ‘translated’ into guidelines or rules for the translator...

(Schäffner, 1999: 3)

That is, the notion of norms is manifested in the linguistic and translational norms that emanate from the process of mapping the TT onto the ST. The norms become part and parcel of the translator’s task when dealing with the ST. In this respect, three models of translation norms may be referred to here, Toury (1995), Nord (1991) and Chesterman (1993).

2.4.1 Toury’s model

Toury (1995: 102-12) presents an ‘exemplary’ study of conjoint phrases of (near-) synonyms in Hebrew TTs. Examples of such phrases, he gives, are English *able and talented* and German *nie und nimmer*. He discusses the significance of such phrases in Hebrew literature, indicating that their use is prevalent in old written Hebrew texts

from the Bible onwards and in Hebrew texts from the end of the 18th century onwards, when the language was struggling to adapt to new modes of writing imported from European cultures. He claims that the preference for conjoint phrases in Hebrew writing has declined during the second half of the 20th century. However, Toury (1995: 5) finds that the number of such phrases in Hebrew translations of children's literature, of Goethe and of a story by Heinrich Böll is higher than in comparable Hebrew STs. This encourages him to put forward a generalisation to be tested in future research across languages and cultures: '... the abundant use of conjoint phrases of near-synonyms, binomials or free combinations, especially in lieu of source-text single lexical items ... may represent a universal of translation into systems which are young, or otherwise "weak" ' (Toury, 1995: 111). In other words, the frequent use of such phrases may be regulated by a set of norms operative in the TT, which gives rise to a model based on the notion of norms.

Toury proposes a model of translation norms in which the norms are meant to be a category of descriptive analysis. They are identified by reference to a corpus of source and target texts, the scrutiny of which would help to uncover translation strategies that are repeatedly opted for in preference to other available strategies in a given language or culture. The model operates through three distinct phases, each requiring a different category of norms (Toury, 1995: 56-61):

- *The initial norm* refers to the general choice made by the translators whether to adhere to the norms that are realised in the ST, including the norms of the source language and culture, or to follow the norms of the target language and culture. 'Thus, whereas adherence to source norms determines a translation's **adequacy** as compared to the source text, subscription to norms originating in the target culture determines its **acceptability**' (56-7). Adequacy and acceptability are seen on a continuum as two extremes since

no translation is ever entirely adequate or entirely acceptable. Shifts, both obligatory and non-obligatory, take place being considered as ‘a true universal of translation’.

- *Preliminary norms* concern the ‘existence and actual nature of a definite translation policy’ that informs the selection of certain types of texts to be translated. They also relate to the ‘directness of translation’, i.e. whether the translation is made through an intermediate (third) language.
- *Operational norms* govern the decisions made during the act of translation. Two kinds are distinguished: *matricial norms* relating to the decisions as to how the translated material is distributed and how much change is effected in terms of omissions, additions, manipulations of segmentation, etc., and *textual norms* having to do with the selection of textual material to formulate the TT, e.g. lexical items, syntactic structures, stylistic features.

The notion of norms assumes that the translator is principally engaged in a decision-making process (Toury, 1995). This involves an assortment of practices that go beyond the mere transfer of utterances across a linguistic boundary to cover, as well, socio-textual practices that must be negotiated at the cultural confines and ultimately be compatible with a given community. In doing so, the translator is committed to fulfilling both a linguistic and a social function deemed appropriate and, hence, acceptable in that community.

2.4.2 Nord’s model

Nord (1991) suggests a functional model of translation which places translation norms between two extreme poles: rules and conventions. This is demonstrated in a hierarchy of regulating principles including rules, norms and conventions (Figure 2.3), wherein rules merit the highest level and are binding while conventions are lowest and not binding:

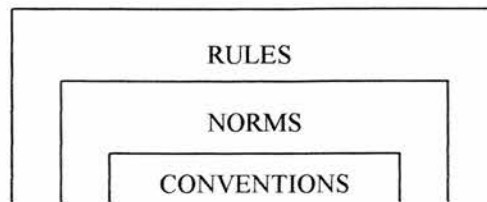


Figure 2.3. *Hierarchy of rules, norms, and conventions* (Nord, 1991: 97)

Nord (1991: 96) draws the line between norms and conventions, claiming that while flouting the norms by an individual is not penalised by law, it entails consequences for the social evaluation of the individual by his group⁴. Conventions, on the other hand, are considered as ‘specific realisations of norms’ (ibid.). In this respect, she cites Searle (1969: 43) as stating that: ‘A regular behaviour R of members of a group G, who participate in a repeatedly occurring situation S is a convention if (a) everybody follows R, (b) everybody expects everybody to follow R, and (c) everybody prefers following R.’

Translational conventions are of two kinds: ‘regulative’ and ‘constitutive’.

Regulative translational conventions concern the generally accepted forms of dealing with given translation problems, whereas constitutive conventions determine what a particular culture community accepts as a translation (Nord, 1991: 100).

2.4.3 Chesterman’s model

Another contribution into the notion of norms is Chesterman (1993). He proposes a ‘descriptive plus evaluative’ framework for investigating translational norms. His

⁴ A norm may go a step up on the hierarchy and become a rule when validated by authorities and by accepted usage. In Sweden, for instance, the norm of motorists having to give priority to pedestrians at zebra crossing is changed into a rule, i.e. a law, by traffic authority. This official legislation does no more than making explicit what most people do anyway. It is motivated by the unacceptable behaviour of a few motorists, not conforming to the norm, to guarantee compliance.

model distinguishes two major types of norms: *professional norms* and *expectancy norms*.

Professional norms are established by competent professional translation behaviour and govern the accepted methods and strategies of the translation process. They are subdivided into three kinds (ibid.: 8-9): (i) *accountability norms* are **ethical** in nature and assume the translator to act in accordance with certain ethics and show loyalty as far as the original writer, the commissioner, and the prospective readership are concerned; (ii) *communication norms* are **social** as highlighting the social role the translator plays in the communication process; and (iii) *relation norms* are **linguistic** and demand the translator to establish and maintain an appropriate relation between the ST and the TT based on her/his understanding of the intentions of the original writer, the commissioner, and the nature of the prospective readership.

Expectancy norms emanate from the receivers of a translation, their expectations of what a translation should be like, and what a native text in the TL should be like.

As regards the concept of translation strategy, Chesterman (1993: 13), following Lörcher (1991), maintains that it is ‘a potentially conscious procedure for the solution of a problem which an individual is faced with when translating a text segment from one language into another’. A strategy, then, is not looked at from the language learning perspective as a psychological process, but as an action taken by the translator in a problem-solving situation. If a given strategy is regularly used by competent professional translators, then it will acquire the status of ‘a normative law’ (Chesterman, 1993: 14). The relation between the three concepts of law, norm and strategy is formulated as follows (ibid.: 14): ‘a normative translation law is a norm-

directed strategy which is observed to be used (with a given, high, probability) by (a given, large, proportion of) competent professional translators’.

2.5 Conclusion

This chapter has started by exploring repetition in various languages and cultures. We have seen that while languages employ repetition in their systems, they generally differ in the way they put it into application. Oral and written texts, alike, use repetition to achieve rhetorical and cohesive functions. In translation, too, the use of repetition is claimed to be reflective of norms or tendencies prevalent in specific languages and cultures (e.g. Hebrew). A number of translation theories suggest that translation is a behaviour governed by a set of norms or conventions that emanate from a variety of sources including the ST, TL, or translators. The norms are accessible by scrutinising a corpus of ST and TT to uncover the translation strategies which are assumed to be the surface manifestations of the norms. In the next chapters, however, the present researcher will investigate patterns of repetition in Arabic literary STs as well as the translation strategies opted for by the translators to render the ST repetitive patterns into the English TTs.

Chapter Three

Lexical Doublets and Complex Meaning

3.0 Introduction

This chapter focuses on defining *lexical doublets* in written Arabic literary discourse and describing their role in developing what may be called *complex meaning*. Lexical doublets are sets of two (near-)synonyms connected with و ‘and’, أو ‘or’, or zero.

The study of lexical doublets has to do with semantic repetition in language in terms of forms and functions within a specific textual context and an overall web of cohesive relations. More precisely, it is not an endeavour aimed at conjoint phrases of near-synonyms in isolation, i.e. at micro-level; rather, it is these structures microscopically scrutinized inside a broader scene, i.e. macro-level, which is part and parcel of any attempt to understand the doublets. This approach is consistent with what House calls for, viz. an ‘analytic perspective’ on translation studies which would entail ‘a systematic consideration of both the micro-levels of words, phrases, and sentences and the macro-levels of text and discourse’ but cautions that ‘one would also necessarily have to conduct any micro-study inside a relevant macro-discourse framework’ (1986: 8).

House brings in concordance two unwarrantably ambivalent but quite interrelated approaches of research in the field of translation. The first is the so-called top-down, starting from text to word, and represented by Snell-Hornby (1988), Hatim & Mason (1990), and Neubert & Shreve (1992), among others. The second

approach is the bottom-up, taking the word level as a first step, and is adopted by Baker (1992). Halliday, in his *Functional Grammar*, argues that (1994[1985]: xvii): ‘A text is a semantic unit, not a grammatical one. But meanings are realized through wordings; and without a theory of wordings ... there is no way of making explicit one’s interpretation of the meaning of a text’.

Therefore, lexical doublets will have to be examined from the perspective of meaning: denotative (sometimes called cognitive, literal, propositional) and connotative meaning as well as textual meaning. This involves two processes: categorization and interpretation. The former one implies the examination of doublets in terms of well established categories, whilst the latter is meant to explain the semantic relationships that hold between the constitutive elements of a doublet and how their meaning may be influenced by the network of collocations in their milieu.

3.1 Previous studies and views

The phenomenon of lexical doublets in Arabic has attracted the attention of a number of researchers who have given it various labels that reflect their interpretation of the relation between its constitutive elements. However, no attempt has been made to understand the doublets as they occur in text.

Beeston (1970) suggests the term *hendiadys* (see 2.2.2.1). It may be useful to reproduce his example of hendiadys here:

	سلطان	حُكْم	قضاء	
sultan	authority	decision	office of judge	

According to Beeston, the hendiadys *حكم وسلطان* is used to express the concept of ‘authority’, and *حكم وقضاء* to convey that of ‘decision’. Thus, it is the overlapping aspect which is important.

Monteil (1960: 285), introducing the term *pléonasm*s, expands the above pattern by suggesting *القضاء والقدر*, ‘le destin et la fatalité’. He (1960: 284) sees that the function of *pléonasm*es is to express a concept by ‘framing’ it in two (near-) synonymous words: ‘On aime toujours, en arabe, exprimer le même concept en <<l’encadrant>> (comme un artilleur fait de son objectif) entre deux mots synonymes ou de sens voisin. Cette pratique inconsciente ne va pas sans faiblesse: elle conduit à l’abus des <<clichés>> traditionnels’. (“In Arabic, one always likes to express the same concept by ‘framing it’ (like an artillery man does with his target) between two synonyms or near-synonyms. This unconscious practice is not free of weaknesses: it leads to the abuse of traditional ‘clichés.’”).

Justice (1987: 182) proposes the term *accumulatio* for lexical doublets highlighting their cumulative and intensifying aspect. For him, however, *القضاء والقدر* should be replaced by ‘fate’ in English. This doublet has frequently been observed in the corpus of this study taking the equivalent *predestined fate*, an attempt to relay perhaps the exact sense, which is considered by the present researcher to be the third component of the doublet’s meaning.

Johnstone (1991) attempts to establish semantic categories for what she calls *lexical couplets* concentrating on the nucleus between two synonymous words. Her work foreshadows Al-Jubouri’s (1981) and Al-Mahmoud’s (1989) investigation of what they name as *word strings*.

Dickins & Watson (1999: 542) follow suit arguing that what should be the focal point of translation is merely the shared sense of the *lexical doublet*. Thus, the doublet حواجز وعراقيل will have to be rendered into English as ‘obstacles’, since both terms imply the same meaning except that the first involves a ‘concrete’ meaning while the second an ‘abstract’ meaning. It may be appealing to dichotomise meaning in that way, but it is too risky since the perspective may fail to account for minute details or discard significant nuances. It will be shown later that non-shared shades of meaning play an important cohesive role in text-building and contribute to the formation of collocation net patterns.

Another study of doublets, this time in English translation, is Dickins et al. (2002: 59-63). Here, the same approach is adopted whereby the doublets are not analysed within their texture and the whole network of collocations. A set of translation strategies are applied to the doublets focusing only on the association between the two members. The norms of acceptability (Toury, 1995) in the TL environment are given greater weight in the decision-making on how to render the doublets. As a result, the form of the doublets is compromised.

However, doublets in English are not hard to come by, and they have been extensively studied by Malkiel (1959) and Cooper & Ross (1975). The former work discusses irreversibility of the elements of a *binomial*, a term for a lexical doublet, whereas the second study examines word order of the items composing a *freeze*.

3.2 Complex meaning

As the above labels refer to the same phenomenon, each, however, focuses on a certain aspect of the lexical doublet in terms of the relationship between its components. In adopting the term *lexical doublet*, the present researcher sees the

term as referring specifically to *the doubling of meaning* in the sense of producing what Neubert & Shreve (1992: 109) call ‘complex meaning’:

A collocation is a textonymic unit, a synthetic complex whose meaning is more than the sum of the “dictionary” meanings of its parts. In the collocation *sense and character*, a complex meaning is created by the near-synonymic iteration of the two words within the text. Collocations are like chemical compounds whose constituent elements have combined to form a new substance with its own properties. Chemical compounds may interact with other compounds to form even more complex substances. Similarly, sets of collocations may be amalgamated into progressively larger and more complex text-cohesive structures.

Considering *sense and character* as an instance of hendiadys, Neubert & Shreve (1992: 107) argue that this kind of ‘double-headed phrase’ can be highly functional and cohesive in translation in that it fine-tunes textual cohesion in the TT along the overall global meaning of the ST. In a German-English translation situation, the construction has been introduced as a key solution to the problem of minimal collocative network in the TT. They cite the following example illustrating how the problem may be solved (1992: 106-107; italics added):

Ein Bummel durch die Stadt erschließt den Besuchern oftmals deutlicher als den Einwohnern selbst das *spezifische Leipziger Fluidum*, das sich aus der anheimelnden Atmosphäre einer gewachsenen Stadt und den Vorzügen einer modernen Grosstadt ergibt.

The rendering being:

Strolling through the town, visitors will often appreciate, more than a native inhabitant, what gives rise to the *sense and character of Leipzig*: a combination of the friendly atmosphere of a historical town and the amenities of a modern city.

They propose the rendering *the sense and character of Leipzig* instead of the almost literal translation *specific Leipzig air* to cope with the web of collocation in the subsequent text. More than that, it appears that the ‘double-headed phrase’ has been logically expanded throughout the rest of the sentence into two further lexical items, i.e. (friendly) *atmosphere* and *amenities*, and a hyponymic cohesive relationship has been realized across the whole utterance: *sense and character of Leipzig, the friendly*

atmosphere of a historical town, and the amenities of a modern city. According to this rendering, *Leipzig, town and city* have emerged as a new hyponymic group being cohesive with the hyponymic word groups of *sense and character, friendly atmosphere, and amenities.* Neubert & Shreve make the important point that the prerequisites of collocations in the English TT sanction the rendering of a pre-modified noun phrase into a double-headed phrase. One may draw the conclusion that complex meaning is not merely a matter of semantic overlapping between the elements of the doublet, rather it covers the whole meaning of the doublet in relation to its environment.

Whilst the focus of several studies, mentioned above, has been mainly on the overlapping meaning, it seems necessary that attention be drawn towards the non-overlapping meaning as well, i.e. a shift from the centre to the periphery of the lexical doublet construction. This is illustrated in Figure 3.1:

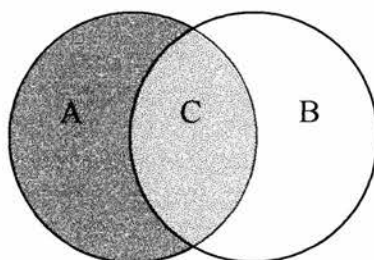


Figure 3.1. *The centre and periphery of lexical doublet*

C is the area of overlap, and A and B are the areas of non-overlap. The shift to the periphery is aimed at exploring any semantic resources of the doublet that may be utilized in the process of its integration within the text. That is, complex meaning is not merely related to internal semantic linking, but also contingent on external

collocative network. The doublet draws additional meaning from the context. This point will be further examined through examples.

3.3 Semantic interaction

A lexical doublet may be viewed as an amalgam of two elements, i.e. kernels or molecules, one of which orbits around, intersecting with, or totally ‘eclipsing’ the other in a way that would achieve various levels of overlapping or interaction. This may be graphically displayed in Figure 3.2:

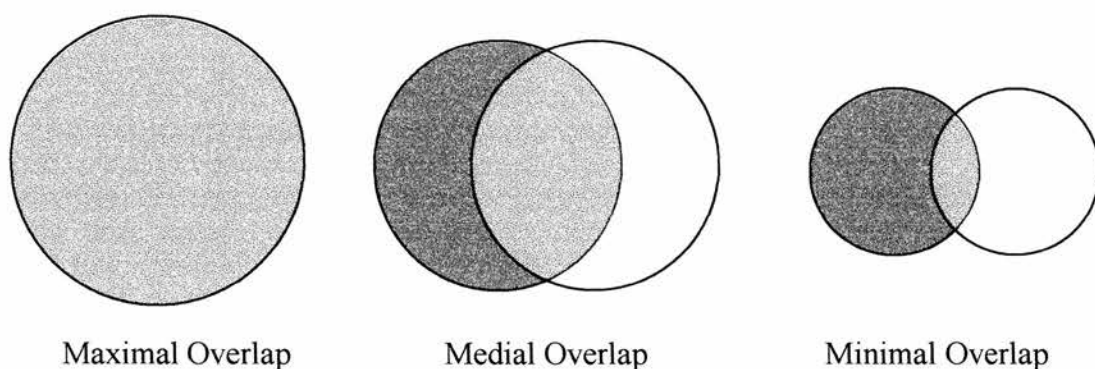


Figure 3.2. *Levels of overlap in lexical doublet*

Maximal overlap takes place when the two members of the doublet are fully synonymous and there is no way of specifying the difference. Medial overlap results from the semantic interaction of the members leaving out some areas of dissimilarity, whereas minimal overlap means that greater areas of difference exist. In translation, however, the degree of overlap may not be maintained in cases where translators opt for what Dickins et al. (2002: 60) call ‘semantic distancing’. This involves ‘relaying both elements of the Arabic doublet by different words in English, but choosing English words whose meanings are more obviously distinct than those of their

Arabic counterparts' (ibid.). The example they give is the doublet *وكان يدهشه ويذهله* in *منظرها يدهشه ويذهله* which is translated by a translation undergraduate student as 'astonished and alarmed', and not 'baffled and startled'. Semantic distancing, they claim, could be helpful in avoiding the transfer of any stylistic oddity into the TT, English. This method has more to do with strategic decisions on the part of the translator than with the text itself and the message implied. It corresponds to what Venuti (1995: 20) calls 'domestication', a strategy which involves 'an ethnocentric reduction of the foreign text to target-language cultural values'. It promotes an 'invisible', transparent, fluent style in order to minimise the foreignness of the TT. And, in Toury's (1995) terms, norms of acceptability have overridden those of adequacy, i.e. fidelity to the ST has been overlooked and a great deal of meaning sacrificed here.

However, semantic interaction is more than a mere relation between the two constitutive elements of a doublet. It is assumed to involve a further collocative network which is unavoidable as a text construction device. The interaction occurs between either element of the doublet and other components in the text. The *interactive element*, within the doublet, is likely to invoke a cohesive linkage, in terms of collocation, with other utterances in the co-text, and possibly beyond. Figure 3.3 illustrates this relation:

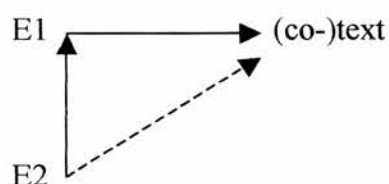


Figure 3.3. *Semantic interaction between doublet and (co-)text*

It is suggested that one element (E2, i.e. element 2) creates, by dint of one more sense, a cohesive tie (the dotted line) with some other element at the surface of the text. This relationship is meant to be implicit, ‘latent’ or ‘masked’, otherwise, the cohesiveness of the doublet will be excessive. Lexical cohesion after all is about those implicit semantic relationships between lexical items which would contribute to the development of textual meaning. The notion of lexical cohesion being dependent on the presence of webs of lexical items is very important. It provides the basis for what Halliday & Hasan call instantial meaning or text meaning (1976: 289):

Without our being aware of it, each occurrence of a lexical item carries with it its own textual history, a particular collocational environment that has been built up in the course of the creation of the text and that will provide the context within which the item will be incarnated on this particular occasion. This environment determines the ‘instancial meaning’, text meaning, of the item, a meaning which is unique to each specific instance.

An example from the corpus of this study will serve to translate the above pattern:

(1)

الباشا: ... واعلم - وهذه لفظة طالما أفادني تكرر ها على لسانك ، فاسمح لي بها مرّة من لساني وما أعلمك إلا عن خيرة وتجريب - أن الفرق بين الإنسان والحيوان لا ينحصر في الخلقة ... (المويلحي: 138)

Pāshā: ... I’ve often benefited from an expression that you’ve used, so please allow me to use it this once; what I’m saying to you now is based purely on **good will and experience**. You must be aware that the difference between humans and animals is not limited just to their nature. (Allen, 1992: 294)

Decontextualised, the doublet خيرة وتجريب will probably seem synonymous as its members show maximal overlap. This has led Johnstone (1991: 43), for instance, to misinterpret the plural form الخبرات والتجارب as ‘experience and experiences’ focusing solely on the internal relationship within the doublet. However, going beyond the ‘surface’ sense relations into a deep level of semantic interaction will only be possible when the doublet is placed in its natural habitat, the text, and a net of connections is activated. Only then, will the whole meaning of the doublet be accessible. This is what the present researcher means by *complex meaning*. It results

from two complementary kinds of interactive semantic relations within the lexis: internal and external. The internal relationship is that which occurs within the doublet, whereas the external relationship is realized between the doublet and the text.

Looked at within the context of the text, the above instance will require another interpretation. Opting for *experience* as a TT replacement for *تجريب* may be appropriate, since the context is ancillary to such an interpretation of the denotative meaning of the ST item. However, the question is how to determine the adequacy of *good will* as a replacement for *خبرة*. Is the strategy here merely a kind of slot-filling for the sake of maintaining the form at the expense of meaning, or is it semantic distancing? In order to answer these questions, it seems imperative to decipher *خبرة* by sifting through its dictionary meanings. As to its primary meaning, one can safely say that the word is synonymous with the other element of the doublet. Yet, scrutinising the secondary senses of *خبرة*, with the co-text in mind, one will find in *القاموس المحيط* the following:

أَخْبِرَهُ مَا خُبِرَهُ : أَنبَأَهُ مَا عِنْدَهُ. وَالخَيْرُ والخَيْرَةُ .. وَالْمَخْبِرَةُ وَالْمَخْبِرَةُ : العِلْمُ بالشَيْءِ... وَخَيْرُهُ خَيْرًا... وَخَيْرَةٌ... : بِلَاءٌ .

The last, highlighted sense is a derivation of the verb root *بَلَى* which includes the following possibilities in *لسان العرب* :

الخَيْرَةُ : الإخْبَارُ . وَقَدْ ابْتَلَيْتُهُ فَأَبْلَانِي أَي اسْتَخْبِرْتُهُ فَأَخْبِرْنِي... البلاء: الإنعام ... والإبلاء: الإنعام والإحسان... ومبالاة.

The word *بَلَى* also involves negative derivations like *بلاء* (tribulation, misfortune), but the theme of the whole section of the text does not allow such meaning. Finally, the item *خبرة* has turned out to mean *الإنعام والإحسان* (act of kindness, favour) and *مبالاة* (consideration, heed). This is the intended meaning that the translator managed to grasp. But, how can this interpretation be related to the textual meaning in the passage? One exit is to see what it is about, i.e. in terms of field: the interlocutor is

trying, in return, to do his friend a favour, asking him to allow him to use the expression واعلم *You must be aware*. In this context, the word خيرة collocates with the words أفادني , فاسمك , أعلمك . One more point has to be made here. The cohesive link that the item خيرة makes is claimed to be implicit whereas the translation equivalent renders that link explicit. To conclude, the doublet has to be examined as functioning at two levels: *internal* and *external*. These levels signal the complex meaning argued for in this study.

3.4 Three-dimensional stereoscopic pattern

Returning to Beeston's (1970) diagram, referred to in 3.1, the synonymous chain may be stretched out on the left-hand side with the link القوة والسلطان which is rendered into English by Allen (1992: 355) as 'power'. Thus, we end up with the following (Figure 3.4):

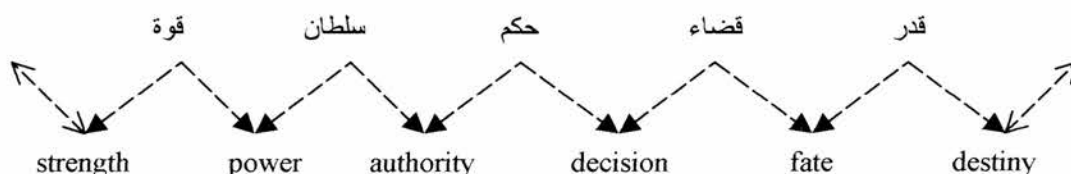


Figure 3.4. *An open-ended semantic chain of overlapping synonyms*

The chain may be viewed as an open-ended semantic cline that attracts more elements. Thus, it may be extended, for example, by adding the item قوة. This phenomenon demonstrates a high degree of paradigmatic activity in Arabic. What this cline exhibits, though, is that this kind of doublet may be used in a fusing mode to yield something each member of the doublet does not qualify to project on its own. The fusion results in a third component of meaning, something like a dimension

that would put the whole concept in a *three-dimensional* image, a *stereoscopic* complete one.

In translation, one of the strategies employed is possibly to facilitate the transfer of the doublet in its entirety with the intent of transforming the whole meaning. By doing that, the translator may have in mind that by relaying the whole entity, target text readers will not be deprived from processing the complex semantic interaction between the elements of the doublet and thus may manage to grasp the third dimensional element of meaning, the output of that process. Had the translator opted for a strategy of reduction, the doublet would lose its form and, certainly, a significant portion of its meaning potential in addition to the stereoscopic pattern. Put it in a nutshell, the target structure will no longer be a doublet. It may rather reflect a superficial element of idiom. At this juncture, the metaphor of chemical interaction may be helpful, whereby a doublet is an amalgam or a composite of two chemical elements whose interaction may be more functional if interpreted by the TT reader and not the translator. By presenting the form to the reader, she/he will have access to the source text and may manage to retrieve the important collocational connections. The aggregate meaning of the doublet may be predictable from thorough knowledge of each ingredient, since the doublet is assumed here to be quite adequately representative of the exact sum of its constituents. In other words, implicit translations are reader-interactive. They work well with those who are willing to engage interpretatively with a text. But there is a price to this ‘gain’: ordinary/lazy readers may be put off.

However, the mere juxtaposition of the two kernels of a doublet is not sufficient to yield a complex meaning. The textual variable is imperative. In

actuality, it triggers off the complex meaning through the implicit collocative element, i.e. secondary sense, involved in their interaction. The whole compound, with its two nuclei plus the resulting textually-invoked product, has to be the focus of any translation activity.

Moreover, it may be helpful to see the doublets on a scale of synonymy with two different extremes: most synonymous and least synonymous. This will bring into play the notion of markedness, whereby too much synonymy will entail too much markedness in the utterance. This could be characteristic of ‘stylistic elevation’ in Arabic and other languages (see Toury, 1995: 108, for binomials as a feature of ‘stylistic elevation’ in Hebrew translation). So, the more synonymous the members of a doublet are, the more marked the doublet is, and the less synonymous they are, the less marked it will be. This is graphically illustrated in Figure 3.5:

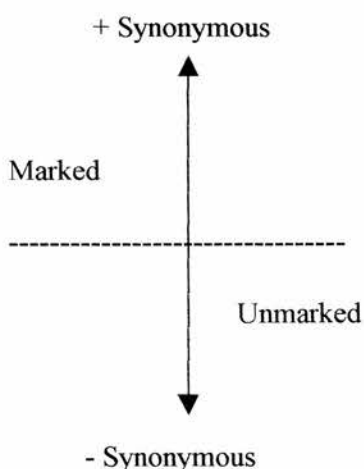


Figure 3.5. *Scale of synonymy/markedness in lexical doublet*

Now, it is better to examine a number of examples from the data of this study to see how the semantic relationships, both internal and external, of the ST lexical

doublets may be interpreted. The doublets will be classified into semantic categories and analysed together with their replacements in the TT.

3.5 Categories of lexical doublets

In this section, an attempt will be made to examine lexical doublets as they occur in the Arabic STs and to classify them into distinct semantic categories. More precisely, the analysis will cover those instances which involved no major shifts in the translation at least in the conjoining structure of a doublet, i.e. where the translators employed a strategy of maintenance. In the next chapter, however, there will be an investigation of other sets of lexical doublets that shifted in the translation, as other translation strategies were applied. The samples are taken from the following literary texts: Ḥadīth 'Īsā Ibn Hishām (*'Īsā Ibn Hishām's Tale*) by Muḥammad al-Muwayliḥī and al-Ayyām (*The Days*, vol. 1-3) by Ṭāhā Ḥussein. ST lexical doublets and their TT replacements are highlighted through.

3.5.1 Reciprocal Doublet

This type of doublet has the two elements influencing one another in a reciprocal manner. The relationship between them is determined by the interaction that places them in a state of mutual presupposition or inclusiveness: each member presupposes the presence of the other, e.g. الهموم والأكدار as in the following two instances:

(2)

عيسى بن هشام: ... وأشد ما يكون من البلاء على أهل هذه الطبقة أنهم يقضون أوقات حياتهم في الظهور بين الناس على أغرب حالات التصنع ، فيكون الواحد منهم غريقاً في بحور الهموم والأكدار ، وتراه يسر نفسه بين الملا على التظاهر بالسرور والانشراح ... (الموئليحي: 76)

'Īsā: ... The worst misfortune which people of this class suffer is that they spend their entire lives among ordinary people behaving with extraordinary hypocrisy. They may actually be plunged into the depths of **anxiety and misfortune**, but you will find them forcing themselves to pretend to be happy and relaxed in other people's company. (Allen, 1992: 199)

(3)

وقال عيسى بن هشام: ... وقال : لأبَدَّ أن نطلب ذلك من المحكمة ، لأنه لا يسوغ لها أن تُعذر إلا بناءً على طلب المحامي ، فنقرر إصدار الإعذار ، والله يكفيك شر ما في هذه الدار ، من الأفضية والأقدار ، وكثرة الهموم والأكدار .
(المويلحي: 72)

'Īsā Ibn Hishām said: ... 'We must make such a request to the court,' the Lawyer told us, 'since it cannot defer a hearing for anyone without the lawyer's assent. It can then arrange the issue of the deferment order. May God protect you from the evils of this building, from predestined Fate and a host of other **anxieties and worries.**'
(Allen, 1992: 195)

The notion of inclusiveness or presupposition does not mean that either of the elements will be redundant, nor is it intended to minimize the significant part an item may play in the development of meaning whether within the doublet or beyond that. Apart from the variation in the renditions of the doublet, it seems that the ST doublet (and many others below) functions in a way that provides the text, or co-text, with an additional, though tenuous, thread of meaning. This happens when at least one of the elements of the doublet makes a tacit collocative link with some other item(s) in the co-text. In (2), for example, الهموم والأكدار involves the senses 'anxieties', 'worries', 'sorrow' and 'grief', among others. But, الأكدار has as its immediate, first senses the following: 'turbidity' and 'muddiness' (Hans Wehr Dictionary). This item makes an important collocative link with بُحور (lit. 'seas') and غريقًا (lit. 'drowned'), apart from other collocations, e.g. البلاء which is rendered as *misfortune*. This latter collocation (البلاء / الأكدار) has turned in the TT into an identical lexical repetition, i.e. *misfortune/misfortune*. In all of that, the doublet has demonstrated a potential for contributing to both the building up of lexical cohesion as well as the development of textual meaning.

While the ST doublet has utilized its semantic potentials to cohere with its environment in (2), in (3) another factor comes into play, namely the phonological. الأقدار rhymes with الإعذار , الدار and الأقدار making a series of rhymed lexical items. The phonic dynamic reinforces the message implied in the text by adding a symbolic element to the expressive meaning.

(4)

قال عيسى بن هشام: ... وكان من احتفى بظل هذا الجدار ، تحامته غوائل الأزمان والأدهار .
(المويلحي: 194)

Ṭīsā Ibn Hishām said: ... Anyone who should shelter in the shadow of these walls was passed over by disasters of **fate and fortune**. (Allen, 1992: 361)

Here is an example which highlights a difference between the ST and TT in respect of the conflict of priorities between denotation and connotation as well as the disparities in viewing the world of text (and objects). The ST doublet الأزمان والأدهار has the literal meaning of ‘times and ages’ with the connotation of ‘fate’. The doublet’s replacement in the TT opts for the connotative meaning of the doublet. As الأزمان والأدهار implies the senses of ‘time’ and ‘fate’, the TT doublet *fate and fortune* seems to be concerned only with the second meaning. The notion of ‘time’ implied in الأزمان والأدهار is reinforced both lexically and textually. According to القاموس المحيط the word دهر has as one of its senses the meaning of ‘a millennium’. Further, the context in which the doublet occurs refers to a situation wherein events and states, i.e. ‘disasters’, have happened along ‘a period of time’ (a sub-title of the translation). Had the writer intended only the meaning of ‘fate’, he could have opted for الأقدار instead of الأدهار which would have better rhymed with الجدار ‘wall’. But, it is likely that the writer had in mind the complex meaning created by the stereoscopic pattern of doublet.

As for the TT doublet, one can speak of linguistic shifts whereby the translator compensates for the loss of the repetition of the pattern أفعال in the TT by introducing alliteration of the phoneme /f/ in *fate and fortune*. So, a shift from morphology to phonology happens. This is a compensation in kind for translation loss (Hervey & Higgins, 1992).

(5)

وصدق الصبي صاحبه ، وأخذ يلح عليه في كل يوم أن يخلو إلى النار ويُردّد الدعاء. وأخذ الصبي يستغل من صاحبه هذا الضعف ، ويكلفه ما شاء من مشقة وعناء. (طه حسين: 104، ج1)

The other lad believed his friend implicitly and began to urge him to seclude himself every day with the fire and to repeat the prayer, so the lad began to exploit this weakness on the part of his friend, and used to put him to any amount of **hardship and trouble**. (Paxton, 1997 [1932]: 61)

First, it is necessary to underline a major assumption in this analysis, which is that Arabic doublets, at least those that are the focus of this study, demonstrate specific features of complex meaning, or what is called here stereoscopy. This phenomenon takes place when two elements are inextricably intertwined to produce not only their individual meanings, but also to relay a further dimension. In the instance under investigation, the doublet may not be, as it appears, a case of merely close synonymy. Collocative relations with the text play a significant role in establishing the pattern of stereoscopy.

The doublet مشقة وعناء is replaced by *hardship and trouble* in the TT. They both express almost the same denotative meaning; however, there is much to say about the second element of the ST doublet. Among the senses of عناء , the Arabic dictionary لسان العرب articulates the following: الحبس في شدة وذل (i.e. severe and humiliating imprisonment or servitude). Another meaning is given by القاموس المحيط : عنوت للحق: خضعت وأطعت. (وأعنيته أنا) أخضعته (i.e. subdue or subjugation). The

significance of these connotations can only be appreciated when we scrutinize the potential collocative connections that the element makes both anaphorically or cataphorically. Some of the collocations the word *عناء* is likely to make in the passage are those with the word *يخلو* ‘seclude’ in the first sentence and *الخلوة* ‘solitude’, a few lines earlier. In terms of the underlying cognitive relationships and concepts contributing to the formation of a coherent text world, the contextual meaning is essentially built up here by setting a scene with two juxtapositive concepts. The first is the month-long solitude of the first *lad*, while the second concerns the second *lad*'s obedience to *his friend*, i.e. being put under his control (trouble): the first lad urging the second lad to seclude / The second lad putting the first lad under control. In other words, the two propositions are interrelated by virtue of the semantic relationship existing between the secluding/solitude and control/obedience/ servitude. This is only made possible by incorporating another connotation of the word *عناء* in this context. In the TT, however, the connotation is hardly accessible.

The above interpretation is supported by another instance with a closely related meaning:

(6)

وأخذ ابنها يحملها وينقلها من مكان الى مكان ، ويجد في ذلك من المشقة والعناء ما شكاه إلى الشيخ ذات يوم.
(طه حسين: 94، ج 1)

Her son began to carry her from place to place himself, but he found this so **irksome and troublesome** that he complained to the sheikh one day.
(Paxton, 1997 [1932]: 56)

In this passage, there is a situation where the burden of caring for an injured old woman falls on a young man who had ‘to carry her from place to place himself’. This

caused him a lot of difficulty not only in carrying her wherever he went, but also in attending to her. The latter connotation is explicitly signalled in the ST, whereas the translator leaves it implicit in the TT, to be retrievable from the context. The translation strategy is of transposition, which will be discussed in the next chapter.

(7)

الخليع : لا تخشَ الناسَ ، ولا تشغل نفسك بالخلق ، واعتنم اللذات بكل جسارة وإقدام .
(المويلحي: 191)

Playboy: 'Don't worry about other people! Forget about mankind in general!
Grab your pleasure with **daring and resolution**. (Allen, 1992: 357)

The area of semantic interaction of the ST doublet *جسارة وإقدام* is reduced in the TT. One can accept the TT item *daring* as an equivalent for *جسارة*, but this does not apply to the rendering of the ST second item, since 'resolution' does not mean *إقدام*. The word 'pluck' may be used as an alternative, for it implies the senses of courage and resolution. But the problem, then, is the non-collocability of 'pluck' with the neighbouring item *pleasure*. On the other hand, the two elements of the ST doublet have in common the connotation of 'movement'. *الجسارة* has among its senses the following: *المضي والنفاز والشجاعة*. The root of the word is *جَسَرَ* from which the word *جسر* 'bridge' is derived. *إقدام* shares with such words as *تَقَدَّمَ* 'to advance' and *قَدَم* 'foot' the same root *قَدَمَ* and the whole lexical set has the same semantic conceptual field of 'movement'. What is tempting here is to look at the doublet as a semantic configuration that relays all the meanings mentioned above. That will definitely give rise to the shared meaning of the doublet which is claimed here to be the notion of 'advancement'. Such an interpretation can hardly be come by in the TT.

There are other reciprocal doublets whereby the constitutive members are verbal nouns, as in the following pair of examples:

(8)

وما لهذين الهرمين من معنى اليوم غير أنهما قائمان على الدهر شاهدي عدل على سابق الشقاء
في الأمة المصرية ، وما كانت تقاسيه من فظاعة الظلم والهوان ، و مران الاسترقاق والاستعباد ...
(المولحي: 188)

The only significance these pyramids have today is that they stand unshaken by time as fair witnesses to the suffering of Egyptians in olden times, and the foul tyranny and degradation, the bitter **slavery and bondage** that they had to endure. (Allen, 1992: 354)

At first sight, the elements of the ST doublet may look like excessively synonymous on the basis that they come so closely within the same semantic field as well as they outwardly replicate the morphological pattern *إستفعال*. However, when occurring in close proximity, they function interactively so as to imply a slight variation in meaning which would result in developing a complex meaning.

The implied meaning of the ST doublet may be claimed to be ‘possession and subjugation’, for *الاسترقاق*, along with other relevant derivations, have the connotation of ‘someone being owned by someone else’. This sense is clearly made by the Arabic dictionaries mentioned above. The second element *الاستعباد*, however, goes beyond the sense of ‘possession’ to cover the act of ‘enslaving the free-born’ as well. The communicative value assigned to this doublet is that ‘people are merely deprived of their freedom’.

As the ST doublet entails processes, the TT replacement, on the other hand, fails to capture that, conveying only a state or concept. A back-translation would likely yield the elements of the doublet as *الرق والعبودية*. This involves a significant shift of meaning from the act of enslaving people to the mere notion or state of being a slave.

(9)

قال عيسى بن هشام: ... ولما وقفت بنا الركاب في ساحة الأهرام ، وقفنا هناك موقف الإجلال والإعظام
قبالة ذلك العلم الذي يطاول الروابي والأعلام ، والهضبة التي تعلو الهضاب والآكام. (المويلحي: 187)

ʿĪsā Ibn Hishām said: ... Our carriage finally reached the Pyramid area. We stood in **awe and reverence** before that landmark, one that rivals hills and banners, the mountain that overtops mountains and hills. (Allen, 1992: 353)

At first sight, the doublet الإجلال والإعظام seems to have the second member emphasising the content of the first. However, the doublet could imply abstract-concrete semantic values, whereby the first element is abstract and the second concrete. So, while both express the concept of ‘great respect’, the second item involves the sense of ‘respect for a concrete (or visible) entity’. The word إعظام has over and above the meaning of إجلال the sense of تفخيم , تكبير , or as القاموس المحيط puts it: وأعظمه: فحمة ، وكبرة . واستعظمه: رآه عظيما ، كأعظمه . Thus, إعظام interacts with and reinforces إجلال by introducing the sense of ‘huge’.

At the textual level, the doublet collocates with most of the surrounding words. To be more precise, the member إعظام collocates with the word الأهرام which evokes the concept of ‘greatness’. By this collocative link, the doublet develops a stereoscopic pattern that relays a complex meaning. The role of إعظام in this instance is crucial to the emergence of such a pattern.

In the TT, the translator fails to relay the ST stereoscopy, capturing only the overlapping meaning. Figure 3.6 shows how the doublet *awe and reverence* incorporates the senses of ‘respect with fear’ and ‘respect with wonder’, respectively:

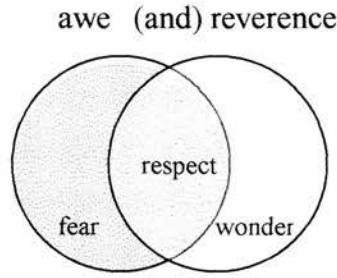


Figure 3.6. *Semantic overlap in the doublet awe and reverence*

According to the above diagram, the spectrum of overlap involves the concept of respect. As for the translation strategy, it seems that the TT choice follows a pattern already found in the TL, e.g. ‘awe and respect’, ‘awe and wonder’ (Oxford).

In the following sentence, three lexical doublets, occurring in three parallel clauses, describe earlier events in the text:

(10)

الباشا: ... تحققتُ اليوم بأنّ أمور هذه الدنيا إنما تجري كلها على التضليل والبهتان ، وتدور
على التمويه والبُطلان ، وتتطوي على الغش والتدليس.
(المويلحي: 76)

Pāshā: ... I’ve become convinced today that worldly matters work on the basis of **deception and untruth**; they all involve the use of **falsehood, fabrication, fraud and swindling**.
(Allen, 1992: 199)

The ST doublets, as highlighted, have the same semantic field, with each item sharing nuances with the rest. Mapping the TT onto the ST, it may be difficult to say whether the TT choices are accurate replacements for the ST doublets. To take the first doublet, one may accept the rendering of the second term البهتان as *untruth*, but

the problem is how to transfer the exact meaning of the first term التضليل , which is rendered in the TT as *deception*. According to القاموس المحيط , the word التضليل implies the meaning صيِّره الى الضلال , i.e. misleading or misguiding somebody, a sense of direction, whilst the TT rendering falls short of that. The ST item التضليل , thus, brings in another semantic component pertinent to the context, viz. the sense of direction, which is signalled by the collocation with the word تجري , i.e. proceed, be guided, or happen. The assumption to be made here is that this collocation integrates the lexical doublet into the text, creating a stereoscopic, complex meaning and, so, contributing to the cohesion and coherence of the text.

As for the second ST doublet, the word التمويه has as one of its senses the following: البطلان , i.e. giving a misleading answer to a question. أخبره بخلاف ما سأله , on the other hand, is illustrated by القاموس المحيط like this: بَطَلٌ بَطْلًا وَبُطُولًا وَبُطْلَانًا ... : ذَهَبَ ضَيَاعًا وَخُسْرًا . The latter connotation is compatible with a context whereby a set of relations between fictional characters reflect a text world of ongoing dubious transactions. The scene depicts desperate people, e.g. a merchant, jeweller, wine seller, butcher, among others, who are angrily shouting at the door of a mansion demanding the landlord to repay them, while the servants are denying that the owner is at home. Now, the complex meaning of the ST doublet lends itself to the whole picture, while there is little sign that the TT version ‘falsehood, fabrication’ has made the same effect. The translation makes neither explicit nor implicit collocation with the co-text.

Still, the third doublet الغش والتدليس highlights another aspect of the whole theme of the text. As التضليل is ‘misguiding’ and التمويه ‘giving a misleading answer to a question’, the word التدليس means إخفاء العيب and كتمان عيب السلعة عن المشتري

(according to لسان العرب), i.e. to conceal the defect of something like a commodity. الغش والتدليس, on the other hand, means عكس النصيح 'the opposite of good advice'. الغش collocates with تتطوي, meaning 'to involve, include', but also lit. 'to coil, be concealed', among others (Hans Wehr). This triggers the complex meaning created by the stereoscopic pattern of this doublet. The TT pair *fraud and swindling*, however, comes closer to the ST doublet's meaning.

One word about the above passage may be necessary at this juncture. The ST doublets are part of three parallel clauses having almost the same structure of [V + prep. + N + N] and propositions. Let us pick up on the utterances in this way:

تحققتُ اليوم بأنّ أمور هذه الدنيا إنما تجري ... على التضليل والبهتان ،
 و تدور على التمويه والبُطلان ،
 و تتطوي على الغش والتدليس .

Accumulation is the salient feature of the above structure, not only with regard to the meaning of doublets, but also the way the propositions and transitivity patterns are initiated. The underlined verbs contribute to the development of the complex meaning: 'to proceed, round, and be folded around or involve'. They represent a straight line curving at one end concentrically to simulate the way meaning is gradually relayed (Figure 3.7):

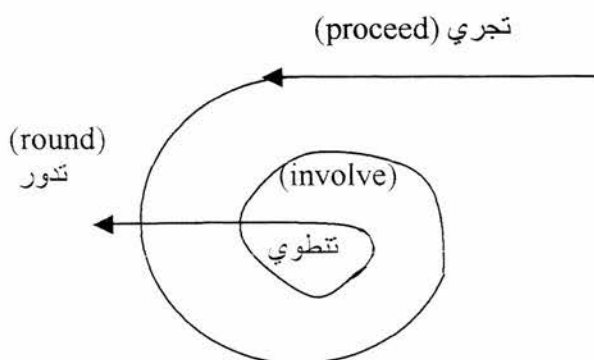


Figure 3.7. An example of the flow of text and complex meaning

The TT equivalent does not seem to follow the ST structure, at least in respect of the parallelism between the three doublets and clauses. The last two doublets have collapsed into a series of four items within one clause.

3.5.2 Modificational doublet

Here, the semantic relationship between the members of the doublet is based on modification: either of the elements modifies the meaning of the other by specifying it or adding a new component. This semantic interaction between the terms of a doublet within the text brings about a complex meaning. In the following examples, the second term of the doublet modifies the first:

(11)

ثم التفت إلى الباشا ، وشرع يقصُّ عليه ما مرَّ به من الحوادث والكوارث...
(المويلحي: 44)

He then turned to the Pāshā and started telling him about all **events and misfortunes** he had lived through...

(Allen, 1992: 157)

In the doublet الحوادث والكوارث , the second term الكوارث specifies the meaning of the first by incorporating a negative connotation. In the TT, الكوارث is translated as *misfortunes* rather than ‘catastrophes’ or ‘disasters’. This rendering really reflects the intended meaning of the ST item which is retrieved from the context. In other words, the ST item (and doublet) collocates with other words in the text to create a complex meaning. This reading is also applicable to the following example whereby the second member of the ST doublet implies the sense of ‘personal mishap’:

(12)

الباشا: ... مازالت بواطن الأمور ، وحقائق الأشياء ، تتجلى لي على وجهها ، منذ غمرني الدهر في هذه المشكلات والخطوب.
(المويلحي: 75)

Pāshā: ... Ever since Fate placed me in such **difficulties and misfortunes**, I’ve begun to see more clearly the inner significance of things as they really are.

(Allen, 1992: 199)

In the following example, the second element elaborates on the first element:

(13)

الباشا: ... وازدحم الناس على الحوانيت يلتمسون ما يجهّزون به موتاهم ، ويطلبون من يحملون نعوش
فلا يجدونهم ، ويقف الناس يتشاحنون ويتضاربون على ذلك .
(المويلحي: 87)

Pāshā: ... People crowded into shops looking for things with which to prepare the dead for burial, and asking people to carry their coffins; but without success. So they fell to **quarrelling and fighting** each other about it.

(Allen, 1992: 212)

The doublet consists of two present participles. It implies the meaning: ‘they were quarrelling in such a way that they hit each other’. In other words, the second term modifies the first adverbially. The translator, on the other hand, replaces the ST doublet with a parallel phrase in the TT.

(14)

عيسى بن هشام: ... ولكن المصريين كأنهم ألفوا التهاون باللذات الروحانية وتغافلوا عنها ، وأخصها
معرفة ما حسن من الأشياء ، وتمييز الجمال والكمال ، ومواضع الإحسان والإتقان في صنعة الوجود .
(المويلحي: 137)

‘Īsā: ... Egyptians, it seems, have grown accustomed to scorning spiritual pleasures and utterly disregard them. It’s especially enjoyable to appreciate the beauty and perfection in things and to admire those places which show the **skill and mastery** in the construction of the created universe.

(Allen, 1992: 291)

Here, the doublet الإحسان والإتقان has the second term modifying the first by specifying or deciphering its meaning. At the same time, الإحسان interacts with the co-text by utilising other senses. It collocates with حسن and الجمال . This multiplicity of collocations between the doublet and its milieu produces a quite complex, pervasive meaning.

In the TT, however, the doublet *skill and mastery* may imply a pattern of modification parallel to that in the ST, but it does not seem to make the same collocations.

On the other hand, there is another group of doublets in which the first element modifies the second, in the sense that it steers its meaning. In the following passage, the word الإحسان is modified by the first element البير:

(15)

الكهل: ... لو كان اقتصر في إقامة الوليمة على نصف ما أنفقه فيها ، وبذل النصف الآخر في باب من أبواب البير والإحسان ، مثل مساعدة الفقراء وإنشاء الملاجئ وإقامة المستشفيات وإعانة ذوي الصناعات، لخلد ذكره بين قومه بالعمل الصالح .
(المويلحي: 131)

Middle-aged man: ... If only he'd spent half as much money on this wedding banquet and had devoted the other half to some form of **charity or welfare** – helping the poor, founding homes, setting up hospitals, and helping craftsmen, he would be eternally remembered for his good deeds.

(Allen, 1992: 285)

The meaning of the word الإحسان is also retrievable from the co-text. The ST doublet introduces a series of items all of which refer to it as instances of charity or welfare. The list of items, denoting a variety of activities that extend to wider public services, are meant to collocate with the doublet and collectively signal a complex meaning. The translation strategy is to maintain the pattern, with a slight shift in the structure of the doublet from 'and' to 'or'.

3.5.3 Hyponymic doublet

This type of doublet has the relationship between its members being based on hyponymy. Two sub-sets are distinguished: (i) one of the members is a hyponym of the other; or (ii) both members are hyponyms of a superordinate or general element.

A few examples are discussed below:

(16)

الصديق: ... إن كان من وراء هذه الآثار والأشلاء قيمة عند الغربيين فإنما هي كما نقول ، لتعلقها بمباحثهم في أخبار الأوائل وفلسفة التاريخ.
(المويلحي: 197)

Friend: ... If these **relics and corpses** do possess any value for Westerners, it is, just as you say, linked to their research in archaeology and the philosophy of history.
(Allen, 1992: 365)

The doublet الأثر والأشلاء has the first item as a superordinate word while the second item is a hyponym. This is the case since الأثر subsumes the concept of الأشلاء as the latter is a kind of the former. The doublet occurs in a context whereby the theme concerns Egyptian antiquities exhibited in a museum. These represent mummies together with their belongings. Therefore, the word الأثر will have to be interpreted in line with the co-text as well as the second item of the doublet, and not be mistranslated as e.g. ‘ancient monuments’. The translator, however, has managed to capture the superordinate-hyponym relationship of the ST doublet by opting for *relics and corpses*: ‘relics’ means either parts of the body, clothing of holy persons, or something that they owned that is kept after their death, while ‘corpses’ denotes dead bodies.

(17)

قال عيسى بن هشام: ... ثم صعدنا في السلم ، فوجدناه مزدحما بأناس ، مختلفي الأشكال والأجناس ، يتساقبون ويتشائمون ، ويتلاكمون ويتلاطمون...
(المويلحي: 68)

‘Īsā Ibn Hishām said: ... We climbed the stairs and found them teeming with people of various shapes and sizes, all exchanging insults and abuse, **punching and walloping** one another ...
(Allen, 1992: 190)

The doublet يتلاكمون ويتلاطمون consists of two hyponyms of the superordinate shared concept الضرب ‘hitting’. On the other hand, the TT corresponding doublet *punching and walloping* seems to have had a modification structure whereby the second term intensifies or modifies the first yielding the notion of something like ‘heavy punching’ or ‘walloping by punching’. The Arabic doublet involves two kinds of hitting: punching and slapping, since the second term’s stem لطم has the meaning of ‘to hit with the flat part of the hand’. So, the doublet may be better rendered as ‘punching and slapping one another’ in order to relay the exact meaning in the TT. However, one of the senses of the second term of the ST doublet is ‘to clash’, and it

may be the case that the author wanted to signal a metaphorical image depicting the people as ‘punching one another and clashing like waves’.

One more possibility is that the doublet may denote two distinct yet closely related things: the two terms represent speech acts whose actors are to be found in the context of situation. Those who are quarrelling are ‘people of various shapes and sizes’ and, intuitively, could be male or female. In fact, the phrase *shapes and sizes* replaces ST الأشكال والأجناس . The problem is how to interpret the meaning of الأجناس in this context. Hans Wehr gives the following senses for جنس : kind, species, class; category and sex (male, female), among others. The latter meaning may be intended by the writer, and so the phrase may be better rendered as ‘shapes and sexes’.

Accordingly, it may be possible to suggest that ‘punching’ is usually initiated by a male human, while ‘slapping’ may be seen as connected with a female human. The assumption is that the Arabic verbs imply a semantic difference at the level of gender. The verb لطم is cited in القاموس المحيط in the following example: " لو ذاتُ سوار . لطمتني " قالته امرأة لطمتها امرأة غير كفؤها . Although this latter reading may seem impressionistic, it nonetheless merits further investigation.

(18)

وطال المجلس وكثر الزائرون ، ودارت أكواب الشاي والفتى في مكانه لا يكاد يحسُّ من ذلك شيئا ، قد ملك الوهم والوجل عليه أمره كله . فهو لم يشهد مثل هذا المجلس قط ، وليس له عهد بمثل ما يجري في مثل هذه المجالس من المراسم ولا بما يُتبع فيها من التقاليد والعادات . (طه حسين: 28، ج3)

There were many visitors and the evening lasted quite a while. As cups of tea went round, I sat on my chair oblivious of all but **the fancies and fears** that possessed me. I had never known the like of it and was completely unfamiliar with what went on on such occasions, **the etiquette and the traditions** that people followed. (Cragg, 1997 [1976]: 273)

The ST includes two lexical doublets: الوهم والوجل and التقاليد والعادات . The first doublet consists of الوهم denoting mental images or false ideas, and الوجمل having to do with

feelings. The shared meaning in this doublet could be ‘confusion’ or ‘restlessness’ partly due to the fact that the main character, the narrator, can hardly make a correct judgement about the whole situation, partly because he is blind. The context of this doublet is defined by a text world which is confined to personal emotional reactions to a specific situation. The translator has managed to relay the meaning of the ST doublet by choosing the equivalent *fancies and fears*.

As regards the second doublet, the net of collocations determines the intended meaning of the doublet, which is relayed in the TT explicitly. It is not التقاليد والعادات in anthropological or cultural terms, e.g. ‘traditions and customs’, that are intended but rather the denoting of certain practices, norms, or rules within a specific sociological context. Each of these may function as the superordinate of the doublet.

3.5.4 Semi-freeze doublet

In this category, doublets are characterized by the fact that the constitutive elements often recall each other, which gives such a type the form of a semi-freeze. However, the assigning of such features as semi-, near-, quasi-freeze, or whatever, to this category may just be misleading. This is because the examples of this type seem to behave dynamically, showing the potential for non-rigidity by accepting various grammatical forms, i.e. singular, plural, verb, noun, etc. as well as word-order inversion. Textually, they charge the context where they occur with an effective semantic input, which contributes towards the accumulation of complex meaning. Nevertheless, the members of a semi-freeze doublet do appear separately in different contexts, yet they show a tendency to form a doublet.

A number of excerpts involving semi-freeze doublets are analysed below.

(19)

فإذا ألقىَ الدرسَ وسمعنا وجادلنا فيه وشفينا نفوسنا من مشكلاته ومعضلاته ، فرغنا للصلاة فأديناها
وقد خلصت لها النفوس والقلوب .
(طه حسين: 30، ج2)

When the lesson is over, when we have listened to it and discussed it, and delivered ourselves of its intricacies and puzzles, we shall be able to devote our whole **hearts and minds** to prayer. (Wayment, 1997 [1943]: 125)

The doublet النفوس والقلوب implies the abstract literal meaning of ‘souls and hearts’ which denotes thoughts and feelings. It may be claimed that النفوس refers to the former, whereas القلوب has to do with the latter. The translation procedure has been to replace the doublet by a hendiadys of high frequency in the TL. Still, the ST doublet may be claimed to follow a pattern, or rather a tendency, that favours the current order of the terms. Examples from the corpus of this study are not difficult to come by. The following are but a few cases:

- في تلك الأيام كان الفتى فارغ النفس والقلب
- يهولُ النفوسَ ويرُوعُ القلوبَ
- فترتاع النفوس ، وتنخلع القلوب ، وتخور القوى ، وتذهل العقول
- لا شئ في العالم يعادل تأثير الغناء في تهينة النفوس وتوطئة القلوب لقبول الفضائل والكمالات

In the following three passages, evidence on the dynamic creativity of semi-freeze doublets consists in their potential to appear in a variety of derivations. This is partly due to textual considerations as will be seen below:

(20)

قال عيسى بن هشام: ... وأخرى أخذة بضعفيرة ضُرَّتْها ، ورضيعها يتلَهف على ضُرَّتْها ، ومن بينهن من يتقدَّمها طليقها ، ويتبعها عشيقها ، تُشيع الأول باللعن والسباب ، وتغمز الثاني بكفٍّ مزدانة بالخضاب ...
(المويلحي: 68)

‘Īsā Ibn Hishām said: ... Meanwhile yet another woman was clutching the hair of her husband’s second wife while her child was yearning for her milk. We saw one woman being preceded by her divorced husband and followed by her lover; she was wishing the former good riddance with **curses and abuse**, and beckoning the latter with her hand which was decorated with dye.

(Allen, 1992: 190)

In the above example, the requirement of rhyming has constrained the form of the second term of the doublet. Thus, السَّبَاب , but not السب , will lend itself to rhyming with الخضاب in the subsequent clause. However, السب is opted for by the author as in the following passage:

(21)

قال عيسى بن هشام: ... وأراد الباشا أن يستند على الجدار من شدة ما ألمَّ به من الحزن ، فخانتته
 يده فسقط فوق جنديّ كان يكنس الأرض هناك ، فأخذ الجندي في السبِّ والشتِّم . (المويلحي: 10)

Ṭsā Ibn Hishām said: ... The Pāshā was so distressed that he needed somewhere to lean against. He propped himself up against the wall, but unfortunately his hand gave way and he fell right on top of a policeman who was sweeping the floor. This policeman started **cursing and swearing**.

(Allen, 1992: 114)

Here, the noun doublet السبِّ والشتِّم is replaced in the TT by the participle doublet *cursing and swearing* which relays the intended meaning of the original. Other examples of a semi-freeze doublet involve verbs:

(22)

وقال عيسى بن هشام: ... ثم صعدنا في السلم ، فوجدناه مزدحماً بأناس ، مختلفي الأشكال والأجناس ،
 يتسابقون ويتشاتمون ، ويتلاكمون ويتلاطمون ، ويبرقون ويُرعدون ، ويتهددون ويتوعدون .
 (المويلحي: 68)

Ṭsā Ibn Hishām said: ... We climbed the stairs and found them teeming with people of various shapes and sizes, all **exchanging insults and abuse**, punching and walloping one another, **flashing and fulminating**, and **cursing and swearing at each other**.

(Allen, 1992: 190)

The passage contains a series of semi-freeze verb doublets except the second one يتسابقون ويتشاتمون . The third doublet يُبرقون ويُرعدون is perfectly metaphorical. The repetition here is utilized to achieve rhetorical ends by depicting a heated atmosphere of quarrelling and reciprocal actions in a rapid rhythm. To repeat, the classification of these doublets as semi-freeze might not reflect their reality, since they demonstrate beyond doubt a high degree of emotiveness and foreground an almost lively scene of

events or actions in a relatively short stretch of text. The translation has almost followed the ST pattern of parataxis and of doublets, although the first doublet has undergone a class shift from verb to noun.

With regard to the above doublets, all the components have the same semantic field, thus forming a lexical set: السب , الشتم , اللعن , السباب , يتساقون , يتشائمون , يتهددون , and يتوعدون may be realized by more than one equivalent in the TT. This is conditioned by collocational preferences and the grammatical system of the TL, which should be taken into consideration. For example, the doublets السبّ والشتم and يتهددون ويتوعدون have had the equivalents *cursing and swearing* and *cursing and swearing at each other*, respectively. However, the latter ST doublet has the literal meaning ‘threatening and swearing at each other’ whereby the second term implies the meaning of the first. The translation strategy, therefore, has been to capture the meaning associated with the utterance, i.e. associative meaning, since ‘threatening and swearing’ both involve the uttering of curses or abuse.

In Examples (23), (24) and (25), three occurrences of the doublet الضجيج والعجيج have had three different equivalents in the TT:

(23)

... وَيَعْمَزُ مَنْ حَوْلَهُ مِنْ إِخْوَتِهِ وَأَخْوَاتِهِ ، حَتَّى يُوقِظَهُمْ وَاحِدًا وَاحِدًا . فَإِذَا تَمَّ لَهُ ذَلِكَ ، فَهَنَّاكَ الصَّيَّاحِ وَالغَنَاءِ ، وَهَنَّاكَ الضَّجِيجَ وَالْعَجِيجَ ، وَهَنَّاكَ الضُّوْضَاءَ الَّتِي لَمْ يَكُنْ يَضَعُ لَهَا حَدًّا إِلَّا نَهْوُضَ الشَّيْخِ مِنْ سَرِيرِهِ ، وَدَعَاؤُهُ بِالْإِبْرِيْقِ لِيَتَوَضَّأَ .
(طه حسين: 9-10، ج1)

... and to nudge his brothers and sisters who were lying around him until he had woken them up one by one. And when he had accomplished that, there was such a shouting and singing and **hustle and bustle**, a veritable babel, that was only restrained when the sheikh, their father, got up from his bed and called for a jug of water in order to wash himself before praying.

(Paxton, 1997[1932]: 12)

Being a sort of freeze construction, the TT doublet ‘hustle and bustle’ seems to be in line with the texture of the co-text, since the underlying conceptual relations evoke a text world whereby a casual movement takes place signalling the beginning of another day in the life of a family.

(24)

وينفذ أمر الأطباء ، فينقل صديقه من باريس إلى حيث يستطيع أن يعيش خارج المدينة في الهواء الطلق والحياة الهادئة التي لا عجيج فيها ولا ضجيج.
(طه حسين: 136، ج3)

When the doctors recommended it, I [he] got him away from Paris to a quiet place outside the city where he could live in the open, free from **disturbance and agitation**.
(Cragg, 1997[1976]: 377)

This time, the ST doublet occurs with its members being reversed. Still, the phrase *hustle and bustle* could be used in this context as an alternative equivalent, but it will not capture the collocative meaning of the original. The text world is concerned with the need for peace and quiet for a person suffering from a ‘serious nervous disease’ (pp. 377), i.e. not to be disturbed or agitated. The TT equivalent *disturbance and agitation* typically reflects the state of affairs in that it implies mental and emotional connotations.

In the next example, the same translator opts for another replacement for the ST doublet:

(25)

والناس لم ينسوا بعد ما أثارت رسالة الدكتور منصور التي حصل بها على الدكتوراه من ضجيج وعجيج أثار اسخط الهيئات الرسمية أولاً ، وسخط الرأي العام بعد ذلك.
(طه حسين: 122، ج3)

People had not forgotten **the commotion and outrage** aroused by the dissertation with which Dr. Mansūr had gained his doctorate. There had been much angry agitation, first in official circles and then among the public at large.
(Cragg, 1997 [1976]: 364)

The meaning of the doublet is determined by the network of collocations in the context. The TT phrase *commotion and outrage* relays the intended meaning of the original by denoting a situation of strong reaction and resentment shown through ‘much angry agitation’ at a wider public scale.

To sum up, it is shown that a ST doublet can have various translations depending on the contextual meaning as well as the collocation preferences in the TL.

(26)

وكانت أحاديث الأستاذ وزائريه تفتح للفتى أبواباً من العلم والمعرفة لم تكن تخطر له ببال من قبل.
(طه حسين: 10، ج3)

Conversation with Luṭfī al-Sayyid and with his visitors opened doors of **lore and learning** which had not previously come into my [his] ken.
(Cragg, 1997[1976]: 252)

Generally, the doublet *المعرفة والعلم* refers to the concept of ‘knowledge’. In this context, however, the members of the doublet seem to develop a complex meaning related not only to ‘knowledge’ as a concept, but also to the quest for learning. The narrator is not merely acquiring knowledge and information through listening to conversations, but he is in fact learning and developing a competence in this respect. The translator has managed to produce that meaning by introducing the replacing phrase *lore and learning*.

3.5.5 Macro-level doublet

As the heading indicates, the principle underlying this group of doublets is that their meaning is mainly determined at the macro-level of the text. This is the case when a lexical doublet cannot be decoded on the basis of the (internal) semantic relation between its members. Put another way, the (external) textual dimension will be

decisive in deciphering the meaning of the doublet, for the latter will be sensitive to the conceptual relations underlying the text world. As for translating such doublets, the strategy that the translators seem to have developed is generally to render the doublets according to the macro-level of the text. Examples:

(27)

الصديق: ... إني ابنتيت هذا البناء في ثلاثين عاماً ، فإن جاء بعدي من الملوك من يدعي القوة والقدرة
فليهدمه في ثلاثمئة عام.
(المويلحي: 189)

Friend: ... I built this structure in thirty years. If any king succeeding me
claims to possess **power and might**, let him destroy it in three hundred years.
(Allen, 1992: 355)

Here, the doublet القوة والقدرة has the literal meaning ‘strength and ability’, yet the translator has rendered it as *power and might*. Clearly, this interpretation is dictated by the whole context and co-text wherein the doublet collocates with such words as الملوك ‘kings’. Indeed, the statement is made by a tyrant king in the fiction. The TT equivalent, however, reflects to a great extent the connotation associated with the ST doublet.

The TT doublet *power and might* appears in reversed order in the next example:

(28)

قال عيسى بن هشام: ... وأنّ خاتم الياقوت في الإصبع التي أصيبت بدمّل ، لا يساوي عند صاحبه
حبة من خردل ، وأنّ ما اجتمع في سرير الملك من العزة والبأس ، ليهون عند مفقور الظهر أو
مصدوع الرأس.
(المويلحي: 91)

ʿĪsā Ibn Hishām said: ... Anyone suffering from a sore does not place as much
value on a sapphire ring on his finger as he does on a mustard seed; **all the
might and power** invested in a royal throne is of no value to a man with a
crooked back or fractured skull.
(Allen, 1992: 217)

This is another example par excellence where the translation strategy is focused on the general theme of the text as part and parcel in deciphering the meaning in the ST doublet. The main topic is about epidemics that attack people, regardless of their

positions or rankings. The juxtaposition made in this text is presumably between a powerful disease and a powerless man. العزّة والبأس may be literally translated as ‘might and courage’ which readily lends itself to the whole context and co-text. It makes explicit the contrast between an aggressive epidemic and a courageous (noble) man. This explicit relationship is replaced by an implicit one in the TT since ‘courage’ is only inherent in ‘might and power’.

A back-translation of the TT equivalents in (27) and (28) is likely to produce a variation with the ST original items. They back-translate as القوة والسلطان and القوة والسلطان, respectively. These senses closely relate to the gist of the ‘royal’ contexts in which the doublets occur.

(29)

العُمدة: لعن الله الحاجة والاضطرار ، وما كان أغنانا عن هذا الخراب والدمار. (المويلحي: 183)

The ‘Umda: God curse all need and compulsion. We could well have done without this **ruin and desolation**. (Allen, 1992: 348)

The lexical meaning of the two terms of the doublet الخراب والدمار is almost the same: الخراب has the equivalents ‘ruin’, ‘state of destruction’, ‘desolation’, while الدمار is matched by ‘ruin’, ‘destruction’ (Hans Wehr). Apparently, the translator has made his TT choices on the basis of this inventory. However, there are other meanings related to الخراب of which the translator (and perhaps the dictionary) does not take account. These are cited in الخربة ... الفساد في الدين ؛ وخربه ... صار لصا ... : القاموس المحيط . These senses of losing money, property, face, etc. are precisely applicable to the content of the ST message which the translation ignores.

The text is about the ‘Umda who becomes the victim of a fraud costing him a lot of money. One of the characters in the narrative wonders if the dirhams were stolen, and the ‘Umda replies: *They weren’t all stolen, just half of them*. This and other utterances contribute to creating cohesive ties with the doublet. Thus, one may

conclude that the intended meaning of the ST doublet can only be decoded at the macro-level, which is simply the complex meaning.

In (30) and (31), the doublet *الغنى واليسار* is translated differently:

(30)

الطبيب : ... ولكني أعني من بينهم أولئك الذين يطلبون مجرد الربح من مباشرة الصناعة مع الجهل بها ، أو يتعمدون الحيل ، وينصيون الأشرار ، حتى يعتل جسمُ الصحيح ، ويُزمن مرضُ المريض ، ليكون لهم من وراء ذلك ما يسد بعض شرهم في الغنى واليسار. (المويلحي: 84)

Doctor: ... I'm referring to those who are just looking for a profit without knowing any thing about their profession, or who deliberately rely on tricks and set up traps till a healthy man's body becomes ill or a sick man's disease becomes chronic. Then they can get enough money to satisfy their greed for **wealth and riches**. (Allen, 1992: 208)

Viewed from the macro-level textual perspective, the ST doublet may imply here a broader meaning than its members might seem to denote on their own right. To take the second member *اليسار*, one will find that it has the sense 'ease', among others. The item comes in a context whereby the author criticises physicians for piling up huge amounts of money through unethical, easy means. Thus, *الغنى واليسار* may be interpreted as 'wealth that comes at ease', or possibly 'wealth that is spent freely but responsibly'. In the TT, however, the translator opts for the synonymous doublet *wealth and riches*, which matches the TL phrase 'fame and riches'.

(31)

السمسار : ... واعلم أنه لم يبقَ أمامنا اليوم سوى بيت واحد ، وهو منبع المنابع في الثروة والمال ، وكنز الكنوز في الغنى واليسار ، يقوم للمصريين مقام أعظم بيت من بيوت الحكام ... وما يخفى عليك أنه بيت البورصة. (المويلحي: 144)

Broker: ... You should realize that even today there's only one such house left. It provides the ultimate source of **wealth and prosperity**; it is a veritable treasure trove of **ease and affluence**. In the eyes of Egyptians it replaces the mightiest houses that once belonged to rulers ... This house, you should realize, is the Stock Exchange. (Allen, 1992: 300)

The lexical doublets *الثروة والمال* and *الغنى واليسار* have their connotative meaning made explicit by collocating with *البورصة*. This item signals a shift in the type of

text, i.e. literary to economic, which leaves its impact on the text user. The whole discourse will then relate to the world of the stock exchange, introducing an economic text embedded within a larger literary one. In the TT, the thrust of impact is minimized due to the strategy that renders the intended meaning of the lexical doublets. The TT counterparts *wealth and prosperity* and *ease and affluence* explicitly signal an economic text type, whilst in the ST, only the first doublet الثروة (roughly 'fortune and wealth') would call up such text type.

(32)

ولم ينسَ الفتى قط ولم تنسَ صاحبتَه ، أنهما كانا يخرجان بين حين وحين في أيام الأاحاد من باريس يطلبان النزهة و الترويض .
(طه حسين: 119، ج3)

But we [they] did not forget to break off between whiles on Sundays to find **fresh air and relaxation** outside Paris. (Cragg, 1997[1976]: 361)

Here, the doublet الثروة و الترويض is replaced by *fresh air and relaxation* in the TT. The translation of the ST doublet does not seem to be based on the denotative meaning as such. For example, in Hans Wehr dictionary, one can hardly find *fresh air* among the various senses of النزهة . However, consulting القاموس المحيط will sort it out: النزهة : مكان نزه ... وأرض نزهة .. بعيدة عن .. فساد الهواء: (i.e. a place free from mustiness), whereas الترويض is derived from لزِمَ الرياض (i.e., going to gardens, meadows). A back-translation of the TT phrase will probably produce الهواء النقي . Now, the question is: how has the TT equivalence been established? The key factor here is the textual meaning retrieved from the context. The fact that the author (narrator) is sightless has sanctioned the TT choice, since such a person cannot enjoy النزهة in the sense of 'walk', 'pleasure ride', or 'recreation', nor الترويض to mean 'going to a garden'. Such a person can only smell (or get *fresh air*), feel (or

enjoy *relaxation*), or hear things, not see them. These connotations are created by the interaction of the ST doublet with the context at the macro-level.

- (33) وإذا الشَّبَان والصَّبِيَان قد فزعوا إلى أمهم وسبقهم إليها الشيخ. وإذا هي في جَزَع وهَلَع ينطق
لسانها بألفاظ لا صلة بينها ، ويُقَطَع الدمع صوتها تقطيعاً...
وأما الأم ففيما هي فيه من جَزَع وهَلَع ، أمامها ابنتها هامة جامدة ، تُؤكول وتخمش وجهها
وتصك صدرها... (طه حسين: 124-125، ج1)

The youths and lads fled to their mother, but the sheikh had got to her first. She was beside herself with **grief and distraction**, her tongue uttering disjointed phrases and her voice broken with sobs...

But the mother, in the midst of her **grief and distraction** with her daughter in front of her stiff and cold, wails, scratches her face, and beats her breast.

(Paxton, 1997[1932]: 73)

This is another instance of macro-level doublets that spreads in two occurrences across a quite long stretch of text. Here the strategy is to render the two occurrences of the doublet as more explicit than if they were translated literally, in which case the second term of the ST doublet intensifies the first: ‘anxiety and burning anxiety’.

Another point has to do with the recurrence of the doublet in a relatively long stretch of text (the interval between the two occurrences is about eighty words).

While it is clear that the doublets are employed to contribute to text-building, this chain reiteration has the function of cementing textual coherence through relaying an image of heightened emotions prevailing in the world of discourse. This brings us into the area of rhetorical repetition which will be explored later.

In the following passage, another instance of synonymous doublet occurs, but this time it involves the notion of inclusiveness:

- (34) وهو مضطر إلى أن يزوره بين حين وحين ، وقد يدعوه فجأة صاحب الفندق الذي يقيم فيه المريض
فيسرع إليه ، ويسمع من أنباء صديقه ما يملأ قلبه لوعة و حزناً ، ويثير أمامه من المشكلات ما
لا يعرف إلى النفوذ منه طريقاً. (طه حسين: 136، ج3)

There I [he] was obliged from time to time to go and visit him. The innkeeper where he was staying might call for me [him] suddenly. I [he] would then hasten to him and listen to his outpourings which filled me [him] with **pain and apprehension**. I [he] could see no way out of all his problems. (Cragg, 1997[1976]: 377)

لوعة 'pain, grief, anxiety, etc.' implies حزن 'sadness', and the doublet is charged with a high degree of emotiveness, especially in this context. This is matched by a similar level of emotiveness in the TT. But how come that the synonymous distance between the elements of the ST doublet gets wider in the TT, i.e. shifting from 'pain and sadness' to *pain and apprehension*? Is the translation strategy employed merely a matter of 'semantic distancing' to make the doublet sound more acceptable in the TL environment (Dickins et al., 2002)? Are the cultural and linguistic constraints in the TL behind this procedure? In other words, do translators have to domesticate texts even if that results in a shift in meaning? Or is it not the case that 'semantic distancing' has to do with the textual meaning of the doublet?

Let us scrutinize the above portion of text within the whole sub-text for any clues. Ahead of the above passage, the writer has this to say (through the translator) (pp. 377):

"My expectation was that, settled in Paris, I could dedicate my entire time to the thesis and meet my professor at the beginning of the academic year, ready to discuss what I had read and absorbed and to discover to what he wanted me to do further... But I had no sooner arrived in Paris than those notions suffered a heavy blow and I was critically diverted from my work for more than two whole months. The reason lay with a fellow student from Egypt... [who] had developed some serious nervous disease and there was no one in Paris who could look after him... I took him to doctor after doctor... I got him away from Paris to a quiet place...".

For a sightless PhD student to take care of a sick person at the expense of his study 'for more than two whole months' must be a heavy burden to bear. It is likely that the doublet implies *sadness* for his friend and apprehension or worry about his personal life and study. This is further elaborated by the clausal expansion that immediately follows the doublet: 'I could see no way out of all his problems'. The writer expresses mixed feelings of sadness and uncertainty (apprehension) for what

could happen in the future for both his friend and his career. These clues and others are extremely important for establishing the meaning of the doublet.

(35)

وبعد قليل كان الفتى في غرفة جميلة رائعة بفندق من فنادق الحي اللاتيني. (طه حسين: 102، ج3)

I was soon in a **small pleasant** room in one of the inns in the Latin Quarter.
(Cragg, 1997[1976]: 344)

The passage includes the asyndetic, adjective doublet جميلة رائعة . Apparently, the doublet sounds synonymous, yet a closer look may prove otherwise. In word-order terms, *small* stands for جميلة and *pleasant* for رائعة , but the denotative meaning of both elements are not reflected by the TT pair. جميلة is ‘beautiful’, not ‘small’, whereas رائعة means ‘wonderful’ or ‘marvellous’. So, let us reverse the order of words and say that *pleasant* stands for جميلة and *small* for رائعة , and check their sense possibilities, particularly the latter item. According to القاموس المحيط , the word is derived from the verb root روع whose derivations include: الرّوعة: ... المَسْحَة من الجمال : راعة: منزل بين مكة والبصرة ; راع ... فلانا: أعجبه ; ودار رائعة: بمكة فيه مدفن أم النبي... ; راعة: منزل بين مكة والبصرة ; راع ... فلانا: أعجبه ; ورائع: فناء من أفنية المدينة . What is interesting about these derivations is that they denote concrete entities, e.g. buildings, lands, gardens etc. Thus, it may be claimed that *small* is chosen to stand for رائعة . But this interpretation does not say much about this equivalence since *small* simply means صغير . So, on what basis has the translator made this choice?

It is likely that the information retrieved from the real world constitutes the main resource for determining the sense of رائعة . Here, the narrator, blind, describes the room as if he could see it. He familiarises himself with the place through the sense of touch. Therefore, for such a person to live in a small room, i.e. confined,

delimited, or easily recognised, should be very comfortable, as this will give him the sense of stability in the midst of his being lost.

Another resource of meaning is textual. Here, the translator has most probably recovered the intended meaning of the ST doublet from somewhere else in the text. The cohesive and coherent relations seem to have necessitated another interpretation for the collocative relationships within and beyond the doublet. A poor foreign student, arriving in Paris where he will stay one night in the Latin Quarter, is likely to head to an inn where the rooms are both small and cheap. So, فندق (lit. 'hotel') is rendered as *inn*, i.e. 'a hostel' (خان) (see sample (34) for صاحب الفندق *innkeeper*) and the 'beautiful wonderful room' as *small pleasant room*, whose meaning is retrieved from the context and the text world. All the resources help shape the complex meaning.

Recourse to text for additional semantic input has often been neglected by some Arab (and even Western) scholars. Quoted by Al-Mahmoud (1989: 264-5), Barakis (1985) sees that in the example مررتُ برياضٍ جميلةٍ رائعةٍ فتانةٍ ساحرةٍ the use of more than one adjective to qualify the noun is unnecessary and that the sentence would look more effective and 'meaningful' without any three of them. This he puts simply under 'padding'.

3.5.6 Metaphorical doublet

This type of doublet entails a metaphorical dimension that broadens the scope of meaning. Three sub-categories may be identified with the metaphor manifested in: (i) either member of the lexical doublet, (ii) both members, or (iii) either element of a phrasal doublet. Three examples are discussed below:

(36)

قال عيسى بن هشام : وتركنا أيضا هذه السمكة ، تتخبط في الشبكة ، ثم حولنا النظر إلى العُمدَة في لعبة البليارد ، فما راعنا منه إلا أن ضرب الكرة بصولجانه ضربة أفقيّة ، فأطارها إلى وجه أحد الجالسين من الأجانب ، فاستشاط غضبا واحتدم غيظا ، وقام هاجما على العمدَة يريد به شرا ، وهو يُدْمَمُ وَيُطْمَطِمُ ...
(الموئلي: 147)

ʿĪsā ibn Hishām said: At that, we left this fish as well to thrash around in the net. We turned our attention to the ʿUmda playing billiards. To our utter consternation he hit the ball horizontally with his cue and shot it right into the face of a foreigner who was sitting nearby. The man was absolutely furious and got out of his seat, hell bent on attacking the ʿUmda and doing him an injury. He kept **muttering and snarling**... (Allen, 1992: 303-4)

The lexical doublet *يُدْمَمُ وَيُطْمَطِمُ* has the second member being metaphorical. *يُطْمَطِمُ* involves two connotations: ‘swimming in the middle of the sea’ and ‘speaking with a foreign accent’ (القاموس المحيط). The former sense is metaphorical as it portrays how angry and disturbed the man seems to be ‘in a heaving sea’. As for the latter sense, it merely identifies his accent as foreign. These two senses are not mentioned in Hans Wehr except for the cognate word *طُطماني*: barbarous, barbaric, uneducated (esp. speech, pronunciation). Indeed, the man who *kept muttering and snarling* is said to be a foreigner in the fiction.

The cohesiveness of the ST doublet is more potent than that of the TT replacement. This is the case particularly with the ST metaphoric element whose cohesive potential may be considered as multifarious since it is integrated within a network of connections in the text. It collocates with *يُدْمَمُ* modifying it adverbially: ‘muttering with a foreign accent’ or ‘muttering unintelligibly’. It also collocates with the word *foreigner* in the co-text. Metaphorically, *يُطْمَطِمُ* in the sense of ‘foaming’ maintains a cohesive tie with *السمكة*, *تتخبط*, and *الشبكة*, as well as with *استشاط*, *غضبا*, *غضبا*, *هاجما*, and *شرا*. The TT equivalent *snarling*, however, falls short of cohering with the metaphoric items *fish*, *thrash*, and *net* but makes links with *furious*, *attacking*, and *injury*. Simply, the translator has compromised the figurative

dimension of the doublet, minimising as a result the level of cohesion and coherence in the TT.

Another example of metaphor, repeated from above, is given below. This time, both members of the doublet are metaphorical:

(37)

قال عيسى بن هشام : ... ثم صعدنا في السلم ، فوجدناه مزدحماً بأناس ، مختلفي الأشكال والأجناس ، يتساقبون ويتشائمون ، ويتلاكمون ويتلاطمون ، ويبرقون ويُرعدون ، ويتهددون ويتوعدون.
(المويلحي: 68)

Ṭīsā ibn Hishām said: ... We climbed the stairs and found them teeming with people of various shapes and sizes, all exchanging insults and abuse, punching and walloping one another, **flashing and fulminating**, and cursing and swearing at each other. (Allen, 1992: 190)

In this passage, the doublet *يُبرقون ويُرعدون* is used metaphorically to describe a situation whereby people are quarrelling and swearing at each other, i.e. ‘people are flashing and thundering’. In the TT, the corresponding phrase *flashing and fulminating* seems rather half way in its metaphoric extension, since only the first term implies a metaphor. The ST doublet signals the figurative meaning ‘flashing and thundering’, which could stand as a proper replacement. However, the translator seems to have opted for watering down the metaphor, since English is allegedly less given to metaphorical extension than Arabic in literary style (see Shamaa, 1979).

Moreover, the metaphorical doublet *يُبرقون ويُرعدون* stands as a metaphorical member in a still larger phrasal doublet whose second non-metaphorical member is the doublet *يتهددون ويتوعدون*. These two pairs occur in a chain of four doublets which contribute to the creation of a heightened discourse. The metaphoric element adds a powerful dimension of meaning.

In the next example, the metaphor occurs in one element of the doublet.

(38)

الباشا: كنتُ أعتقد وأنا في سالف الأوان أن هذه البنيّة لمصر تاجُها الذي تُفاخر به التيجان وأعجوبتها
التي تُباهي بها الأقطار والبلدان... (المويلحي: 188)

Pāshā: In olden times, I used to regard this structure as the crown of Egypt,
something of which other crowns could be proud; as a marvel of which other
territories and regions would boast... (Allen, 1992: 353)

The ST doublet الأقطار والبلدان has the denotative meaning of ‘countries and lands’, or
‘countries and countries’, which is replaced in the TT by *territories and regions*.

The translation is probably dictated by the collocation the doublet makes with التيجان
crowns. This latter item modifies the meaning of the doublet within a still larger
metaphorical doublet:

أن هذه البنيّة لمصر تاجُها الذي تُفاخر به التيجان
وأعجوبتها التي تُباهي بها الأقطار والبلدان

الأقطار والبلدان is interpreted as with reference to التيجان , i.e. *crowns*. Overlooking this
important relation may lead to misreading the intended meaning of the doublet.

However, a back-translation of the TT *territories and regions* may produce الأراضي
والأقاليم .

3.6 Conclusion

Lexical doublets in Arabic have been classified into six categories: *Reciprocal*,
Modificational, *Hyponymic*, *Semi-freeze*, *Macro-level*, and *Metaphorical*. They have
in common a major feature of semantic overlap with various degrees: maximal,
medial, and minimal overlap. These values may be represented by the first three
categories, respectively. They are applied to the level of *internal* semantic interaction
between the constitutive elements of a doublet and are sensitive to the *external*
textual interaction of the doublets. It has been hypothesized that what is at issue is a
stereoscopic pattern that extends beyond the limits of a doublet. A number of

samples were discussed for verifying this argument and it has been found that there is some evidence to support it.

As for the TT, some fluctuation has been registered in terms of semantic interaction between the elements of doublets, which is likely to be motivated by the textual preferences in the TL environment. So, whilst the relationship between the constitutive terms of a doublet and some elements in the ST is often characterised as *implicit*, it is shifted into *explicit* in the TT. For example, the metaphor in doublets has been slightly diluted resulting in a shift of the cohesive network.

However, and in order that the global meaning can be attained, it seems imperative that the task of translators should be initiated from a level lower than that of the text. It is these relatively minimal linguistic units, i.e., words and phrases, scrutinised within the framework of the text, that are significant. Expressed another way, to the extent that global meaning bears on local meaning, it will be affected by the slightest change in any meaningful unit. There is a direct correlation between the two levels of meaning.

Thus far, one of the strategies employed by the translators in rendering Arabic ST lexical doublets into English TT has been maintenance, i.e. facilitating the transfer of the doublets into the TT. However, it will be shown in the next chapter that this is not always the case, as other strategies are used by the translators to render the doublets. As a result, shifts in doublets do take place in the TT. But, the questions to be asked are: do translators adhere, in their decision-making, to a specific system of norms and conventions? Is translating a matter of personal judgement? This will be explored in the next chapter.

Chapter Four

Strategies for Translating Lexical Doublets

4.0 Introduction

So far in this study, features of repetition in terms of lexical doublets have been considered with reference to Arabic ST and English TT. A classification of Arabic lexical doublets is suggested with various semantic categories. This is coupled with an analysis of how they are translated in the TT. It is found that a strategy of maintenance is adopted in rendering the doublets in the TT. One observation about the doublets in the previous chapter concerns the context in which they occur: a context whereby a highly literary style is used, i.e. an elevated language characterized by emotive and, occasionally, rhetorical features.

In the present chapter, other examples of doublets are to be described with reference to other translation strategies and procedures. It may be said, though, that the strategy of compensation encompasses many translation procedures as translators invariably resort to compensating whenever there is a translation loss. Hervey and Higgins (1992: 35-40) identify four categories of compensation:

- Compensation in kind, where different linguistic devices are employed in the TT to create a textual effect similar to that in the ST;
- Compensation in place, where the textual effect in the TT is at a different location from that in the ST;
- Compensation by merging, where ST features are condensed in the TT;
- Compensation by splitting, where ST meanings are expanded in the TT.

Numerous translation strategies, procedures and methods have been proposed by many scholars in an effort to categorize shifts in the translation process. One of the best known such categories is provided by Vinay and Darbelnet (1995 [1958]). They conducted a comparative stylistic study of French and English texts focussing on the differences between them and identifying a package of translation strategies and procedures. Two general translation strategies are classified: direct translation and oblique translation, which subsume a variety of translation procedures (1995: 30-42). Direct translation is defined as 'literal' translation and includes the procedures of borrowing, calque, and literal translation, whereas oblique translation corresponds to free translation and involves the procedures of transposition, modulation, equivalence, and adaptation.

Baker (1992) put forward another group of translation strategies with regard to professional translation in a multi-lingual setting. These strategies include: translation by a more general word (superordinate); translation by a more neutral/less expressive word; translation by cultural substitution; translation using a loan word or loan word plus explanation; translation by paraphrase using a related word; translation by paraphrase using unrelated word; translation by omission; translation by illustration.

While the above works, amongst others, are focussed on translating lexical items or phrases, very few studies in fact touch upon the strategies of translating lexical doublets. Dickins et al. (2002: 59-61) suggest, for translating Arabic doublets, the strategies of merging by one word, grammatical transposition, semantic distancing and maintenance. Their treatment, still, is far from being comprehensive; it is also incompatible with the importance of the topic.

4.1 Translation strategies

In the remainder of this chapter, an exhaustive analysis of a host of samples representative of ST lexical doublets and their English translations will be carried out along with the translation strategies adopted by translators. These strategies which largely reflect tendencies dominant in the TL environment, i.e. adhering to norms of acceptability in Toury's (1995) terminology, may be put into six: (i) *Grammatical Transposition*; (ii) *Translation by displacement*; (iii) *Translation by addition*; (iv) *Translation by paraphrase*; (v) *Idiomizing translation*, and (vi) *Reduction*.

4.1.1 Grammatical Transposition

The strategy involves a shift in the coordinate grammatical construction of a ST lexical doublet in the TT. This entails the replacement of a doublet with another phrase having different parts of speech. It consists in the transposing of doublets into a *genitive phrase* (inflected and periphrastic), *premodified lexeme* (premodification), and *intensified lexeme*, which are discussed below:

4.1.1.1 Genitive phrase

Lexical doublets are shifted into a genitive construction in its two forms: (i) The inflected genitive (the *-s* genitive) indicated in writing by apostrophe + *s* suffix or apostrophe only, after the modifying noun: *modifying noun phrase + 's + head noun-phrase*, e.g. *the father's picture*; (ii) The periphrastic genitive (the *of*-genitive) consisting of the modifying noun phrase in a prepositional phrase after the head noun phrase: *head noun phrase + of + modifying noun phrase*, e.g. *the picture of the father*.

4.1.1.1.1 Periphrastic genitive

This is exemplified by a number of passages below:

(1)

فبين السَّبَّحة وأصابعه عهد وميثاق ، وبين السَّجادة وجبهته ارتباط والتصاق. (المويلحي: 34)

There's a **pact of understanding** between his fingers and the rosary, and a firm connection between his forehead and the prayer-mat.

(Allen, 1992: 144)

At first sight, it seems difficult to establish the difference between the terms of the doublet عهد وميثاق as they look almost synonymous. Yet, linking the doublet with its co-text brings about another interpretation. This may be better explained by scrutinizing the TT phrase *a pact of understanding*. A back-translation of the phrase will produce ميثاق تفاهم which implies the exact connotative meaning of the doublet: ميثاق has been rendered as *pact* while عهد is relayed by *understanding*. The rendition is highly motivated by the kind of collocation the doublet makes with أصابعه والسَّبَّحة 'the rosary and his fingers', which invokes an image of an orchestrated rhythm in the motion of 'his fingers' while counting rosary beads. *A pact of understanding* is a pact of rhythmic movements involving the fingers and the beads.

In both cases, ميثاق and *pact* form the head, whereas عهد and understanding function as modifier.

(2)

ما كان أجدادنا وأباؤنا إلا أولئك العرب الكرام ، أهل الدين والإسلام. (المويلحي: 196)

Our only real forebears were noble Arabs, people who adhered to the **true faith of Islam**.

(Allen, 1992: 364)

The semantic relationship between the two items of the doublet الدين والإسلام is that of modified-modifier. The second member restricts the meaning of the first as 'true

faith' since Islam already implies the meaning of religion. It is also possible that the doublet means 'monotheism and Islam'. Out of context, another semantic relationship which may be suggested between the two elements of the doublet is based on hyponymy, whereby إسلام is a hyponym of the superordinate (hyperonym) دين. That is, the noble Arabs are those people who adhere to religion and in particular Islam. The context makes this interpretation plausible. The translator seems to have focussed on the emphatic nature of the doublet rather than on semantic echoing or multiplicity.

Had the doublet come within a context where reference is general in that the two items merely denote self-contained senses, then the rendering would have to establish that lexico-grammatical relationship by conveying the forms of the items into the target text: the religion and Islam, as if religion here has nothing to do with Islam. But, in this context, religion and Islam are closely related. The strategy, then, has to replace the doublet by one construction.

In the TT, the meaning of the genitive might be appositive, since the two nouns are equated denotatively: the true faith of Islam ~ Islam is a true faith.

The following utterance is about a document of endowment:

(3) لكتابتها حكاية مشهورة في الجود والعطاء. (المويلحي: 66)

The drafting process provided a story which is still famous because of the **munificence of the gifts** which it has produced. (Allen, 1992: 187)

The modificational relationship inside the doublet الجود والعطاء is implicit which is shifted into explicit in the TT replacement *the munificence of the gifts*. It implies the reading جود العطاء. This rendition manages to transfer the two-noun structure by introducing two perfectly collocated items. They appear as in the TL phrase

'munificent gifts'. (Notice the brevity in the ST as matched by the expansion in the TT.)

- (4) لكنه لم يعرف بأسا ولا قنوطا، و لم يذعن لعقبة أو صعوبة. (طه حسين: 118، ج3)
But he was neither dismayed nor despairing, nor resigning to the **difficulty of the hurdle**. (Cragg, 1997[1976]: 359)

Another interesting decision is made by the translator. Although the doublet has an explicitly indefinite generic reference, yet the context provides sufficient information to make the doublet function anaphorically with its referent. Here, the sub-topic is about how to pass the exam of Latin, i.e. *the difficulty of the hurdle*, whereby *difficulty* refers back to the exam and *hurdle* to Latin. A back-translation will yield *صعوبة العقبة* a post-modified noun group with the item *العقبة* modifying *صعوبة*.

This interpretation of the semantic relationship between the items of the doublet is challengeable by at least two other interpretations: (i) when the second term may be said to qualify the first adjectivally. Therefore, we may get 'a difficult hurdle', i.e. *عقبة صعبة*; (ii) when the doublet is considered to be referring to highly abstract and generic concepts, which would lead to the rendition 'hurdle or difficulty'. These two possibilities are only warranted by a non-textual decontextualizing approach, hence, the significance of the context in establishing the form and function of the doublet in both ST and TT.

- (5) ... وضع يده على كتف الصبي ، و قال له في هدوء و حُب: "شيد حيلك الله يفتح عليك". و عاد الصبي مبتهجا بهذه الكلمات والدعوات.
(طه حسين: 130، ج2)
... he put his other hand on the boy's shoulder and said in a quiet, affectionate voice: "Work hard and God will bless you." These **words of encouragement** sent the boy back home with a light heart. (Wayment, 1997[1943]: 194)

Roughly, the doublet الكلمات والدعوات may read ‘words and good wishes’ which refers anaphorically to the direct speech "شيد حيلك الله يفتح عليك" , i.e. ‘Work hard and God will bless you’. A back-translation will produce كلمات التشجيع which is not identical with the ST doublet. The illocutionary force of the direct speech has been utilized in the rendition of the doublet.

(6)

فبالله عليك مَنْ ذا الذي يرى هذا القصر بزينته و بهجته و خدمه و حشمه ، ولا يتولاه الحسد
لساكنيه ...
(المويلحي: 76)

Try to find anyone, for Heaven’s sake, who can look at this mansion – with its glittering decorations and **its retinue of servants** – without being overwhelmed by a feeling of jealousy at the people who live there...

(Allen, 1992: 199)

Here, a hyponymic relationship exists within the ST doublet whereby the second element is the superordinate of the first element: حشم subsumes servants (خدم), supporters and even relatives, according to القاموس المحيط . In the TT, the pattern of modification has shifted as *servants* restricts the meaning of *retinue*.

Given the TL preference for a genitive construction, especially with this example, the translation strategy, however, has had collateral translation damage in the sense that it excluded other meanings of the second element.

(7)

... الى بطون الديدان في الأكفان والأحادي .
(المويلحي: 197)

... to the stomachs of worms in the **shrouds of the grave**. (Allen, 1992: 365)

The semantic relationship between the doublet’s constitutive elements is that of meronymy: كفن ‘a shroud’ is part of لحد ‘a grave’. Therefore, the genitive structure is readily captured.

The meaning of the TT genitive is possessive: the grave has shrouds. ‘Shrouds’ may also be used figuratively to mean ‘a cover’ analogous to such examples in the

TL as ‘a shroud of secrecy’ and ‘a shroud of smoke’. These are likely to facilitate the TT collocative relation, though the meaning of the genitive in the latter cases is different from the TT one.

(8)

فضاقت الأرض بي ، وأظلمت الدنيا في عيني ، و كدتُ أشارك مع صاحبي في الذهول والإغماء.
(المويلحي: 26)

I found this too much to bear; the world darkened before my eyes. I would certainly have joined my companion in a **swoon of astonishment**.
(Allen, 1992: 134)

Here, the TT does not seem to follow the ST in terms of the semantic relationship between the two elements of the doublet. Whilst the ST phrase involves a cause-effect logical pattern, i.e. astonishment that led to a swoon, the TT favours a modificational, genitive construction.

4.1.1.1.2 Inflected genitive

Two instances have been found in the corpus of this study. They are as follows:

(9)

ما أرى لي موضعا بعد إذ عاشرتني و أرشدتني إلا في طبقة أهل الخاصة الذين يُسلمون
للقضاء والقدر ، ويعملون بالحَيطة والحذر...
(المويلحي: 95-96)

Now that you have given me this helpful advice, the only place I consider fit for myself is among the elite who resign themselves to **fate's decree** and take precautionary measures.
(Allen, 1992: 222)

In terms of modification, the doublet may be paraphrased in Arabic as **حكم القضاء والقدر** , **حكم** , **قرار القدر** , or possibly **أمر القدر** .

The translator has made explicit the intended meaning of **القضاء والقدر** by resorting to a genitive construction. A back translation will very likely yield one of the above Arabic paraphrases. The TT solution may be taken as evidence that the

doublet is not fully synonymous. In the following example, an inverted derivative form of the doublet acquires almost the same replacement:

(10) لا مرد للمقدور والمقضي، ولا رجاء في العيش الرخي.
(المويلحي: 104)

There's no way to stop **Fate's decrees**, ... and no hope for a comfortable life.
(Allen, 1992: 242)

Here, the doublet المقدر و المقضي consists of two past participles having the roots قدر and قضي, respectively.

4.1.1.2 Premodified lexeme

This procedure is aimed at rendering the implicit relationship of modification between the two members of a doublet as explicit through transposing the doublet into a single-headed phrase with a subordinate attribute in the TT. In other words, the member that shows a tendency for modifying the other will be transposed. This strategy may be described as predominant in the TT given the large number of examples treated in that way. The strategy is applicable to doublets consisting of nouns, adjectives, and adverbs and involves changing the class of either/both elements of the doublet.

Likewise, this strategy has been preferred in translating doublets from one language into another. Newmark (1988: 120) has dealt with the transposition of two conjoint English synonyms into a premodified lexeme in other languages. He argues that a phrase like 'worship and adore' is only used for emphasis and then has to be transposed into an adverb and a verb, e.g. French TT 'adorer avec ferveur'. Yet, he stresses that when such phrases are used by an 'innovative' writer, they should be rendered by parallel phrases in the TT.

Another study is Friedrich (1969: 46-50). He offers a number of examples illustrating the English preference for ‘hendiadys’ which are rendered in the German TT as single-headed phrases with subordinated attributes, e.g. beauty and magic ‘zauberhafte Schönheit’, individuality and charm ‘eigener Reiz’, laughter and happiness ‘glückliches Lachen’, passion and excitement ‘leidenschaftliche Erregung’, care and attention ‘sorgfältige Beachtung’.

Now, the following discussion will focus on the grammatical transposition of Arabic lexical doublets into the English TT. The point of departure will be the direction of modification between the two items of the doublet.

4.1.1.2.1 Doublets where the second element functions as modifier

In this set of doublets, the modification moves from the second member to the first member of the doublet:

(11)

كان إذن يُقبل على طعامه ، حتى إذا فرغ منه عاد إلى سكونه وجموده في ركنه الذي اضطر إليه.
(طه حسين: 38، ج2)

So he set to and ate everything. When it was finished he went back again to his own corner and surrendered himself **to listless inactivity**.

(Wayment, 1997[1943]: 130)

The modification in the doublet moves from جمود to سكون, i.e. سكونه الجامد but not جموده الساكن since the latter will sound tautological. The TT phrase has captured the ST pattern of modification: he was inactive to the extent of being listless in the sense of losing energy or enthusiasm. However, the item جمود has been diluted in the TT, possibly, to fit in the network of collocations.

In terms of markedness, the metaphorical item جمود is marked while سكون is unmarked. This is based on the assumption that the less predictable expression will

be more informative and thus will acquire the marked case. Equally true is the following example:

(12)

قد وُلد في الإسكندرية وشب فيها ، واحتفظ بما لأهل الإسكندرية من قوة وعنف ، ومن صراحة وظرف .
(طه حسين: 44، ج2)

... he had been born and bred in Alexandria and had kept all the vehemence of character and all the **charming frankness** for which Alexandrians are famous.
(Wayment, 1997[1943]: 134)

where ظرف is unpredictable especially after three personal attributes قوة , عنف , and صراحة , and thus highly informative.

On the other hand, the semantic relationship between the elements of the doublet can only be expressed by the second item modifying the first. So, one can say صراحة ظرفية , i.e. *charming frankness*, but can hardly say ظرف صريح , roughly 'frank charm'. The reason is that grammatical transposition is so much constrained by the logical semantic relations between the two terms that there is no way of making choices between this rendering or that, i.e. to transpose the first or the second term.

The decision to transpose one of the elements may be motivated by the fact that the two elements do not seem to stand on their own, but rather functioning in a modificational manner to relay a complex meaning. In other words, the co-occurrence of the items in a coordinated phrase is meant to be interlocking and not incidental. The TT has made this implicit relation explicit. However, the pattern of modification would have remained implicit had the translator opted for a direct (literal) translation: 'frankness and charm'. This solution could be facilitated by a predilection in the TL for a list-of-three structure as in the following italicised phrase:

... and had kept all the *vehemence of character, frankness and charm* for which Alexandrians are famous...

This may be considered as a translation strategy, which will merit further discussion below. In the following passage, the Pāshā is appreciating the significance of books even for illiterate people:

(13)

لقد كان الجهلاء الذين لا ينتفعون بها، ولا يفقهون منها شيئاً، هم أول من يفاخرُ باقتنائها، ويعتبرونها ضرباً من ضروب الزينة والزخرفة.
(المويلحي: 101)

In fact, even ignorant people, the kind who wouldn't get any benefit from books or understand any of their contents, were the very first to boast about acquiring them. They looked on them as a kind of **decorative ornament**.

(Allen, 1992: 229)

The first term of the doublet is more concrete than the second term. This is made explicit in the TT phrase when back-translated as *الزينة المزخرفة* to denote an object, i.e. a book, that is decorated.

The abstract (less concrete)/concrete semantic values seem to have a direct bearing on identifying which item functions as a modifier and therefore is transposed. In the above example, it is the less concrete item that plays the part of modifier. This may be assumed as among the factors that determine the form of doublets in the TT.

Here is another example whereby the modifying second item of the doublet is a step higher in abstractness or less concrete than the first item:

(14)

وكل هذا يتيح لمصر مظاهر الاستقلال وشيئاً من حقائقه مهما يكن قليلاً فإن له ما بعده . ولكن السعديين كانوا ينكرون هذا التصريح ويرونه شراً ونكراً ويرون قبوله جريمة وإثمًا.
(طه حسين: 162، ج3)

All this conceded to Egypt the semblance of independent status and some of its realities, few as they were with more to follow. The Sa'dists, however, denounced and disowned the Declaration as evil and branded its acceptance as an **iniquitous crime**.

(Cragg, 1997[1976]: 404)

In the doublet *جريمة وإثما*, *جريمة* denotes an action which is less abstract than *إثم*. By the same token, *إثم*, in the next example, assumes a lower degree of abstractness than the second constitutive element of the doublet:

(15)

وأما قولك : ... إن أباعنا وأجدادنا هم من نسل هذه الرمم الفرعونية ، فإنه *إثم* و*نكر* أستعيز
بالله منه .
(المويلحي: 196)

When you claim that ... our ancestors and forefathers are .. descendants of these Pharaonic corpses, you're committing a **heinous sin** from which I ask God's protection. (Allen, 1992: 364)

نكر in the sense of *كفر* 'disbelief' is more abstract than *إثم* 'sin'. It is transposed into the pre-modifier adjective *heinous*, lit. *شنيع*. Thus, *إثم* و*نكر* is replaced by *a heinous sin* in the TT.

One final word must be said about the above pair of doublets. The constitutive elements *جريمة*, *إثم* and *نكر* readily make a lexical set with various semantic values of abstractness. So, on a scale of 3-degree abstractness, if *جريمة* is assigned value (1), *إثم* will be given a higher value (2) and *نكر* the highest (3). In the doublet *جريمة وإثم*, *جريمة* (1) is higher in abstractness than *إثم* (2), while in the latter doublet *إثم* و*نكر*, *إثم* (2) is lower than *نكر* (3). The claim is that the more abstract the element seems to be in a doublet, the more likely it is for it to be functioning as a modifier and undergoing grammatical transposition.

(16)

وضع طرف منديله على أنفه ، وقال لنا في صلفه وعنفه : إن هواء الغرفة فاسد قتال . (المويلحي: 80)

He put the edge of his handkerchief over his nose, and spoke to us with a **gruff arrogance**: 'The atmosphere in this room is foul and deathly.'

(Allen, 1992: 204)

The doublet *صلف وعنف*, lit. ‘arrogance and vehemence’, is replaced by *a gruff arrogance*. This replacement may back-translate as *صلف أجبش* or *صلف فظ* whereby the former adjective qualifies a voice and the latter describes a type of behaviour. Still, the modifier element of the doublet does imply these connotations when occurring in this context, although it is likely that the former connotation will lend itself to the context. The doublet interacts at two levels: internally between the members and externally by collocating with *قال* ‘said’, thus, creating a stereoscopic, complex meaning.

- (17) هل انطمست تلك الشريعة الغراء؟ واندرست بيوت الحكم والقضاء؟
 (المويلحي: 21)
 Is the noble Sharī‘a extinct? Have the centres of **judicial authority** been eradicated?
 (Allen, 1992: 128)

Here, the TT phrase may be back-translated as *الحكم القضائي* or possibly *السلطة القضائية*, although the latter has the equivalent ‘judicial power’. Still, the modification is only feasible by the second element and not the first: *القضاء الحكمي??* (authoritative judiciary).

4.1.1.2.2 Doublets where the first element functions as a modifier

Another group of doublets have the first member functioning as a modifier. The translation strategy, then, is to grammatically transpose the modifier element into an adjective. Below are some examples:

- (18) *وكم كان سعيداً حين أخذ مكانه في الحلقة على هذا البساط إلى جانب عمود من الرخام ، لمسه فأحب ملاسته ونعومته...*
 (طه حسين: 143، ج1)
 How happy he was when he took his place among the circle on this carpet by the side of a marble pillar. He touched the pillar and liked its **glossy smoothness**...
 (Paxton, 1997[1932]: 83)

At first glance, the doublet seems completely synonymous and there is no way of saying otherwise. The TT, however, has opted for an adjective-noun solution with the adjective *glossy* replacing either *ملاسة* or *نعومة*. But how is it possible to determine which element has been replaced? The researcher argues that *glossy*, meaning ‘smooth and shiny’, replaces *ملاسة* rather than *نعومة* in the TT. This is supported by the fact that *ملاسة* is partner to other words in the lexical entry *ملس* which denote light, bright and sight:

المس: اختلاط الظلام ... المليساء : نصف النهار... واملس بصره : اختطف

However, the second term of the doublet *نعومة* does not entail all of these connotations. The assumption to be made here is that *ملاسة* and *نعومة* denote the twin surface properties of the *marble pillar*, viz. brightness and smoothness, respectively. Moreover, the sense of brightness or shininess is implicit within the network of collocations of this part of the text: *الرُخام*, *ملاسته*, and *نعومته* together make up the implication, which has been made explicit by the TT as *glossy*. In other words, the doublet externalises extra implicit elements of meaning from its environment for the sake of reinforcing its semantic interpretation and creating complex meaning. The word *ملاسة* plays a central part in initiating a stereoscopic pattern as it relates to the other element in the doublet by synonymy and beyond the doublet to *الرُخام* by collocation.

To illustrate this point, let us consider the doublet in some other context, where a man touches a woman: *لمس بشرتها فأحب ملاستها ونعومتها*: roughly, ‘He touched her skin and liked her smoothness and softness’. Here, the allusion is made to ‘her skin’ and it may be argued that something other than ‘glossy’ should be drawn from the context,

e.g. ‘delicate’ or ‘perfect’. Therefore, the sentence will have to be re-formulated as:

‘He touched her skin and liked her delicate smoothness’.

In the TT, the stereoscopic pattern is relayed by *glossy* collocating with *smoothness* and *marble*.

(19)

وأكثر من هذا كله أنه لم يُقبل أحد من أهل القرية على الدار ليُسلم على الصبي الشيخ بعد أن عاد إليها وقد غاب عنها سنة دراسية كاملة ، وإنما كان يلقاه منهم هذا الرجل أو ذاك ، فيلقي عليه في فتور وإعراض هذا السؤال: ها أنت ذا؟ (طه حسين: 121، ج2)

The hardest thing of all was that not a single friend from the village called to ask after the young student, though he had been away for a whole academic year. All that happened was that one or two people met him and greeted him in **lukewarm indifference**: “Hallo! You here? ... (Wayment, 1997[1943]: 187)

Here, the doublet فتور وإعراض is replaced by the TT expression *lukewarm indifference*. The latter phrase may be rendered back as إعراض فاتر which explains the pattern of modification in the doublet. However, the modification in the doublet does not go in the opposite direction, e.g. فتور مُعرض (?? indifferent tepidity), simply because it does not sound meaningful.

(20)

وأكثر ما يكون في الضيق والإفلاس ، تراه يتعرض للتبذير والإنفاق ... (المويلحي: 76)

They will often be poor and bankrupt, and yet you’ll see them risking **lavish expenditure**. (Allen, 1992: 200)

The doublet التبذير والإنفاق may be translated literally as ‘lavishness and expenditure’.

In the TT, the translator has transposed doublet construction into a pre-modified noun phrase. The pattern of modification is illustrated by the following back-translation of the TT replacement: إنفاق مُسرف or إنفاق مبدّر .

(21)

فيشكو أمره إلى الطبيب ، فيكون الطبيب حينئذ أسرع من وهمه وخياله في اختلاق علة له ،
واختراع مرض... (المويلحي: 83)

At this point they take their complaints to the doctor. He is even quicker than
their own **fanciful imaginations** to trump up some disease...

(Allen, 1992: 207)

The semantic relation is expressed in the doublet وهم وخيال by the first term
qualifying the second as unreal. Thus, 'fancy (illusion) and imagination' is
transposed into *fanciful imaginations*, roughly خيال وهمي .

In the above pair of examples, the element having a *negative* value has been
transposed into an adjective modifying the element with a *positive* value: تبذير
(lavishness) is *negative*, i.e. destructive, while إنفاق (expenditure) is positive, i.e.
constructive; equally, وهم (illusion) is *negative* and خيال (imagination) *positive*. This
is possibly another factor in characterizing and translating doublets.

But the doublet externalises additional meaning by collocating with the set
اختلاق (lit. 'fabricating') and اختراع (lit. 'inventing'). In fact, these two items imply the
connotative meaning of وهم and خيال , respectively. Therefore, the two sets contribute
to the creation of complex meaning. This is not the case in the TT as the sets are
shifted, and, so, a considerable amount of the ST message content is compromised.

(22)

يرميها بسوء الوفاء ، و خيانة العشرة ، و يُبْغِئُهَا مُذْكَرًا لَهَا بِمَا كَانَ بَيْنَهُمَا مِنَ الصَّفَاءِ وَالْهَنَاءِ .
(المويلحي: 171)

He accused her of faithlessness and of betraying their intimate friendship,
reminding her of the **pure bliss** they had shared. (Allen, 1992: 333)

The two terms of the doublet are synonymous in that they both mean 'happiness' or
'bliss'. Yet, the first term صفاء may be assumed to function as modifier by dint of its

denotative meaning ‘purity’. Therefore, implicit modification is shifted into explicit in the TT phrase *pure bliss*.

Grammatical transposition is also applicable to doublets consisting of adjectives. In the next three examples, the doublets function adverbially. The TT has retained the function by introducing a prepositional phrase.

Unlike noun doublets where the syndetic coordination is obligatory, adjective doublets allow both syndetic and asyndetic construction. Below are examples of asyndetic doublets:

(23) فعاد به أبوه إلى الدار وكلاهما واجم حزين.
(طه حسين: 181، ج2)

The young man and his father walked back home **in gloomy silence**.
(Wayment, 1997[1943]: 230)

Denotatively, واجم means ‘silent’ or ‘speechless’ with the connotations ‘dejected’ or ‘depressed’. حزين is ‘sad’. Within the unit of the doublet, the connotative meaning of the first term overlaps with the denotative meaning of the second term. This interpretation helps to explain the way the doublet is rendered. In the TT, the phrase *gloomy silence* replaces the doublet: حزين is translated as *gloomy* while واجم is shifted into *silence*.

In the following example, the doublet functions adverbially along with its TT equivalence:

(24) وكانت تلك الأيام الطوال النقال التي قضاها صاحبنا في القاهرة مروّعاً ملتاعاً بعد أن حالت خطوب الحرب بينه وبين ما كان يريد.
(طه حسين: 71، ج3)

I spent long weary days in Cairo, **in restless anxiety** after the War had intervened to halt all I had set my heart on. (Cragg, 1997[1976]: 314)

The past participle doublet *مروعا ملتاعا* has the meaning of ‘terrified’ and ‘agonized’.

The TT, on the other hand, has relayed the intended meaning of the doublet in the light of the whole network of collocations in the co-text. Back-translated, the TT replacement *in restless anxiety* might yield something like *في قلق مؤرق* or *في قلق*, or paraphrasing it as *في قلق لا يهدأ*, متواصل.

(25)

(طه حسين: 61، ج2)

عاد إلى أهله فانراً ثائراً.

... he would go back home **in a raging fury**. (Wayment, 1997[1943]: 145)

As for this example, the emotive nature of the doublet is reflected in the way meaning is expressed: *فائر* implies the meaning of ‘boiling’, whereas *ثائر* is ‘erupting’. In the TT, however, the doublet is replaced with the prepositional phrase *in a raging fury*.

4.1.1.2.3 Transposition of parallelistic doublets

Grammatical transposition may also be motivated by the parallelism of two doublets at a relatively short range in the co-text. In this case, a strategic decision has to be made as to how to render them. One procedure is transposing them into two adjective-noun constructions, maintaining at least the emphatic force relayed by the parallelism. In that, parallelism may be deemed as a constraint in transposing parallel doublets. Another alternative is to transpose one doublet, creating a triplet construction.

A number of passages will be examined below for instances of parallelistic transposition:

(26)

وإن كان الشرف فيما مضى يستمد رونقه من السطوة والمنعة ويقوم ركنه على البأس والبطش...
(المويلحي: 27)

In the past, nobility may indeed have derived its splendour from **forceful authority** and used **brute strength** ... (Allen, 1992: 136)

In the ST, the parallelism goes beyond the doublets to the level of clause:

يستمد رونقه من السطوة والمنعة
ويقوم ركنه على البأس والبطش

having the structure [V + S + prep. + N + V + conn. + N]. Yet, the TT has disrupted the doublets shifting them into adjective-noun phrases while keeping the parallelism between them: *forceful authority* ... *brute strength*. The members of the doublets all have in common the meaning of ‘strength’. Indeed, they make a lexical set with various shades of meaning as illustrated in Hans Wehr:

السطوة **authority**, pride, power, strength;
المنعة **power, force**, vigour, strength;
البأس **strength**, courage, power, might;
البطش strength, power, violence, **ruthless** action, oppression, tyranny.

The highlighted words approach the exact meaning of the doublets, i.e. ‘authority and force’, ‘strength and ruthless action’. The decision to grammatically transpose one item in each doublet rests to a great deal on the kind of modification within the doublets. According to the above listing of senses for each member, it becomes clear that it is the second member in each doublet that has been shifted to a modifying adjective.

A back-translation of the TT phrases may supply the following: سلطة قوية and قوة وحشية. However, capturing the correct network of collocations in the text is normally conducive to selecting the right equivalents.

(27)

... وأن الفقر شرط للجد والكد والاجتهاد والتحصيل. (طه حسين: 3، ج 3)

... and that poverty was, in fact, the proper condition of **earnest effort** and **diligent achievement**. (Cragg, 1997[1976]: 245)

Here is another lexical set which is divided into two doublets, given the TT replacements. As can be seen from the above utterance, the two doublets are replaced by two adjective-noun parallelistic phrases in the TT. The first doublet الجد والكد , lit. ‘earnestness and toil’, is rendered as *earnest effort*. The second doublet الاجتهاد والتحصيل , roughly ‘diligence and achievement’, is replaced by *diligent achievement*.

(28)

وماذا تُجدي الوقاية والحذر، من القضاء والقدر... (المويلحي: 90)

What’s the use of **careful precautions** against **predestined fate**? (Allen, 1992: 215)

The two doublets may be classified as synonymous, yet, the strategy of grammatical transposition has exhibited some semantic variation between the members in each doublet. الوقاية والحذر is replaced by *careful precautions* and القضاء والقدر by *predestined fate*.

In the first doublet, الحذر has been shifted to the modifier-adjective *careful*, whereas الوقاية is rendered as plural in the TT to imply the meaning of ‘measures’, i.e. ‘precautionary measures’, condensed into *precautions*.

As for the second doublet, it is likely that القضاء is transposed into the modifier-adjective *predestined*. This is justifiable when scrutinizing the sense possibilities of the two members. القاموس المحيط attributes the sense of ‘predestination’, i.e. حتم , to القضاء and not to القدر . For حتم Hans Wehr gives the meanings ‘imposition’, ‘final decision’, and ‘determination’, and for محتوم

‘inevitable’, ‘predestined’ and ‘ordained’ among others. Accordingly, the TT phrase may be back-translated as *القدر المحتوم*, *القدر المحسوم*, *القدر المقضي*, *القدر المقرّر*, or even *القدر المكتوب*.

Unlike the TT genitive solution in Examples (9) and (10), i.e. Fate’s decree, where the sense of predestination is kept implicit, the adjective-noun alternative *predestined fate* makes that sense explicit, i.e. ‘fate which is already decided’. The proposition is that *careful precautions* will be useless when fate is already sealed, hence the significance of the word *predestined* against *precautions*.

Here is another example of transposing two nearly synonymous doublets:

(29)

أعجب مما رأيت من سكون الباشا وسكوته ، وحسن احتماله وصبره ، بعد أن كان شديد الحدة
سريع الغضب...
(المويلحي: 59)

I was amazed at the **subdued calmness** and **patient resignation** I had noticed in the Pāshā. It was only a short time before that he had been cantankerous and quick-tempered... (Allen, 1992: 179)

In the first doublet, the semantic relationship may be described as implicational in that *سكون* *calmness* includes *سكوت*, roughly ‘silence’ with the connotation of ‘not speaking’. In the TT, the connotative meaning of the noun *سكوت* is relayed as the adjective *subdued*, i.e. unusually quiet, for two reasons: firstly, because the context is emotive, and secondly, there is a relation of antonymous juxtaposition between *سكوت* and *شديد الحدة* *cantankerous* (bad-tempered). In other words, the relayed meaning of *سكوت* is greatly facilitated by the opposition with *شديد الحدة*.

This line of argument is also applicable to the second doublet. *الاحتمال والصبر* may roughly be translated as ‘resignation and patience’. Both imply the sense of facing difficult or annoying situations without complaining. But ‘resignation’ involves a tone of willingness, whereas ‘patience’ entails a tone of ability. Here too,

the doublet strikes an opposition with سريع الغضب 'quick-tempered' by means of صبر 'patience'. This cohesive link between the two items consolidates the meaning of the whole co-text.

As for the modification in the doublet, the TT seems to have favoured making it explicit by converting the noun صبر into the modifier-adjective *patient*. Finally, the two doublets have been transferred into two adjective-noun phrases with their second members being grammatically transposed.

(30)

فنبئتُ بلطف الإلتماس والرجاء ، رضاء المحامي المهلة والإرجاء ، إلى أن ينتقل الباشا من العوز والعُسْر ، إلى الغنى واليسر .
(المويلحي: 39)

By using as pleasant a manner as possible in making my request, I got the lawyer to agree to a deferment of payment till the Pāshā's circumstances changed from **crippling poverty** to **wealthy affluence**. (Allen, 1992: 150)

This excerpt includes two synonymous doublets standing in antonymous juxtaposition: العوز والعُسْر is opposite to الغنى واليسر . They may be translated as 'destitution and difficulty' and 'affluence and wealth', respectively.

Taking into account TL collocational preferences, the translator has introduced other variants in rendering the first doublet, i.e. *crippling poverty* whereby *poverty* corresponds to العوز and *crippling* to العُسْر . This brings in the notion of modification and how it is expressed between the members in each doublet. In both cases, the modification seems to be moving from the second member to the first. This is expressed by transposing the implicitly modifying noun into an explicitly modifying adjective.

Parallelistic doublets may also be shifted into a triplet construction whereby one doublet is replaced by an adjective-noun phrase. This is motivated perhaps by a tendency in the TL towards favouring the triplets. The use of triplets in English

political discourse has been examined by Atkinson (1984). The ‘lists of three’, as he calls them, are extensively used by politicians in order to strengthen their delivered messages and thereby eliciting a favourable response from their audiences in the form of applause.

According to Atkinson (1984: 60), triplets are of two types: (i) *identical*, where the three items of the triplet are the same, e.g. ‘We shall *fight, fight* and *fight* again to save the party we love; (ii) *non-identical*, in that the three items are similar in meaning, particularly the first two, e.g. ‘In *speeches, conversations* and *most other forms of communication ...*’. In this latter example, the italicised words make a semantic triplet which includes a lexical doublet in the first two words.

Two extracts are to be examined below for instances of doublets and how they were rendered in the TT:

(31)

ومثلُ هذا لا يكون فيه فخرٌ لمفتخرٍ ولا عِزَّةٌ لمعتزٍ ، وما هو إلا الظلمُ والعُشْمُ ، والضلالُ والجهلُ .
(المويلحي: 188)

No one can boast about things like this; no mighty person can claim any kudos from it. It's just **oppression, tyranny, and misguided ignorance.**

(Allen, 1992: 354)

This text contains two doublets, viz. *الظلمُ والعُشْمُ* and *الضلالُ والجهلُ*. They were put in the TT into a structure of three elements as highlighted. To start with the first doublet, one can say that the TT equivalents *oppression, tyranny* would be readily acceptable for two reasons. Firstly, they relay essentially the overall meaning of the ST doublet in terms of denotative and connotative meaning. Secondly, they are already used in the TL environment as a lexical doublet, e.g. victims of oppression and tyranny (Oxford Dictionary).

The other doublet, however, is replaced by an adjective premodifying a noun: الضَّلَالُ وَالْجَهْلُ vs. *misguided ignorance*. This translation looks problematic as regards the notion of modification. For, how can ignorance be misguided? Is it possible for misguidance to qualify ignorance? And, why this transposition in the first place?

The doublet appears in a context where ‘ignorant’, i.e. جاهل , kings thought they could benefit from building the pyramids, and where ‘cunning’, i.e. ماکر , priests who painted the idea in their heads expected to gain some profit. Anaphorically, the doublet makes two cohesive ties with these two items: one by root repetition (الجهل - جاهل) and the other by synonymous repetition (الضَّلَال - ماکر). In other words, ‘ignorance’ and ‘misguidance’ are not merely abstract concepts, rather they are attributed to specific referents, namely ‘ignorant kings’ and ‘cunning priests’.

Indeed, reactions of native speakers of English, when informally surveyed, indicate that the transposition has distorted the meaning of the doublet and rendered the ST rather odd. These speakers also suggest that the literal translation of the doublet would have been tolerable, as it displays two distinct concepts, i.e. misguidance and ignorance. Put another way, the TT could have taken the following format: It is just oppression, tyranny, misguidance and ignorance.

(32) ولكن الله لم يفتح عليه قط بأن يشاركهم في العلم والفهم ، وفي الإبانة والإيضاح . (طه حسين: 66، ج2)

But **their scholarship, their intelligence, their lucid clarity of mind** – these things, alas, it was never vouchsafed him to share.

(Wayment, 1997[1943]: 149)

The doublets العلم والفهم and الإبانة والإيضاح , occurring in close proximity are replaced by a three-element asyndetic construction as highlighted above. The second doublet is swapped for a complex noun phrase in the TT with pre- and post-modification:

clarity is premodified by *lucid* and post-modified by *of mind*. The whole expression conveys the intended meaning of the doublet. It may be back-translated as الوضوح البين (الوضوح البين) (أو التفكير أو العقل). The first member of the doublet الإبانة is transposed into the adjective *lucid* premodifying the second member الإيضاح *clarity*. The genitive ‘of mind’ is added to relay the connotative meaning of the phrase.

To conclude, the penchant for a triplet or three-element list in the TL environment seems to have had a bearing on the rendering of doublets in the TT. This involves the grammatical transposition of one of two neighbouring doublets to create a list of three.

4.1.1.3 Intensified lexeme

Grammatical transposition can also involve replacing one member of a doublet with an adjective intensifying the other member. The majority of the doublets below occur in an emotive context, which may be the reason why the translators wanted to relay the emotiveness of the ST by introducing this adjustment. The feature of cadence, in terms of rhyming for example, is also important as it adds emphatic force to the doublet.

A number of examples consisting mainly of noun doublets are to be examined below:

(33) ولكنه لا يكاد يأخذ في ذلك حتى ينقلب فرحه حزنا وسروره ألما و لوعة. (طه حسين: 70، ج3)

But almost at once my [his] delight was turned into pain and my [his] happiness into **sharp distress**. (Cragg, 1997[1976]: 313)

The doublet ألم و لوعة may translate as ‘pain and distress’. Demonstrating a stereoscopic pattern, it collocates with the co-text, and in particular the item حزن

(sadness). Yet, the translation strategy has been to break down the doublet by replacing its first member with the amplifier *sharp*. This translation loss seems to have been compensated for by introducing the word *pain* to stand for حزن . This compensation may be warranted on the grounds that *pain* (and even *distress*) entails ‘sadness’. The doublet, then, is rendered as an intensifying adjective-noun phrase while part of its semantic components are shifted away.

In the following example, a similar case of compensation in place is employed:

(34)

وتملأ هذه الكتب الثلاثة قلبَ صاحبنا غمًا و همًا و بُغضًا للحياة و ضيقًا من الناس ، وتلقي على نفسه
و وجهه غشاءً صفيقًا من الكآبة ينكره الرفاق. (طه حسين: 97، ج3)

They filled my [our friend’s] heart with **acute distress** and a feeling of revulsion from life. The presence of other people oppressed me [him], as if a thick veil lay across my [his] spirit as well as my [his] face, a veil of deep gloom which my [his] friends could not apprehend. (Cragg, 1997[1976]: 339)

While the doublet is undoubtedly synonymous, this synonymy gives rise to an element of amplification. This is expressed in the TT by the adjective ‘acute’ replacing one of the terms of the doublet. The researcher suggests that the term replaced be غم rather than هم . This assumption is based on the fact that one of the senses of غم is ‘veil’, and that the word *veil* is replicated in the co-text to stand for only one occurrence of ST item غشاء . The translation loss seems to have been compensated for by repeating *veil*: one as an equivalent for غشاء , and another to make up for the loss in the doublet translation.

In other words, the translation loss afflicted by failing to relay the semantic repetition in the doublet هم و غم is compensated for by the repetition of *veil* in the TT. That is, compensation in place triggers lexical item repetition.

(35)

قال ذلك في صوت يملؤه السأم والضجر ، و يملؤه العطف والحنان أيضا . (طه حسين: 130، ج2)

He said it in a voice full of annoyance and disgust, yet rich with a **genuine sympathy**. (Wayment, 1997[1943]: 194)

Whilst the first doublet السأم والضجر is relayed intact, العطف والحنان has been transposed into *sympathy* pre-modified by the emphasizer *genuine*. The shift is likely to be motivated by the doublet being construed as synonymous. However, the translator seems to have been aware of the loss, so she resorted to a compensation in place through the item rich. This word, replacing يملؤه (full of), has more than the denotative meaning of the ST item. Given that it is used to qualify sounds (and voices), among others, the word *rich* normally conveys, especially in this context, positive connotations like ‘beautiful’, ‘pleasing’, ‘deep’, etc.: ‘... a voice rich with (pleasingly full of) genuine sympathy.’ On the other hand, ‘full’ falls short of relaying similar connotations.

Therefore, part of the meaning of the lexical doublet is redistributed in the TT.

(36)

وجلس الباشا ذات يوم إلى الطبيب يشكره على حذقه وبراعته. (المويلحي: 80)

One day he [the Pāshā] was sitting with the doctor. He thanked him for his **tremendous skill**. (Allen, 1992: 204)

The doublet حذقه وبراعته is synonymous, with a sense of intensification. The translator has relayed the emphatic aspect by replacing one member of the doublet with the amplifier *tremendous*. Back-translation-wise, the phrase may read: ... يشكره على براعته الفائقة.

(37)

أنا أقبل منك هذا العدد القليل الآن ابتغاء ما آخركه الله لعباده من الأجر والثواب في خدمة المسلمين.
(المويلحي: 59)

I accept this paltry sum from you now, desiring that **great reward** which God reserves for His servants who act in the service of Muslims.

(Allen, 1992: 178)

Given that the TT phrase *great reward* is generally back-translated in this context as ثواب , it becomes obvious that the item which is replaced must be أجر عظيم .

The notion of complete synonymity between أجر and ثواب has been questioned by al-Munajjid (1997: 160-63). He claims that while the former word has both religious and non-religious connotations, the latter is used specifically with reference to God, i.e. a reward given by God. Quoting Qur'ānic verses, he further suggests that أجر is used in the context of rewarding good deeds, whilst ثواب could be introduced for both good deeds and good words.

The claim put forward by the present researcher, however, is that *great* has a connotative meaning that goes beyond merely modifying *reward* in terms of size. The translator might have had in mind the religious connotation the doublet has by virtue of ثواب in particular, so he compensated in kind for the translation loss by introducing the amplifier *great* as an alternative for the noun ثواب to qualify reward in divine terms. By extension, *great* refers to the Great Lord and great reward is only given by Him the Great.

(38)

له جبهة كأنها من ورق البرديّ العتيق ، تتلو فيها ما دونه الدهر من آيات الشدّة والضيق.
(المويلحي: 43)

His forehead looked like an old papyrus sheet, showing signs of **dreadful hardship** that time had inscribed on it.

(Allen, 1992: 156)

The doublet الشدة والضيق appears in a context whereby an old man is portrayed as miserable and poor. آيات الشدة والضيق, lit. 'signs of hardship and poverty', is rendered in a way that highlights the heightening aspect: signs of *dreadful hardship*.

- (39)
ثم كانا يفترقان و يعود الصديق إلى أمه محزوناً كئيباً.
(طه حسين: 107، ج2)
So they would depart, and the cousin would go back, **bitterly disappointed**, to his mother. (Wayment, 1997[1943]: 177)

The doublet محزوناً كئيباً consists of two synonyms functioning as past participle and adjective, respectively. It is replaced by *bitterly disappointed* in the TT. However, the adverbial function of the doublet is relayed in the TT.

4.1.2 Translation by displacement

This strategy is used to redistribute the semantic load carried by the doublet so as to avoid redundancy. It is aimed at minimizing a translation loss by rendering at least the members of the doublet intact. It consists in splitting the unit of doublet in a way that its constituents are displaced in the TT. Generally, ST features are being spread over a longer stretch of the TT. A few examples are analysed below.

- (40)
ولكنه لم يطق على ذلك صبراً ، و إذا هو ينبو على ما كان يالف ، و ينكر ما كان يعرف ،
(طه حسين: 122، ج2)
و يتمرد على من كان يُظهر لهم الإذعان والخضوع.
At last he could stand no more of it. He broke away in disgust from his old habits of **submissiveness** and rebelled against those whom he had been used to show **obedience**. (Wayment, 1997[1943]: 187)

Here, the doublet الإذعان والخضوع is disrupted and replaced in the TT by *submissiveness* and *obedience*. This entails a restructuring of the ST sentence in the

TT: الاذعان . و إذا هو ينبو على ما كان يالف من الخضوع و يتمرد على من كان يُظهر لهم الإذعان
 the synonymous repetition is re-adjusted in line with the TL preference for long-range repetition rather than short-range.

- (41) و انقضى الصيف ثقيلاً طويلاً. (طه حسين: 136، ج3)
 The **long** summer went **sluggishly** by. (Cragg, 1997[1976]: 376)

The sentence contains the adverbial doublet ثقيلاً طويلاً. In the TT, it is displaced by *sluggishly* and *long*, respectively. Thus, the adjective *long* modifies *summer* while *sluggishly*, a process adjunct, modifies the verb phrase *went by*.

The division, then, has incorporated a class shift of the item ثقيلاً from adjective to adverb *sluggishly*.

- (42) وقد أقبل الفتى على تعليمه ذاك فرحاً به مبتهجاً له ، يرى فيه شفاء لغيظه من الأزهر ، ويرى فيه مع ذلك مشاركة في بعض الخير. (طه حسين: 26، ج3)
 I [he] **joyfully** accepted the teaching appointment, greeting it **gladly** as a healing of my [his] deep grievance with the Azhar, not to say also a chance of doing some good. (Cragg, 1997[1976]: 270)

In this example, the doublet consists of adjective and participle being part of two adverbial constructions: مبتهجاً له and فرحاً به. The translator has relocated them, using the TT replacements *joyfully* and *gladly*.

In the following passage, another adjustment has been devised to render the adverbial doublet in the TT, namely, punctuation:

- (43) فأخذ يحفظ ويذهب الى المحكمة متثاقلاً متباطئاً. (طه حسين: 75، ج...)
 ... so that he used to learn it and go to the Law Courts **sluggishly, dawdling** as he went. (Paxton, 1997[1932]: 45)

This strategy of displacement by a comma has necessitated the replication of the ST verb يذهب *go* into a new clause: ‘... *go* to the Law Courts *sluggishly, dawdling* as he *went*’, which may be back-translated as: يذهب الى المحكمة متثاقلا ، متباطئا وهو يمشي . The new clause may be translated naturally as متباطئا في مشيه (literally, ‘sluggish in his walk’). This gives rise to an instance of ellipsis whereby the ST sentence may be viewed as involving the elliptical element في مشيه as in يذهب الى المحكمة متثاقلا متباطئا في_ . The ellipsis, presumably, would reduce the load of redundancy and render the utterance more cohesive.

4.1.3 Translation by addition

This strategy involves the addition of some details, i.e. word/words, to the doublet in the TT. It ensures the transfer of the conjoining structure of the doublet intact; yet, grammatical transposition of either or both members of the doublet is likely to take place. In the following examples, the additions are underlined:

(44) هو وكيل الحُكم والمخاصمة . (المويلحي: 19)

He is entrusted with legal decisions and litigation. (Allen, 1992: 126)

The ST doublet الحُكم والمخاصمة is replaced with *legal decisions and litigation* in the TT. Roughly, the doublet may read ‘the decision and litigation’. The addition of *legal* to render الحُكم as *legal decisions* is intended to specify the context of the word *decisions*. In the ST, however, introducing the word قانوني or شرعي (legal) may be optional, as the meaning could be drawn from the immediate context, i.e. المخاصمة , الأحكام القانونية والمخاصمة . The TT conjoint phrase may be back-translated as

(45)

قلتُ للبأشا: قد آن أن نعود إلى ما كنا فيه من الانفراد والاعتزال ، ونبتعد عن مثل هذا الاختلاط والابتدال.
(المويلحي: 118)

I said to the Pāshā: ‘Now it’s time for us to have some privacy again as we did earlier. That way, we can avoid **contact with people and all their banalities**.

(Allen, 1992: 266)

Here, the verbal noun doublet الاختلاط والابتدال has been rendered as *contact with people and all their banalities*, with the additions underlined above. These details are retrieved from the ST context, making the TT explicit.

(46)

... هم أمة واحدة ، و لهم حكومة واحدة ، يقضي نظام الأمور فيها بهذا النسق والترتيب في
القضاء والحكم.
(المويلحي: 21)

They are still one people with a single government, the organization of which makes this system necessary in **judicial and legal matters**.

(Allen, 1992: 128)

In the noun doublet القضاء والحكم , the item القضاء modifies الحكم by restricting its meaning as within legal matters. The doublet refers to the concept of tackling *judicial and legal matters*. Apparently, القضاء and الحكم are transposed into the adjectives *judicial* and *legal*, respectively. The addition of *matters* has made the ST doublet sound concrete.

(47)

لقد طالبتُه فأبان الإفلاس والعجز ، فلم يبقَ إلا توقيع الحجز .
(المويلحي: 75)

I have made my demands, but he has explained that he is **bankrupt and unable to pay**. There is no alternative but to impose distraint on the property.

(Allen, 1992: 198)

The noun doublet الإفلاس والعجز is shifted to the adjective phrase *bankrupt and unable* followed by the addition *to pay*. Back translated, the TT expression reads: مفلس و عاجز . But, the ST does not require this addition since the meaning is retrievable from the text.

(48)

يُغالي في إظهار الابتهاج والانتاس. (المويلحي: 172)

He would go to huge lengths to show how pleased he was and how sociable he could be.
(Allen, 1992: 335)

The doublet الابتهاج والانتاس consists of two verbal nouns. They denote personal feelings and behaviour, i.e. rejoicing and sociability. The translator seems to focus rather on the intended meaning by transposing the doublet into two adjectives in measure phrases: *how pleased he was and how sociable he could be*. The translation procedure has required amendments by adding *how* twice, *he was*, and *he could be*. These are dictated by the TL grammatical system.

4.1.4 Translation by paraphrase

This strategy has as its goal the stretching of the doublet by using more words in the TT in order to relay the meaning. The implication of this technique is that the structure of the doublet collapses. Two types of TT expression are identified: one containing both elements of the doublet, and another including either element.

4.1.4.1 TT paraphrase with both elements of the doublet

Examples:

(49)

لا يليق بالمروءة أن أدعك طعمة في أيدي بعض المحامين من أهل الطبقة السفلى ، الذين اعتادوا سلب أموال الناس بطرق الغش والاحتيال ، و كاذب الوعود والآمال. (المويلحي: 18)

Decency forbids me to let you fall into the hands of some low-class lawyers who regularly use deceitful and crafty methods and make false **promises that raise all kinds of hopes**, and all that merely to rob people of their money.
(Allen, 1992: 125)

Literally meaning ‘promises and hopes’, the doublet الوعود والآمال is matched by a complex noun phrase postmodified by a relative clause: *promises that raise all kinds of hopes*. The underlined items are added in the TT to express a subject-object relation between the members of the doublet, i.e. promises raise hopes.

(50) وحميدناه على ما أتيت من التعويق والإبطاء.
(المويلحي: 73)

We in turn offered our own praises since this **delay** had **slowed** them down.
(Allen, 1992: 195)

The doublet التعويق والإبطاء consists of two verbal nouns. In the TT, a noun – verb structure is used instead, functioning as Subject – Finite Verb. A back-translation of *since this delay had slowed them down* could be نظرا لأن هذا التعويق قد أبطأهم .

In the following pair of examples, the same translator paraphrases with a Finite Verb – Object structure:

(51) ما هذا النهب والسلب ، وما هذا الإسراف والتبذير ؟
(المويلحي: 152)

That’s daylight robbery! Why have we **wasted such an excessive amount of money?**
(Allen, 1992: 311)

Here, the noun doublet is replaced with a number of words including its members. الإسراف is shifted to the adjective *excessive*, and التبذير to the verb *wasted*. This is warrantable on the grounds that whereas both ST elements share in the sense of ‘waste’, only the first denotes the meaning of ‘extravagance’ or ‘excess’. Put another way, الإسراف implies the concept of increase, while التبذير entails a decrease. Other added words are shown in the back-translation of the sentence *Why have we wasted such an excessive amount of money?*: لِمَ بذّرنا هذا المبلغ المفرط للغاية من المال؟. That is, *such* and *amount of money* are additions.

(52)

و كان الأولى بكم أن تكونوا كالناس في معاشهم ، لكل إنسان آلة بيّنة من صناعة أو حرفة يُحسن بها التعيُّش والارتزاق. (المويلحي: 42)

It would be more appropriate if you were to behave like other people by earning a living. Everyone has a particular machine or trade which enables him **to earn a living wage**. (Allen, 1992: 154)

Here again, the members of the doublet are verbal nouns which are rendered in the TT as *-to infinitive – object*. التعيُّش is replaced with *to earn a living* and الارتزاق with *wage: to earn a living wage* replaces الارتزاق والتعيُّش. A back-translation will produce *لكسب أجر معاشي*. Equally, the following doublet, consisting of similar derivations, is rendered by a similar phrase in the TT:

(53)

... لاحتصار موارد أرزاقهم ومعاشهم في استنبات الأرض. (المويلحي: 138)

Their means of **earning a living wage** are limited to soil cultivation. (Allen, 1992: 293)

The two members are conversely matched by the phrase *earning a living wage* with the elements *-ing participle – object*: *earning a living* stands for معاشهم and *wage* for أرزاقهم.

(54)

لا حاجة بنا إلى هذا التطويل والتفصيل. (المويلحي: 65)

There's no need to go to such **lengths** in your **explanation**. (Allen, 1992: 186)

The doublet التطويل والتفصيل consists of two verbal nouns with the same morphological pattern تفعيل. It is replaced by *lengths in your explanation*, whereby *lengths* stands for التطويل and *explanation* for التفصيل. The TT replacement involves

the prepositional phrase *in your explanation* post-modifying *lengths*. The semantic relation inside the doublet may read: التطويل في التفصيل , lit. ‘lengthening in detailing’.

The doublet relates anaphorically to a stretch of text, over a hundred words, uttered by one of the characters, the clerk. His detailed account of the records in the office of the Sharī’a court involves twenty-two recurrences of the item سجل , i.e. a record, along with other related root repetitions, i.e. morphological derivations.

The paratactic nature of the text flow suggests that the repetitions are put in a format of vertical listing, e.g. the record of the military division ... , the record of accounts... , etc. On the other hand, each record may be seen as characterized horizontally. The idea of vertical-horizontal irresistibly applies to التطويل والتفصيل with the implications of lengthening (e.g. lengthy list) and detailing (e.g. wider details).

(55)

(المويلحي: 174)

والمرأة باقية في مكانها تصيح وتستغيث.

The woman stayed where she was, **screaming for help**. (Allen, 1992: 337)

The verb doublet تصيح وتستغيث functions here adverbially. It implies general-specific meanings, in that the first member denotes the general concept صياح ‘shouting’ whereas the second alludes to the specific concept غوث ‘call for help’. It may be translated roughly as ‘shouting and calling for help’. However, this rendering shows that ‘calling’ is redundant since ‘shouting’ already implies the sense of ‘calling’, i.e. ‘shouting for help’ will be straightforward. Yet, ‘shouting’ does not readily collocate with ‘help’ in a situation motivated by alarm or danger. *Screaming* does lend itself to such a situation, as in the TT expression *screaming for help*. The doublet is rendered an adverbial clause including the present participle *screaming* and prepositional phrase *for help*. A back-translation may read: تصرخ من أجل المساعدة .

4.1.4.2 TT paraphrase with either element of the doublet

Another procedure in translating doublets is to transfer either item to the TT. The genitive *-of* construction seems to be equally favourable for paraphrase, since the majority of the examples below are rendered accordingly:

(56)

وكانا كثيرا ما أدارا بينهما ألوانا من الأمانى والأحلام . وكانا قد تعاهدا على أن يذهبا معا إلى القاهرة
(طه حسين: 107، ج2) و يطلبوا العلم معا في الأزهر.

They had many a time toyed with **dreams for the future** and had made a compact to go up to Cairo and study together at the Azhar.

(Wayment, 1997[1943]: 177)

Unlike the previous example تصيح وتستغيث where the two elements are relayed by *screaming for help*, the doublet الأمانى والأحلام is rendered *dreams for the future* with the second member being transferred. الأمانى ‘wishes’ entails prospects, e.g. ‘a plan for the future’, whilst الأحلام ‘dreams’ does not necessarily qualify to that characterization, as it may merely denote general wishes or fancies. Therefore, the connotation of future implied in ‘wishes’ is relayed in the TT: *dreams for the future*.

(57)

... كالظافر في ساحة الطعان والضرب ، والفائز بالغانم والأسلاب... (المويلحي: 172)

... like a champion during the cut and thrust of warfare or someone who has just won the **spoils of battle**... (Allen, 1992: 335)

Here, the members of the doublet الغانم والأسلاب are synonymous as both denote ‘spoils’. In the TT, the overlapping meaning is relayed by *spoils* which is postmodified by the collocative item *battle*. In back-translation, the TT choice *the spoils of battle* will read: غنائم المعركة .

As the above example shows, one member of the doublet is rendered as the head noun of a genitive phrase in the TT. Similarly, there are cases where a member of a doublet is part of the postmodification:

- (58) ... فَيَأْتِيهِ وَفِي نَفْسِهِ مِنَ الْخَجْلِ وَالْحِيَاءِ ... (المويلحي: 202)
 ... and so he goes in with **a sense of shame** ... (Allen, 1992: 372)

The excerpt is about people who risk their reputation in a Moslem community by going to taverns. It includes the noun doublet الخجل والحياء which has the overlapping meaning of ‘shame’. This sense is relayed by the TT phrase *a sense of shame*. Back-translated, the phrase may read: إحساس بالخجل. In the next passage, the paraphrase acquires more elements:

- (59) وأعجوبتها التي تباهي بها الأقطارَ والبلدان ، وشاهدها الذي يشهد لها بالمدنية والعمران. (المويلحي: 188)
 a marvel of which other territories and regions would boast and as evidence of her **civilized way of life**. (Allen, 1992: 353)

In this context, المدنية والعمران does not seem to denote an abstract concept, viz. ‘civilization’, but rather a manner. The translator replaces the doublet with *civilized way of life*, focusing on the dynamic aspect. The denotative meaning of the noun doublet is relayed by the past participle *civilized* which modifies the inserted phrase *way of life*. The TT paraphrase back-translates as طريققتها المتحضرة في الحياة .

- (60) وكنْتُ كلما زِدْتُهُ مِنْ هَذِهِ الْمَوْعِظَةِ وَالْحِكْمَةِ ، أَرَاهُ قَدْ زَادَ فِي الْإِعْرَاضِ عَنْ شُكْرِ تِلْكَ النِّعْمَةِ. (المويلحي: 91)
 But every time I offered him more of this **sensible kind of advice**, I felt in him a certain reluctance to show any gratitude for the boon of good health. (Allen, 1992: 217)

The doublet *الموعظة والحكمة* could be literally rendered as ‘advice and wisdom’, yet the TT has preferred the phrase *sensible kind of advice*. The meaning of the two elements of the doublet seems to be relayed by *sensible* and *advice*, whereby the former word stands for *الحكمة* (wisdom). In other words, the relation of modification between the members of the doublet may be realized in the TT by ‘sensible advice’, i.e. *موعظة معقولة* or *موعظة حكيمة*. Still, the translator goes for a genitive with the inserted word *kind* being the head of the construction.

(61)

وهذا صياح فظيع ينبعث طويلاً ممتداً ، وهذه الزغاريد تحيط به وترقص حوله إن صح أن ترقص الزغاريد ، وهذا الفرح والابتهاج يرقصان من حول الألم والعذاب ، فقد أدخل الفتى على أهله .
(طه حسين: 86، ج2)

Suddenly there came a hideous shriek, drawn out in agony, then cries of joy that almost danced around it, **songs of rejoicing** like a descant to that **savage cry of pain**. The young man had taken his bride.

Wayment, 1997[1943]: 162)

In this highly emotive stretch of text, there are two noun doublets as highlighted. The first doublet *الفرح والابتهاج* has its members both having the senses of ‘rejoicing’, ‘joy’, ‘gladness’, and ‘wedding’ (the latter standing for *الفرح*, particularly in Egyptian culture). In the TT, however, the doublet is replaced by *rejoicing* modifying *songs* which is retrieved from the context and collocates with other items in the passage.

Equally true, the second doublet *الألم والعذاب* has the meanings ‘pain’, ‘torment’, ‘agony’ and ‘torture’. But, the shared sense is ‘pain’ which is relayed by the TT phrase *savage cry of pain*. The added phrase *savage cry* collocates with *a hideous shriek*. The translator inserts *savage cry* to convey part of the ST message whereby the text world relates to a bride who loses her virginity. However, this is too strong a phrase, especially *savage*, which does not correspond to a certain ST expression. By this paraphrase, the translator has compromised the ST meaning.

The juxtaposition of the two doublets in the passage is perhaps intended to show two contrasting images that surround the wedding. In general, the repetition is used rhetorically to shed light on the plight of a typical Arab bride when losing her virginity.

4.1.5 Idiomizing translation

Idiomizing translation is ‘a relatively free translation which respects the ST message content, but typically uses TL idioms or phonic and rhythmic patterns to give an easy read, ...’ (Dickins et al., 2002: 237). In rendering doublets, idioms replace either or both members:

(62)

كان واقفاً أنه إن كشف وجهه أثناء الليل أو أخرج أحد أطرافه من اللحاف ، فلا بُدَّ من أن يعيثر
به عفريت من العفاريت الكثيرة التي كانت تعمُرُ أقطار البيت و تملأ أرجاءه ونواحيه.
(طه حسين: 7، ج1)

... he knew full well if he uncovered his face in the course of the night or exposed any of the extremities of his body, they would be at the mercy of one of the numerous evil sprites which inhabited every part of the house, filling **every nook and cranny**. (Paxton, 1997[1932]: 11)

The doublet denotes the concept of ‘everywhere’, with the first member أرجاء meaning ‘interior walls’, and نواحي meaning ‘sides’, ‘directions’, among others. The two members may be viewed to denote ‘position’ and ‘direction’, respectively. In the TT, أرجاء ونواحي is swapped by *every nook and cranny*, an idiom in the TL including a freeze doublet.

(63)

(طه حسين: 59، ج2) يأخذ نفسه بالشدة والعنف.

... he took himself **severely to task**. (Wayment, 1997[1943]: 144)

الشدة والعنف is classified as a modificational doublet whereby the second element intensifies the first, e.g. الشدة العنيفة , in the sense of القسوة العنيفة (roughly, ‘vehement severity’). Still, both elements have the senses of ‘vehemence’ and ‘severity’. The TT choice of the idiom *severely to task* relays the intended meaning of the doublet.

In the following passage, the author is critical of the course regulations at the Azhar institute for being so flexible:

(64) وكان أجدر أن يُمَيِّز أصحاب الجِدِّ والعمل من أصحاب الكسل والعبث. (طه حسين: 72، ج2)

They were better calculated to **divide the sheep from the goats**.
(Wayment, 1997[1943]: 152)

There are two noun doublets in this utterance, as highlighted above, being part of two phrases put in contrastive juxtaposition: أصحاب الكسل والعبث and أصحاب الجِدِّ والعمل . Apart from the recurrence of أصحاب , the first doublet is antonymous with the second doublet: those who show ‘earnestness and diligence’, i.e. hard work, and those who show ‘laziness and playfulness’.

The strategy for translating this utterance is to resort to an idiom, involving the metaphorical element of *sheep* and *goats* to denote the diligent and lazy students, respectively. In terms of adequacy and acceptability, this choice seems oriented towards the TT norms, and thus acceptable.

(65) ولا يتمدحون بزياراتهم لتلك البيوت الممتازة و جلوسهم إلى أصحابها النابهين ، وإنما يرون ذلك شيئا طبيعيا مألوقا. (طه حسين: 69، ج2)

They never boasted about the fine houses they went to, or the distinguished families they visited, but took it all **as a matter of course**.
(Wayment, 1997[1943]: 150)

Here, the doublet طبيعيا مألوفاً sounds synonymous in that the two elements have in common the meaning 'usual'. Yet in this context, they denote two distinct concepts: طبيعي means 'natural', 'normal' or even 'expected'; مألوف means 'familiar'.

A scrutiny of the doublet within the whole sentence may show that the doublet is not completely synonymous, and that it has a function that goes beyond its boundary. This may be done through dissecting the ST and TT in this way:

(i) They never boasted about the fine houses they went to, but took it as something

طبيعي NORMAL.

(ii) They never boasted about the distinguished families they visited, but took it as

something مألوف FAMILIAR.

That is, 'going to fine houses is normal', in the sense of 'usual', whereas 'visiting (ST مع الجلوس مع) distinguished families is familiar', implying the sense of familiarity or intimacy. Accordingly, طبيعي has to be interpreted in relation to the underlined expression in (i), and مألوف with reference to the underlined sequence in (ii). Such interpretation can hardly be captured in the TT, even if the doublet is rendered literally. So, the TT has opted for the idiom *as a matter of course* prioritising TL naturalness over faithfulness to the ST details.

One final example of this type of translation strategy is given below:

(66)

(المويلحي: 29)

فهل يليق بك حينئذ أن تتكبر وتترفع عن التوسل والتظلم ؟

So how can you deem it proper to **hold yourself aloof by refusing** to submit a grievance petition? (Allen, 1992: 139)

Both members of the verb doublet تتكبر وتترفع have the senses of 'haughtiness' and 'arrogance', except that تترفع implies the sense of 'disdain' as 'refusing to do

something because you think that you are too important to do it'. Thus, the TT choice seems to reflect this meaning through the expression *to hold yourself aloof by refusing*, which includes the idiom *to hold yourself aloof*. The TT phrase may be translated roughly as ...تتكبر وترفض , which implies the possibility . In other words, the ST connective و (i.e. and) is replaced in the TT by the preposition 'by' which involves a conjunctive function.

4.1.6 Translation by reduction

Reduction is a translation strategy whereby a ST lexical doublet is reduced to one lexical item in the TT. It involves the procedures of **omission** and **substitution** which still include a variety of sub-procedures whose application will be discussed below through examples.

It must be emphasized, though, that various kinds of compensation are expected to overlap with these procedures, since compensation is considered a broad strategy that may subsume many procedures. For example, two kinds of substitution are identified below: substitution of a general word and substitution of a condensed word. These two sub-procedures do involve compensation by merging, but they are considered here as kinds of reduction since what they really do is reduce the ST utterance.

4.1.6.1 Omission of the less general element

This procedure is used in cases whereby the two members of the doublet stand in an implicational relationship based on inclusiveness or presupposition, i.e. one element presupposes the existence of the other. The including element is general and the included element is less general. The translators have removed the less general

element, therefore disrupting the structure of the doublet. In the following passages, a number of examples will be examined:

(67)

كان يسمع بين حين و حين ثناء بالذكاء والبراعة على هذا الشيخ أو ذاك من صغار العلماء وكبارهم ، ولكنه كان يسمع دائماً عيباً لأولئك و هؤلاء بالوان من النقائص التي تتصل بالخلق أو تتصل بالسيره أو تتصل بصناعة العلم نفسها. (طه حسين: 131، ج2)

It is true that now and again a good word was said for the **intelligence** of one of the sheikhs, either junior or senior. But innumerable were the reproaches poured upon old and young alike for every kind of failing in character, morals, and even competence. (Wayment, 1997[1943]: 195)

In the TT, the noun doublet البراعة والذكاء is reduced to *intelligence*, as the translator opts for the first element while leaving out the second (roughly, ‘skill’). This procedure may be justified on both local and global levels. Locally, the two members are in a relationship of inclusiveness, i.e. ‘intelligence’ presupposes or includes ‘skill’, hence the omission. Globally, the omission may be viewed as a result of compensation in place. This is possible had the underlined word *competence* been interpreted to stand not only for صناعة العلم but for البراعة as well.

(68)

كان يؤثر عنه أنه كان يقول : " مما منَّ الله عليَّ به أني أستطيع أن أتكلم ساعتين فلا يفهم أحد عني شيئاً و لا أفهم أنا عن نفسي شيئاً ". كان يرى ذلك مزية وفخراً. (طه حسين: 139، ج2)

If rumour is true, he used to say about himself: “One of the powers which God has vouchsafed me is the faculty of talking for a couple of hours on end without a soul understanding what I say, not even myself.” He considered this a matter for **pride**. (Wayment, 1997[1943]: 200)

Here is another example of compensation in place. The word مزية which means in this context ‘privilege’ has been dropped in the TT being compensated for by introducing the word *vouchsafed* which stands for the underlined word منَّ besides implying the sense of مزية. The omission, however, is most likely to be initiated by

the interpretation that *فخر* includes the sense of *مزية*, i.e. ‘pride’ is more general than ‘privilege’.

(69)

و عن يمين هذا الشارع و عن شماله حوانيت مختلفة ، منها ما يُهيأ فيه طعام الفقراء والبانسين .
(طه حسين: 111 ج2)

Then on each side of the street were different kinds of shops, in many of which was prepared the meagre diet of **the poor**. (Wayment, 1997[1943]: 111)

The doublet *البانسين والفقراء* may translate as ‘the poor and the wretches’ or possibly ‘the poor and the miserable’. Yet, the translator has erased *البانسين*, probably on the basis that its meaning is included in *الفقراء*. It is also possible that by avoiding a literal rendition of the doublet the translator has escaped the risk of qualifying the author’s point of view as being partial or sympathetic, which is not necessarily the case.

The reduction of the doublet in the TT appears to be compensated for by the insertion of the underlined item *meagre*, which modifies *diet* and collocates with *the poor*. It is as if *البانسين* has been taken off its place and modifying function in the doublet and parachuted into the premodification of *diet*. The phrase *the meagre diet of the poor* back-translates as *غذاء الفقراء البانس* against the ST expression *طعام الفقراء والبانسين*.

(70)

(طه حسين: 181 ج2)

حمل الى اخيه طعاماً وزاداً.

[He]... carrying **provisions** for his elder brother.

(Wayment, 1997[1943]: 231).

This is a straightforward case of implicational doublet, whereby the second element implies the meaning of the first. *طعام* means ‘food’ and *زاد* means ‘provisions’ or

‘supplies’. The translation strategy employed is to opt for the general element and omit the less general one, since the meaning of the latter is already implied in the general item. Therefore, طعاما وزادا is rendered *provisions* in the TT by relaying the meaning of the second item زاد .

(71)

لم ينتقلوا ولم يتحركوا ، فعمد الخدمُ إلى آخر حيلة يضطرونهم بها للخروج ، فأطفأوا الأضواء.
(المويلحي: 132)

... **no one moved**, so they [the waiters] resorted to another trick to get people to leave: they switched off the lights. (Allen, 1992: 286)

Here, the highlighted clausal doublet includes two verbs ينتقل (i.e. move away) and يتحرك (move). The meaning of the first verb is already implied in the second, the general. The TT includes the general word and excludes the less general. Still, the negation serves to highlight the proposition in this way: ‘neither did they move away, nor did they even move’, that is, they did not budge.

However, it will be shown in the next section that opting for the general item in the TT is not mandatory, since other factors, e.g. collocation, could override this principle.

4.1.6.2 Omission of the less collocative element

Another procedure involves the omission of the less collocative element of the doublet and retaining the more collocative, i.e. the strong element which is directly related to the context. A number of passages are to be investigated below for examples of this kind of reduction:

(72)

كل هذا والمرأة تتسحب من حلقة إلى أخرى ، تسحب الحية والأفعى.
(المويلحي: 48)

All the while the woman was flitting from one circle to another like a **slinky viper**. (Allen, 1992: 162)

Although the relationship between the elements in the doublet is that of superordinate (general) and hyponym (less general), i.e. حية (snake) is a superordinate and أفعى *viper* is a hyponym, the TT favours the textual dimension of collocation over the generality principle. That is, another strategy has been adopted here.

By choosing the hyponymic element and discarding the general, the translator has focused on the cohesive relationships in terms of collocation with other items in the text in order to relay the intended meaning of the doublet. أفعى *viper* is a kind of snake which is poisonous, and figuratively, it means ‘a person who harms other people’, the meaning intended by the item in this context while it denotes a prostitute. Moreover, *viper* has been premodified by the adjective *slinky* as compensation in kind and place for the verbal noun تسحب to relay the nuances of the sexual movements of the woman.

Just as the above translation choice seems to have been motivated by the necessity to specify the negative qualities of the woman, i.e. being a viper, in the following example, the same strategy is adopted focussing, this time, on the positive qualities:

(73)

ولا أغفل عن تلك النظرات التي كانت ترسلها إليّ بالتعطف والتلطف وأنا أسحبها من شعرها.
(المويلحي: 186)

I'm well aware of the **affectionate** glances she threw in my direction while I was pulling her by the hair. (Allen, 1992: 352)

The verbal noun doublet التعطف والتلطف may be translated roughly as ‘affection and courteousness’. The translator reduces the doublet by omitting the less collocative

element التأنف and retaining التعطف that better collocates with the text. This entails shifting the word to the adjective *affectionate* and placing it in the position of modification before *glances* (النظرات).

(74)

كان ربما تمتى عليه بين حين و حين أن يُغتي له " أعرابي " ، ينطقها كما ينطق بها الفتيات الفرنسيات ،
و لكنه في ذلك القطار لم ينشط حتى لهذا الغناء ، و استيأس منه صديقه الدرعمي ، فخلّى بينه و بين ما
أحب من السكون والصمت .
(طه حسين: 101)

Sometimes I [he] liked him to sing it pronouncing 'Arābī in the way the French girls did. But there in the train I [he] did not feel like singing anyway and my [his] friend desisted, leaving me [him] the **silence** that I [he] sought.

(Cragg, 1997[1976]: 343)

The noun doublet السكون والصمت implies a general element (سكون) which occurs with a variety of senses: calm, tranquillity, silence, amongst others. Yet the TT facilitates the less general item صمت *silence* which readily lends itself to the network of collocation in the text.

In contrast with the rendition of سكون وسكوت as 'subdued calmness' in Sample (29), السكون والصمت does not imply the sense of being subdued, as the doublet alludes to a person who often sought silence in his murky life. On the other hand, the premodified noun rendition in (29) is warrantable because the Pāshā is not used to being silent, hence the need for modification.

(75)

(المويلحي: 63)

فتولاني الخوف والوجل .

I was seized with **panic**.

(Allen, 1992: 183)

This synonymous doublet may translate literally as 'panic and fear', with الخوف implying an element of surprising or a sudden feeling of great fear, and الوجل assuming the general meaning. Accordingly, the translator relays the intended meaning in the ST by rendering the first member and omitting the second.

(76) فاستأنف يلتمس الشفقة والرافة من قضاة الاستئناف. (المويلحي: 29)

He appealed, asking the Appeal Court judges for **clemency**.

(Allen, 1992: 138)

The members of the doublet may be described in terms of their senses as follows: الشفقة is compassion, commiseration and pity; الرافة is mercy, compassion and pity, and in Arabic it means أشد الرحمة. In the TT, however, it is the second member that is expressed since it collocates with almost all the items in the co-text. *Clemency* is the equivalent for the ST element which also relays the same meaning, e.g. asking for clemency, a plea for clemency. The translator could have used ‘mercy’ as it also involves the same connotation, e.g. a plea for mercy, استرحام, though in a slightly general sense.

In the following last example, an adverbial doublet is reduced to a premodifying adjective:

(77) وجلسنا معهم نجتني ثمر الحديث يانعا ورطباً. (المويلحي: 119)

...and we sat down with them to gather the **mellow** fruit of their conversation.

(Allen, 1992: 267)

Whilst the second member of the doublet يانعا ورطباً means ‘tender’ or ‘juicy’, the first member has the meaning of ‘ripe’ or ‘mellow’, implying the sense that it is ready to pick. Thus, the translator relays the latter meaning by rendering *to gather the mellow fruit* and not as *to gather the tender fruit*. The second term is omitted.

4.1.6.3 Omission of either element

This procedure is used when the members of the doublet behave in a way that makes them appear synonymous. Therefore, either member will be omitted in the TT. A number of passages are to be examined below for instances of such doublets and how they have been dealt with in the TT:

(78)

كانت نفوسهم شقيقة الى الحرية ، فحط الشيخ و درسه عنها القيود والأغلال . (طه حسين: 163، ج2)

They longed to break out and be free, and when Sheikh Marsafy taught them their **chains** seemed to vanish into thin air. (Wayment, 1997[1943]: 217)

Both elements of the doublet القيود والأغلال have the meanings ‘chains’, ‘shackles’, and ‘fetters’. In this context, however, they are used metaphorically to mean عبودية . The TT has captured this meaning by the item *chains* which relays the same meaning, particularly in formal or literary texts, where it refers to anything that restricts somebody’s freedom or ability to do something.

However, the members of the doublet may have different connotations: القيود seems to be ‘the chains around the wrists or ankles, whereas الأغلال could be associated with ‘the chains around the necks’, e.g. أغلالهم في عنقهم .

(79)

والقسم الثالث : الرغبة في المنصب لشغل النفس دون سواه ، دفعا للسام والملل . (المويلحي: 114)

The idea behind the third grouping is to keep oneself amused at other people’s expense. In that way, one can fend off **boredom**. (Allen, 1992: 255)

Here again, the members of the doublet almost mean the same: ‘weariness’ and ‘boredom’, amongst other senses. The translation procedure is to omit one member and relay the same meaning ‘boredom’.

In the following passage, two synonymous doublets are reduced in the TT:

(80)

وإذا كان الغرضُ من التوسُّع في الإنفاق إذاعة الشُّهرة بعظم الثروة والغنى بين الناس ، وانتشار
ذكره بالكرم والجود ، فلهذه الشُّهرة وجوه أخرى... (المويلحي: 131)

If, on the other hand, he wants to spread the renown of his great **wealth** through such lavish expenditure and increase his own reputation for **generosity**, there are many other ways... (Allen, 1992: 285)

Each element of the doublet الثروة والغنى has 'wealth' as its denotative meaning which is relayed in the TT, yet they differ in some nuances, e.g. the second term has the sense 'riches'. Equally, the items of the second doublet الكرم والجود have the same meaning which is expressed in the TT word *generosity*.

The omission of either synonym is also applicable to verb doublets:

(81)

السبب في خطأ الأطباء أن العدد الأعظم منهم يسبِّرون في ممارسة صناعتهم على طريقة معينة و دائرة
محدودة قررتها العادة فيهم وهم لا يتخطونها ولا يتعدونها. (المويلحي: 80-81)

The reason why the other doctors were wrong is that the vast majority of them practise their profession in a regulated fashion and a limited sphere which operates within the confines of their own practice among themselves. They **never go beyond it**. (Allen, 1992: 204-5)

The verbs يتخطى and يتعدى have the meanings of 'exceed', 'transcend', or 'go beyond', among others. Yet, each may be interpreted according to its morphological and lexical considerations. يتخطى may be translated as 'to overstep' since the ST word is derived from the same root of the word خطوة 'a step' or 'a footstep'. The other verb يتعدى could be rendered as 'to leave behind', since this is indeed its meaning particularly in the above context.

A plausible reading of the doublet would classify it as a phrase involving a process of movement: ‘They never step over it nor do they leave it behind’ against the TT rendering ‘They never go beyond it’. But, this rendering may be too literal to be appropriate in the above passage.

An example of adjective doublets is given below:

(82)

و ربما سعى بعضهم إلى مجلس الشيخ و أصحابه قريبا من الدار و طلبوا إلى الشيخ أن يريهم ابنه
ذلك الشاذ الغريب.
(طه حسين: 127، ج2)

Sometimes one or two of them would come to the sheikh’s gatherings outside the house and ask to be introduced to this **eccentric** son of his.

(Wayment, 1997[1943]: 191)

Here, the asyndetic adjective doublet الشاذ الغريب has the roughly literal meaning ‘odd, strange’ which is captured by the TT item *eccentric*. A back-translation will probably yield either element of the ST doublet: غريب الأطوار ; شاذ.

4.1.6.4 Substitution of a general word

Another kind of translation reduction is substitution of a general word. This procedure entails the replacement of the whole doublet by a general word in the TT. The substitute is general in the sense that it is less specific in meaning than either item of the doublet. To illustrate how this strategy is employed, a number of examples will be discussed below:

(83)

ولكنهم كانوا يُقبلون على كتبهم هذه رَضِيَتِ الأسرة أو سَخَطت. وكانوا يجدون في هذه الكتب من
المتاع واللذة أضعاف ما كانوا يجدون في كتبهم الدراسية.
(طه حسين: 175، ج2)

But whether the family liked it or not, they continued to devour such books and derived twice as much **pleasure** from them as from their Azharite textbooks.
(Wayment, 1997[1943]: 227)

The doublet may be translated roughly as ‘enjoyment and rapture’ or ‘enjoyment and bliss’. However, the TT has diluted the doublet by seeking a general word that

subsumes both members of the doublet. The word *pleasure*, which refers to the state of feeling happy or satisfied, is more general in its meaning than either member of the doublet, and thus replaces the doublet in the TT.

Still, the translator seems to have struck a compromise by making up for the translation loss. This consists in replacing *يَقْبَلُونَ* (to occupy oneself with) with the underlined word *devour* that implies the sense of joy or rapture, and thus it perfectly collocates with the meaning of the doublet. This is compensation in place, whereby the semantic charge of the doublet has been partly dispersed through the TT in *devour*.

(84) وقضينا مدة في مثل هذا الحديث ، وأنا متهلل مستبشر بما أراه...
(المويلحي: 76)

We went on talking like this for quite a while. I was **delighted** to notice...
(Allen, 1992: 200)

Here, the doublet is charged with highly emotional meaning: *متهلل* has the possibilities 'jubilant', 'rejoicing', 'exultant', 'beaming' among others; *مستبشر* means 'happy', 'cheerful', etc. The translator, however, seems to have preferred the general word *delighted* as a substitute for the doublet.

From a different perspective, the TT choice may be seen as an attempt at toning down the doublet. This interpretation is applicable to the next example.

(85) وكانت المنافسة شديدة عنيفة بين هذا الشيخ وبين الفتى الأزهرى.
(طه حسين: 82، ج1)

Between him and the young Azharite there was **great** rivalry.
(Paxton, 1997[1932]: 48)

شديدة عنيفة is an asyndetic doublet consisting of two amplifying adjectives. It may be translated literally as 'intense, vehement'. The translation procedure has been to

replace the doublet by one amplifying adjective *great*, which is somewhat lower in degree on the scale of amplification than the elements of the doublet. In other words, the TT substitute could be viewed as more general than either element. Had this not been the case, the TT would have opted for ‘fierce’ which involves a more heightened effect than *great* does, and collocates with *rivalry*.

4.1.6.5. Substitution of a condensed word

Unlike the previous strategy which involves the substitution of a general word, this one replaces the constitutive elements of the doublet by one condensed and specified equivalent, giving rise to their underlying common meaning. This involves the redistribution of the semantic components of the lexical doublet into one lexical item in the TT. This is demonstrated in the following examples:

(86)

في تلك الأيام أبغض صاحبنا نفسه ، و ملّ حياته ، و زاده درسه لأبي العلاء بُغضاً لنفسه ، و تبرّماً بحياته و إغراقاً في التشاؤم المظلم الذي لا قرار له . و رأى نفسه ذات يوم و قد انتهى به التشاؤم والضيق إلى حيث ندم على ما فرط في جنب الأزهر و شيوخه .
(طه حسين: 71، ج3)

I [our friend] hated myself [himself] those days and, bored with life, went back to studying Abū-l-‘Alā’ in a mood of self-rejection and disgust at life, drowning myself [himself] in a dark and total pessimism. One day, **despair** overtook me [him] at what had happened to turn me [him] from the Azhar and its sheikhs.
(Cragg, 1997[1976]: 314)

In the above passage, the noun doublet التشاؤم والضيق functions in a way that recapitulates the emotive content of the preceding co-text. The doublet may translate as ‘pessimism and depression’. This translation no doubt reveals that ‘despair’ is the shared and condensed meaning of the two items. ‘Pessimism’ concerns a feeling that bad things will happen in the future, whereas ‘depression’ is the state of feeling very sad and without hope. Thus, both imply an element of despair which is condensed in the TT.

This rendering, however, may be constrained by the TL norms whereby lexical item repetition is not preferable when it occurs at a short range in the text unless it is used for rhetorical purposes, i.e. the repetition of التشاؤم . But, this seems to be overridden by the translation procedure of condensing since the translator could have resorted to variation instead of repetition as another alternative. Indeed, variation is used by another translator in Example (88).

- (87) وهم في أثناء ذلك يتضحكون من دعاية الشيخ و فكااته. (طه حسين: 49، ج2)
 All this while they were laughing at the old man's **buffooneries**.
 (Wayment, 1997[1943]: 137)

Here, *buffooneries* condenses the semantic components of the doublet دعابة وفكاهة . The TT replacement is not only 'jest and joke' (lit. دعابة وفكاهة) in the general sense, but it is 'silly jesting and joking' or 'silly but amusing things'. To condense, the translator is concerned with the negative connotation associated with the members of the doublet.

- (88) لا يعرف شيئاً من ذلك ولا سبيل إلى أن يعرف منه شيئاً ، إنما هو السكون ، و السكون المتصل الطويل. (طه حسين: 37، ج2)
 Of all this he knew nothing, and there was no way of learning it, only this waiting, this **eternal** immobility. (Wayment, 1997[1943]: 129)

The adjectival doublet المتصل الطويل , meaning 'continual, long' is condensed in the TT with the word *eternal* which means أبدي . This condensing item relays the gist of the doublet.

- (89) و عاد إلى فرنسا سعيداً محبوراً. (طه حسين: 99، ج3)
 I [he] returned to France, **elated** ... (Cragg, 1997[1976]: 342)

This is another example of how this strategy works. The TT equivalent *elated* may be described as inclusive in that it means both ‘very happy’ and ‘excited’. Put simply, this rendering condenses the ST doublet into one TT word that relays the two senses of the doublet, viz. ‘happy’ and ‘joyful’. A similar example comes next.

(90) وعاد الفتى سعيداً مغتبطاً... (طه حسين: 161، ج2)
 The boy returned home **in an ecstasy**... (Wayment, 1997[1943]: 216)

سعيداً مغتبطاً may be literally translated as ‘happy, delighted’. The translator replaces the doublet with *ecstasy*. This condensing element denotes a feeling or state of very great happiness.

Another technique of condensing in the TT is by applying the semantic category of gradability of adjectives. This is illustrated with the following final example:

(91) ... وأن الشيخ المُفتي كان يترفع عن الاستماع لهم و يلقاهم بالزجر القاسي العنيف.
 (طه حسين: 132، ج2)
 ... but the Mufti refused to hear a word and dismissed them with the **harshes**
 of reproaches. (Wayment, 1997[1943]: 195)

The asyndetic, adjective doublet *القاسي العنيف* may translate as ‘harsh, vehement’. In the TT, the translator condenses the heightened connotations of the doublet by using the superlative adjective *harshes* which involves the highest degree of intensity. A back-translation of *harshes* would be *القاسي للغاية*, *القاسي جدا* vs. the ST *القاسي العنيف*. This suggests that the degree of intensity merely corresponds to the word *العنيف*. To conclude, the doublet is cast in the mould of one TT item.

4.2 Discussion and conclusion

A variety of translation strategies are employed by the translators in rendering the Arabic ST lexical doublets into the English TT. Generally, the strategies suggest that there is a tendency towards the shifting of the ST doublets, but they do not indicate whether there is any variation in the approaches of the translators. Therefore, a statistical assessment of the translations of lexical doublets in three samples is conducted. The samples (of consecutive pages, about 2500 words each) are randomly selected from the three parts of Ṭāhā Ḥussein's autobiography along with their translations. Each part is translated by one translator. A comparison of the translations of the three samples shows some variations (see Appendix 1): (i) Sample 1 from Part 1 includes 38 lexical doublets; 29 (76%) are rendered in the TT and 9 (24%) shifted, while 3 TT lexical doublets replace single ST items; (ii) Sample 2 from Part 2 contains 23 doublets; 8 (35%) are rendered in the TT, 15 (65%) shifted (2 omitted); one TT lexical doublet replaces a single ST item; (iii) Sample 3 from Part 3 includes 25 doublets; 11 (44%) are maintained in the TT and 14 (56%) shifted; one TT lexical doublet replaces a single ST item.

The figures suggest that the translator of Part 1 adopts a ST-oriented strategy versus a shifting strategy preferred by the other two. This could be a useful indicator of the direction of the translations, towards either adequacy or acceptability.

To conclude, six translation strategies are employed in dealing with lexical doublets in the STs.

Lexical doublets are *grammatically transposed* into: (i) a genitive construction, with its two forms, the inflected (the *-s* genitive) and the periphrastic (the *of*-genitive); (ii) a premodified lexeme, where either element undergoes a class shift to

function as modifier; and (iii) an intensified lexeme, where either element is replaced by an intensifying adjective. The translation exhibits two other types of transposition, viz. parallelistic transposition and transposition in a triplet. The parallelism and the list-of- three (triplet) structure facilitate the transposition.

Lexical doublets are also displaced in the TT. This strategy of *displacement* is used to redistribute the semantic load carried by the doublet so as to avoid redundancy. It consists in splitting the unit of the doublet in a way that its constituents are spread over a longer stretch of the TT.

Another strategy is *translation by addition*, which involves the addition of some details, i.e. word/words, to the doublet in the TT. It transfers the conjoining structure of the doublet; yet, in some cases, grammatical transposition takes place.

Translation by paraphrase concerns the stretching of the doublet by using more words in the TT in order to relay the meaning. This entails the breakdown of the structure of the doublet. Two types of TT expression are identified: one with both members of the doublet, and another with either member.

A fifth strategy is *idiomizing translation*. It implies the replacement of either/both elements of the doublet by idioms in the TT, taking account of the content of the ST message.

The sixth strategy, *translation by reduction*, reduces the lexical doublet to one lexical item in the TT. It involves *omission* and *substitution* as procedures subsuming a variety of sub-procedures: (a) omission of the less general element; (b) omission of the less collocative element; (c) omission of either element; (d) substitution of a general word; (e) substitution of a condensed word.

The overall conclusion from this chapter is that the strategies are mostly motivated by the operational textual norms of the TL which determine the translation's acceptability in the target language and culture.

Chapter Five

Arabic Phonic/Graphic Repetition in English Translation

5.0 Introduction

So far, this study has been focused on the investigation of patterns of repetition in Arabic at the semantic level. Samples of lexical doublets are analysed and categorised along with their English translation equivalents. It has been found that the translators have employed a variety of strategies in rendering the doublets and that translation loss was an inevitable outcome.

In this chapter, the research will take a step forward in exploring the notion of repetition. Manifestations of repetition in terms of sound patterns and the role they play in affecting the Arabic ST message content will be explored. A mapping of the English TT onto the Arabic ST will be conducted to see how the patterns are rendered.

When addressing the question of sound repetition in a corpus of written data, it is always imperative to maintain that there is a phonological potential behind the written text. That is, speech sounds/phonemes are cued by scripts/letters whereby the written text is merely an orthographic format that implies the possibility of being read aloud. Therefore, the study will look at the ST from two angles: the graphic (Arabic letters) and the phonic (speech sounds). But since there is some sort of isomorphism between the letters and the phonemes in Arabic, the phonic and graphic levels will not infrequently be treated as one level.

The study of repetition at the phonic/graphic level is the study of sequences of phonemes/graphemes which show a tendency to establish patterns across a stretch of utterance and which may have expressive or thematic functions. Conventionally, such patterns take the forms of alliteration, assonance, consonance, etc., and are mainly found in poetic texts including fiction.

Although the phonic/graphic level is the lowest in the hierarchy of language and that meaning can only be studied at higher levels, it is still of significance to tackle the phonological aspects of ST in any attempt of translation even if that proves to be otherwise. Therefore, a set of samples extracted from the Arabic corpus will be consulted for instances of sound repetition along with their English translations. Aspects of similarities and differences will be scrutinized within the framework of a contrastive analysis of the ST and the TT.

5.1 Basic Definitions

In the literature on English poetic language, and poetry in particular, phonological repetition is generally classified into the two major categories of alliteration and assonance. Other taxonomies with more detailed categories are not hard to come by. To take one example, Leech (1969) suggests six sound patternings to be established within the syllable. This is demonstrated in the following classification whereby the constant parts are in bold characters, C stands for a consonant cluster including a zero consonant and V is for a vowel (Leech, 1969: 89):

C V C	great /grow	send/sit	(alliteration)
C V C	great /fail	send/bell	(assonance)
C V C	great/ meat	send /hand	(consonance)
C V C	great /grazed	send /sell	(reverse rhyme)
C V C	great /grout	send /sound	(pararhyme)
C V C	great /bait	send /end	(rhyme)

As is illustrated above, each device involves a recurrence of some kind, i.e. repetition of a consonant or a vowel, in initial, medial, or final position. For instance, while alliteration may be defined as the recurrence of C at the beginning of two or more words in close proximity, consonance does not require C to be repeated initially. Likewise, there is a juxtaposition between rhyme and reverse rhyme in that the former has the make-up of word-final VC in at least two words, when the latter has a word-initial CV pattern. Pararhyme is the identification of the first and final sound elements in a number of words, and assonance is the recurrence of V in words being in close proximity.

In Arabic, however, some of the features mentioned above were the subject of treatises by Arab medieval grammarians. Al-khaṭīb al-Qazwīnī (d. 739 h.: 336), for example, discusses what is termed in Arabic as *jinās*, roughly paronomasia. Amongst its various types, he identifies two kinds: complete anagram and partial anagram. Complete anagram is definable as the opposite arrangement of the letters of a word into another word, i.e. a complete mirror image, e.g. *حَتَفَ لِأَعْدَائِهِ* , *حَسَامَهُ فَتَحَ لِأَوْلِيَانِهِ* , a possibly ‘phonic chiasmus’ where the highlighted pair of words have their consonants/letters put in a reverse order: /f.t.ḥ/ vs. /ḥ.t.f/. An example from English is ‘teach’/’cheat’. Partial anagram, on the other hand, involves the inversion of a number of letters in a word into another word, i.e. a partial mirror image, e.g. *رَحِمَ اللهُ* , *أَمْرًا أَمْسَكَ مَا بَيْنَ فَيْهِ* , *وَأَطْلَقَ مَا بَيْنَ كَيْهِ* (literally, his two jaws) are reversed as in *كَيْهِ* (his two hands).

Jinās and other phonic devices are subsumed under the category of *al-muḥassināt al-laḥẓīyah*, roughly ‘phonic embellishments’, to be distinguished from *al-muḥassināt al-ma‘nawiyah*, ‘semantic embellishments’. Both are types of verbal

embellishments. Al-Qazwīnī, and many other Arab medieval rhetoricians, considered this device as instrumental to the realization of meaning. It is an extra veneer layered over the text. Al-Jurjānī (d. 471 h.), however, stresses that such cosmetics must not be artificially superimposed on the meaning of utterances, rather they should follow the meaning and sound unaffected so as to consolidate it.

In this respect, Jakobson has this to say (1987: 86): ‘In a sequence in which similarity is superimposed on contiguity, two similar phonemic sequences near to each other are prone to assume a paronomastic function. Words similar in sound are drawn together in meaning’. This takes the current overview a bit further into an area of investigation that is concerned with potentials of meaning the repetition of sound may assume in the text.

5.2 Sound-Symbolism

The study of sound-symbolism, or onomatopoeia, has traditionally been based on the assumption that there is a direct evocative connection between a particular sound and a particular reference in the real world, e.g. between the /s/ sound and the sighing of the wind or between a word whose phonic form imitates a sound, like ‘bang’, ‘cuckoo’ etc. Yet, onomatopoeia can go beyond being a mere reflexion of a natural phenomenon to cover also interactive relationships among phonological elements in combination with meaning. In this sense, it will be better appreciated since onomatopoeic components are seen interacting with each other at both the phonological and semantic level.

The above two types of sound-symbolism correspond to what Ullmann (1964) calls primary onomatopoeia and secondary onomatopoeia, respectively. Investigating onomatopoeia in the poetics of many languages, he underlines that it is the second

type that is more interesting and more ‘delicate’ because ‘the connexion between sound and sense is less evident than in the previous one’ (1964: 69-70). One example, he gives from various languages, suggests some sort of association between a sequence of the /l/ consonant and the impression of ‘softness’. This is shown as in Keats’s lines (ibid.):

Wild thyme and *valley-lilies* whiter still
Than *Leda’s* love, and cresses from the *rill*

or from French as in Victor Hugo’s famous line:

Les soufflés de la nuit flottaient sur Galgala

(i.e., ‘The breezes of the night floated over Galgala.’), pair of lines from German by Goethe:

Dir in *liedern*, *leichten*, *schnellen*,
Wallet kühe *F/uth*

(i.e., ‘For you the cool waves lap in songs light and nimble’).

Despite its subjective nature, the judgement on whether such onomatopoeic effects are explainable in terms of such two extremes as ‘hardness’/‘softness’ or ‘thinness’/‘sonority’ has been advocated by Leech who categorizes English consonants ‘impressionistically on a scale of increasing hardness’ (1969: 98):

- a. liquids and nasals: /l/, /r/, /n/, /m/, /ŋ/.
- b. fricatives and aspirates: /v/, /ð/, /f/, /s/, etc.
- c. affricates: /tʃ/, /dʒ/.
- d. plosives: /b/, /d/, /g/, /p/, /t/, /k/.

As an illustration of the above notion, he points out that in the opening of Tennyson's poem *Enone* there is a sound patterning which contributes to the emerging of an image of a peaceful atmosphere and a beautiful landscape (ibid.):

There lies a vale in Ida, lovelier
Than all the valleys of Inoian hills.

In terms of softness/hardness, he notes that all the consonants of the lines, except the /d/ in *Ida*, belong to the soft end of the scale. In terms of voicing, they belong to the voiced category which, he suggests, constitutes another factor in yielding softness.

Summing up, what seems interesting in the current account is the role the phonic/graphic repetition plays in linking up various lexical items and the allusions created by bringing together the connotations of those items. This is one of the notions that will be explored in some detail in the ST in this chapter.

5.3 Sound Patterns

A number of examples will be analysed below to see how repetitive sound patterns occurring in the Arabic ST are rendered into the English TT. One salient feature of the Arabic ST under investigation consists in the frequent co-occurrence of various types of sound patterns in a short passage, which makes it difficult to work out a clear-cut classification of the patterns. Thus, a stretch of utterance is expected to include, for instance, rhyming, reverse rhyming and consonance. However, an attempt has been made to discuss the examples systematically and as part of distinct categories.

In the Arabic ST, repetitive sound patterns will be described as they occur in multi-syllabic words. To take one example, the pararhyme will be seen to include not only the consonant elements in a syllabic word, but also neighbouring vowels in a multi-syllable word. So, in the phrase *جلال وجمال* (majesty and beauty), there exist a reverse rhyme *ج* and a rhyme *ال* : CV..VC – CV..VC. These two features, when appearing together in a word, will be considered as a case of pararhyme.

Throughout the examples, there will be cadences in terms of the case endings – *un* (nominative), *-an* (accusative) and *-in* (genitive), which are marked by doubling the vowel script /u/, /a/ and /i/, respectively. These will not be taken as instances of rhyming since their pronunciation largely depends on rhythmic and stylistic considerations. In addition, the definite article will not be considered as part of the lexeme when accounting for the sound patterns. Finally, the examples of sound patterns in the ST along with their translation will be highlighted.

5.3.1 Reverse rhyme

As illustrated above, two or more words are reverse rhymed when they are identical in at least their initial two sounds, i.e. Consonant and Vowel. Concerning the rendering of the reverse rhyme into the TT, there are various strategies employed by the translators which reflect ambivalent tendencies towards the norms of the ST and culture and the TL and culture. In some cases, some translators have exhibited a certain degree of faithfulness to the ST norms by relaying the sound pattern intact into the TT, but this seems to have demanded some sort of compensation as in the following example:

(1)

(طه حسين: 114، ج3)

كانت حياته حيرة متصلة كلما خلا الى نفسه.

Whenever I [he] was alone with myself [himself], life was this **perpetual perplexity**.
(Cragg, 1997[1976]: 356)

Here, the words حياته and حيرة are reverse rhymed by “حَيَّ” /hay/. The translation strategy is to transfer the sound pattern into the TT but in a location different from that in the original, i.e. *perpetual perplexity* which corresponds to the ST phrase حيرة متصلة. Thus, the ST reverse rhyme “حَيَّ” /hay/ has been compensated for in place by /pəp/ in the TT.

As with the significance of the ST pattern, it may be argued here that the reverse rhyme is intended to emphasize formally the strong semantic association between the topic of the sentence حياته ‘his life’ and the comment حيرة ‘perplexity’. Literally, the ST reads ‘His life was a perpetual perplexity...’ which focuses on the identification of the author’s life with perplexity. In the TT, the phonic emphasis is shifted from the ST topic-comment (subject-predicate) elements to the comment (predication) element, i.e. adjective-noun phrase.

Furthermore, the sequence حياته حيرة متصلة is strengthened by another phonic relationship, viz. the consonance of ت /t/ in the three items. This pattern may be matched in the TT by the consonance of /l/ in the equivalents *life*, *perplexity* and *perpetual*.

Reverse rhyme is also used in lexical doublets giving the semantic relationship between the constitutive elements a phonic dimension. This is illustrated in the following pair of examples:

(2)

وما سمع ذلك الصاحب سبّه بهذين النعتين حتى اضطرم واضطرب ، وثارت به سورة الغضب .
(المويلحي: 48)

No sooner had his colleague heard him call him by those two epithets
than he flew into a terrible rage and leapt up. (Allen, 1992: 162)

The lexical doublet اضطرب واضطرم has the denotative meaning of roughly being 'burned' and 'disturbed', which implies metaphorical connotations. The verb اضطرم is derived from the root ضرم and has the senses: "to catch fire", "be on fire", "burn", "flare", "blaze", "break out" etc. The subsequent utterance ثارت به سورة الغضب has similar denotative and connotative meanings. The translator's choice of *leapt up* seems to convey the image of motion implied in the ST. In fact, the ST triplet اضطرم اضطرب ، وثارت به سورة الغضب consists of three verb phrases which reflect the notion of progressive motion through the semantic accumulation which leads in a gradual manner to the climax ثارت به سورة الغضب. The metaphor here is probably intended to project an image of an active volcano on the verge of erupting.

At the phonic (and graphic) level, the passage is rich in sound patterns whose function is to reinforce the implied semantic associations. Within the doublet, the reverse rhyme "اضطرم" /iḍṭara/ binds together the two members, incorporating into the relationship another component of affinity. And within the triplet, there are the consonances of ض /d/ in اضطرم , اضطرب , الغضب , and of ر /r/ in اضطرم , اضطرب , and سورة (lit., 'vehemence' or 'force'). These phonic threads may help in projecting a highly emotional and metaphorical image by interlinking the items in question.

In the TT, the translation strategy is to replace the ST patterns by the

consonances /r/ and /p/ in ‘... a terrible **rage and leapt up**’. The TT equivalent is a common stock phrase which also involves a rather strong ‘blazing’ metaphor to relay the ST emphasis.

(3)

فيخرج من غرفته صاخبا صاخبا بذكر الله والتسبيح بحمده. (طه حسين: 46، ج2)

... when he came out of his room praising the Lord **in no uncertain tones**.

(Wayment, 1997[1943]: 135)

Here is a modificational doublet whereby the first member intensifies the second member: صاخبا modifies صاخبا in the sense ‘shouting vociferously’. This semantic repetition is reinforced by the repetition of the reverse rhyme صا /ša:/. Within the sentence, the asyndetic doublet functions adverbially as it modifies the verb يخرج . In the TT, the translator’s attention may have been drawn to the function of the doublet and thus the prepositional phrase *in no uncertain tones* has been chosen as an equivalent functioning adverbially.

Phonically, the reverse rhyme has been dropped in the TT and a pattern of consonance seems to have been placed instead. The recurrence of /n/ throughout the idiom may be intended to relay echoings parallel to those in the ST. In the following example, the same strategy is adopted by the same translator:

(4)

و هباً أخوه عنيفاً عجلًا. (طه حسين: 41، ج2)

... but his brother was in a tearing hurry. (Wayment, 1997[1943]: 132)

The doublet عنيفاً عجلًا is modificational where the first element modifies the second,

i.e. lit. 'violently hurried'. The translator, however, has managed to relay the same pattern of modification in the TT by seeking an idiom to resolve the problem of equivalence: عنيفا عجلا has been rendered as *in a tearing hurry*.

At the phonic level, the reverse rhyme ع /'a/ is compensated for by the consonance of /r/ in *tearing hurry*.

In the following example, the reverse rhyme is highly functional in that the meaning of the sentence rests to a great deal on the variation in the sound pattern of the items carrying the reverse rhyme rather than on their denotative meaning:

(5)

سمع الشيخ يقول : " ولو قال لها أنتِ طلاقٌ أو أنتِ ظلامٌ أو أنتِ طلالٌ أو أنتِ طلاةٌ ، وقع الطلاقُ
ولا عبرة بتغيُّر اللفظ " .
(طه حسين: 144، ج1)

He heard the sheikh saying, 'If he says to her, "You are **divorced**, or you are **bivorced**, or you are **debauched**, or you are **dehorsed**, the divorce holds good, no matter how distorted the pronunciation is".'

(Paxton, 1997[1932]: 83)

The words طلاقٌ , طلالٌ and طلاةٌ are reverse rhymed by طلا /tala:/. The word ظلامٌ is closely linked to them via two types of recurrence: phonic repetition of /ala:/ and pattern repetition of فعال . The three reverse-rhymed items make a minimal lexical set that involves a phonemic variation in the word-final speech sounds /q/, /l/ and /t/. This is better viewed from the whole-sentence perspective whereby the clauses starting with أنتِ make an identical series different only in one sound, a case of grammatical foregrounding whereby the clausal identification foregrounds the phonemic variation. In other words, patterns of similarity are used as a means of foregrounding patterns of dissimilarity.

Except for *طلاق* *divorce*, the reverse-rhyming words are not intended to have denotative meaning since it is the phonic variation that is important. In other words, it may be assumed here that the reverse rhyme represents the key clue of meaning potential.

In the TT, however, the pattern of equivalence is mapped onto the original wordplay. Accordingly, a strategy is employed to match the ST neologisms with corresponding ones: *divorced*, *bivorced*, *debauched* and *dehorsed* are introduced in the TT. The ST reverse rhyme is compensated for by the pararhyme /di-t/ in the TT. The ST pattern repetition has been matched by another kind of pattern repetition.

Although the phonic aspect has apparently attracted more attention in the translation of the above passage, this seems to be at the expense of the ST message as the TT involves connotations which are not necessarily intended in the ST. A case of translation loss afflicted by the translator's intervention is the word *debauched* whose meaning, 'depraved' or 'dissolute', can hardly be come by in the ST.

One final word concerns the TT rendering *divorced* / *bivorced* which stand in order for *طلاق* / *ظلام*. The translator's choice of variation between the initial /d/ and initial /b/ in this pair of items is likely to be motivated by the graphic similarity between the initial letters ط and ظ in the ST words. The English letter 'b' is a mirror image of the letter 'd'.

(6)

لم يكذ يسمع صوت أحدهما حتى انجلي عنه حزنه ، وانجاب عنه يأسه ، وانصرف عنه الهمُّ.
(طه حسين: 102، ج3)

I [he] had no sooner heard the voice of one than all **my** [his] sorrows fled. **My** [his] anxieties were over, **my** [his] melancholy dispelled.

(Cragg, 1997[1976]: 344)

In the ST, the reverse rhyme ان /in/ in “انجلي ... انجاب ... انصرف” functions as a phonic means interlinking the clauses introduced by these words. This is strengthened by the consonances of /n/ and /h/ throughout the whole passage. The effect of the reverse rhyme is apparently stronger than that of the lexical item repetition, e.g. عنه. This is only appreciable if the sound pattern is diluted in the ST, i.e. other non-rhyming words are used instead, e.g. رحل, غاب, ذهب. In this case, the weight of emphasis will be shifted to the repetition of the lexical item عنه.

In the TT, however, the translator seems to have resorted to lexical item repetition in order to make up for the loss of the ST reverse rhyme in translation. Here, the introduction of the possessive pronoun *my* in clause-initial position may be intended to emulate the ST clause-initial reverse rhyme: **my** sorrow.... **My** anxieties..., **my** melancholy....

Other devices the translator has employed are the assonance of /ai/ in ‘**my** anxieties’, alliteration of /m/ in ‘**my** melancholy’ and consonance of /l/ in ‘melancholy dispelled’. There is also an attempt to graphically rhyme the two sentences by ‘-led’ as in the words *fled* and *dispelled*, which are also parallel phonically in their last three phonemes /l.e.d/ in *fled* vs. /e.l.d/ in *dispelled*.

In terms of sound-symbolism, a sort of correspondence between the ST /n/’s and the TT /m/’s (and other nasal sounds in both texts) may have been intended by the translator to signal his reading of the ST as conveying a ‘soft’ or ‘tender’ atmosphere.

5.3.2 Rhyme

Traditionally, rhyme is a term used in poetry to refer to the recurrence of the same sounds at word-final position, especially at the ends of lines. The term is also

applicable to English prose, whereas in Arabic the term *saj'* is sometimes used to denote the concept of 'rhymed prose'.

In rendering rhyme into English, Dickins et al. (2002: 84) have this to say: "There can be no hard and fast rule regarding rhyme in translation. Each TT requires its own strategy. Often, producing a rhyming TT means an unacceptable sacrifice of denotative and connotative meaning." That is, translators are likely to find themselves inclined to use alternative devices in the TT in order to minimize the damage resulting from relaying the message of the ST. Some examples will illustrate this point:

- (7) حاول و طاول و ألخ في المحاولة و المطاولة.
(طه حسين: 118، ج3)
- He **tried time** and again **insistently, persistently**. (Cragg, 1997[1976]: 359)

The ST utterance includes two lexical doublets as highlighted above. The first (roughly, tried and persisted) has the second member *طاول* functioning adverbially. It has the rhyme /a:wala/ which reinforces the semantic relationship between the members of the doublet. And the second doublet (roughly, trial and persistence) has the par rhyme /mu-a:wala/, which also rhymes with the first doublet (if the final /t/ (ة) is not pronounced). At the grammatical level, the two pairs involve a root repetition (to be discussed in the next chapter): *مطاولة – طاول* and *محاولة – حاول*.

In the TT, the translation strategy employed is to replace the rhyme in the first doublet by the alliteration of /t/ and assonance of /ai/ in *tried time*. As with the second doublet, the par rhyme is matched by the rhyming '-sistently' in *insistently, persistently*. Moreover, the consonance of /t/ in *tried time... insistently, persistently* produces a sound echoing that ties the words together. It may be intended to match

the consonance of /h/ (ح) in the ST words المحاولَة and ألحّ , حاول . The alliteration and rhyme in the TT may be viewed as standing in juxtaposition to flank the sentence, i.e. Xy, Xy.... yZ, yZ, whereby ‘X’ stands for the /t/, ‘Z’ for ‘-sistently’ and ‘y’ for the remainder of phonemes/graphemes as in: **tried time ... insistently, persistently.**

In the following passage, the author describes the Sharī’a Court:

(8)

وحيث يكون مقر المهابة والجلال ، ومصدر الوقار والكمال ، وموضع الطهارة والأمانة ، ومنبع العفة والصيانة ، وقبله القنوت والخشوع ، ومقام الطاعة والخضوع .
(المويلحي: 67)

It is also regarded as the residence of **all awe and majesty**, the font of **piety and perfection**, the seat of **purity and fidelity**, the source of **decency and respectability**, the focal point of all **devoutness and humility**, and the place where **obedience and submission** are to be found. (Allen, 1992: 189)

In the TT, the pattern of rhyme /iti/ has been opted for to replace the patterns of rhyme in the ST pairs: جلال – كمال , صيانة – أمانة , and خشوع – خضوع . In addition, the recurrence of /s/, throughout, stocks the passage with further dimension of emphasis and balanced echoing.

It happens that reproducing the ST sound patterns in the TT may not be motivated by an intent on the part of the translator to manipulate the phonological aspect, since on many occasions the translation strategy adopted in rendering the whole text has always been focussed on the content of the message. Put another way, semantic, but not phonological, translation was the method adopted in rendering the text. Rhyme patterns are merely dictated by lexical choices which relay the denotative and connotative meaning of the ST. One example may help to highlight this point. In describing أرباب الوظائف “civil servants”, the author has the following to say:

(9)

قال عيسى بن هشام : و سرنا إلى زيارة مجلس من أرباب الحكم والولاية ، و ذوي السياسة والدراية ، ممن بيدهم حل الأمور وعقدها ، و بملكهم شفاء الأمة وسعدها ، الناشئين في مهد المعارف والعلوم ، والنابعين في أشتات المنطوق والمفهوم ، و الموصوفين بدقة النظر و بُعد الهمم ، و الواقفين على أخلاق الخلق و عادات الأمم .
(المويلحي: 110)

The TT reads:

Ṭsā ibn Hishām said: Next we went to visit a meeting of governors. They are people endowed with considerable intelligence who have broad administrative authority. They have absolute power, and can make people either miserable or content. Being brought up in the cradle of learning and possessing extraordinary talents in all categories of expression and concept, they are characterized by subtle insight and far-reaching resolve. They can fully comprehend the ethics of man and peoples' customs.
(Allen, 1992: 249)

In the above ST passage, the highlighted words are characterized by a set of rhymes, each combines a pair of phrases: أمم – همم and مفهوم – علوم , سعدها – عقدها , دراية – ولاية .

However, the translator has ignored the rhyming choosing to relay the message content.

(10)

وكان قد دبر لنفسه حيلة ظريفة ظريفة .
(طه حسين: 60، ج2)

He had thought out a fantastic scheme. (Wayment, 1997[1943]: 144)

Here, the asyndetic lexical doublet ظريفة ظريفة (roughly, 'witty odd') consists of two adjectives rhyming in /ari:fa/. This phonic resemblance combined with close proximity may contribute to the projection of semantic affinity between the two members. A possible translation of the doublet would be '... a witty, odd trick (or scheme)'. Unlike the TT rendering which is focussed on the connotative meaning ('fantastic' in the sense of the impossibility of putting something into practice), this alternative translation would relay the denotative meaning of the original. It will also

make up for the loss of the rhyme by introducing the consonance of /t/ in ‘witty... trick’.

However, the TT rendering *fantastic scheme* does compensate for the phonic loss by incorporating the consonances of /s/ and /k/ across the two words.

Another technique of rendering the rhyme in the TT is lexical item repetition. This is shown as in the following:

(11)

كانت حياة الفتى في باريس حلوة مُرّة و يسيرة عسيرة ، لم يعرف فيها سعة ولا دعة .
(طه حسين: 103، ج3)

Life in Paris was a **bitter-sweet business, hard-going and good-going**, together. It is true there was **no ease of substance, nor ease of mind**.

(Cragg, 1997[1976]: 345)

The ST includes three antonymous phrases, each of which has its own rhyme: حلوة مُرّة /at/; يسيرة عسيرة /asi:rat/; and سعة...دعة /a'at/. The word-final accusative case marker ة /an/ may be seen as a phonic thread that links the given items together and embellishes them with cadences. While the rhyme in the first phrase may be called short, in the other two phrases it sounds long, in that the two members in each phrase are phonemically identical except for the first phoneme. Apart from its aesthetic value, the rhyme has expressive and emphatic purposes as it intertwines the members in each set to project a sense of congruity. This is strengthened by the asyndetic structure of the first two phrases.

The peculiar richness of sound texture in the passage comes out of the interlacing of several kinds of phonological repetition. The like-sounding couplings accentuate the dominant dimensions of the narrator's experience: vicissitudes of life, confusion and deprivation.

Although it is a matter of subjective appreciation, the role of sound-symbolism in linking various items in the co-text to evoke different connotations is detectable. The adjectives *يسيرة عسيرة* refer back to the noun *حياة*, yet they may be seen to be cataphorically alluding to *سعة ... دعة*. The consonances across the two phrases call for such a potential: the recurrence of /s/ in *يسيرة*, *عسيرة* and *سعة* evokes the connotation that ‘besides life, ease of substance was also hard-going and good-going’. This repetition brings in the word *باريس* to add a spatial dimension. It also exceeds the context to evoke the word *دراسة* ‘study’, the reason why the author was in Paris, i.e. the theme *حياة الفتى في باريس*. And in *يسيرة*, *سعة* and *دعة* the consonance of /ʕ/ extends the meaning to include the last item *دعة*. Throughout the passage, the repetition of the word-final phoneme /t/ makes a thread that brings the nouns *حياة*, *سعة* and *دعة* together with the adjectives *حلوة*, *مرة*, *يسيرة* and *عسيرة* and may confer ambivalent connotations on either item.

In the TT, the recurrence interlocks the opposites at two levels: lexically and phonically. At the lexical level, the repetitions of *going* and *ease* in *hard-going*, *good-going*, *ease of substance* and *ease of mind* compensate in kind and place for the failure to relay the ST rhyming patterns in *يسيرة*, *عسيرة*, *سعة* and *دعة*. These translation choices manage to impart a sense of affinity between the opposites.

Phonically, the alliteration of /g/ in ‘...going, good-going...’ and the consonance of /s/ in ‘...ease of substance, nor ease...’ (at least graphically with *ease*) further cement their lexical cohesion by linking up the items in question. The consonance of /s/ is extended to include *bitter-sweet business*. This latter phrase contains the reverse rhyme /bi/, a compensation in kind and place for the rhyme in

حلوة مرة . The suggestion that sound-symbolism be employed in the ST may also apply to the TT. Whilst the consonance of /s/ in the ST evokes the word دراسة throughout the theme حياة الفتى في باريس , by the same token the /s/ in the TT calls for 'study'. The translator may have perceived this symbolism and thus tried to relay it.

A shift in the TT from phonological to grammatical repetition is not confined to the translation of rhyme, as this strategy is also employed in rendering pararhyme patterns as will be seen below.

5.3.3 Pararhyme

Pararhyme involves the recurrence of the first and final sound elements in a number of words. Again, a rank shift has been observed in the TT whereby pararhyming is replaced by grammatical repetition. This is shown in the following examples:

(12)

وترى الناقة تطرب تحته إلى مواطنها ، وتشتاق إلى معاطنها ، فتحن حنينه ، وتتن أنينه .
(المويلحي: 98)

Beneath him you would see the camel relishing its own domain and yearning for a resting place. **How it yearns, how it groans!** (Allen, 1992: 224)

The ST contains two cases of pararhyme, مواطنها – معاطنها and تحن – تتن as well as one example of rhyme أنينه – حنينه . Other sound echoings that help interlink the bits and pieces of the stretch are the alliteration of /t/ (ت) in ترى – تطرب – تحته – تشتاق – تحن – أنينه – تتن – حنينه – معاطنها – مواطنها – ناقة and the consonance of /n/ (ن) in ناقة – مواطنها – معاطنها – تحن – حنينه – تتن – أنينه .

The impression of 'softness' throughout the utterance is purportedly enforced by the repetition of /n/.

In the TT, however, the translator overlooked almost all of the ST sound patterns focusing only on the last two clauses which involve two examples of root repetition: تحن حنينه and تتن أنينه with حنّ and أنّ being the roots, respectively. The

clauses are extremely similar in terms of their phonemic configuration and syntactic structure. The translator's decision to utilize lexical item repetition besides consonance is most likely motivated by the fact that root repetition is not highly functional in the TL. The choice 'How it yearns, how it groans!' introduces the recurrence 'how it ...' as a formula in order to relay the ST syntactic parallelism into the TT. The consonance /ns/ seems to be intended to make up for the ST rhyming pattern.

The lexical item repetition is also likely to be compensation in kind and place: it is compensation in kind since the ST pattern is root repetition, and a compensation in place as the ST repetition occurs within two clauses, whereas in the TT the repetition functions as a cohesive tie across the two clauses.

Finally, while sound patterns in *تحن حنينه و تتن أنينه* reinforce effectively the textual cohesive interlink between the two clauses, it is by dint of lexical repetition that the cohesion of the two clauses is maintained in the TT.

Another technique for rendering ST phonic recurrence into the TT is root repetition. This is demonstrated in the following examples:

(13)

(المويلحي: 20)

الباشا: ما هذا الخلط وما هذا الخبط!

Pāshā: 'What is this **utter** confusion? How **utterly** ridiculous!
(Allen, 1992: 128)

There is compensation in kind and place in the TT. The ST nouns *الخلط* and *الخبط* are replaced in the TT by *utter confusion* and *utterly ridiculous*, respectively. The par rhyme in the ST items is compensated for in the TT by the repetition of the

inserted root ‘utter’ as in the intensifying adjective and adverb ‘utter ... utterly’. The TT choice is possibly intended to highlight the semantic affinity between the two ST words. Furthermore, the sound pattern of the ST pair may be seen as lexicalised in the modification of the TT phrase *utter confusion* and *utterly ridiculous*.

In the following example, the same strategy is adopted in the TT:

(5.14)

واقسمت له بأن العيش لا يطيب لها من بعده ، وأن الموت أهونَ عليها من بعده . (المويلحي: 171)

She swore to him that life **apart** from him would be unbearable and that she would rather suffer death than be **parted** from him. (Allen, 1992: 333)

Here, the ST items *بعد* (lit. ‘after’) and *بُعد* (lit. ‘remoteness’) are rendered as *apart* and *parted*, respectively, having the same root ‘part’. Unlike the ST phonological pattern in *بُعدِه - بعدِه* which accentuates to a certain extent the semantic connection between the two concepts of ‘after-ness’ and remoteness, the TT choice does not seem to achieve that effect. The reason may lie in the fact that the ST par rhyme occurs in items occupying a clause-final position, i.e. end focus, whereas in the TT, the repetition may be described as internal.

In the corpus of this study, there are other examples of par rhyme which have been toned down in the TT by the use of alternative sound effects, e.g. rhyme:

(15)

... فيمئلي قلبه خشوعاً و خضوعاً . (طه حسين: 17، ج2)

His heart was all modesty and humility. (Wayment, 1997[1943]: 116)

In this example, the translator resorts to rhyming in order to match the ST par rhyme. In the lexical doublet *خشوعاً و خضوعاً*, the phonemic structure of the two members is almost identical with the variation between *ش /š/* and *ض /d/*. This

phonic similarity may be viewed as an additional component that reinforces the semantic affinity between the items. In the TT, the element of phonic reinforcement is relayed by the rhyme /ti:/ in the lexical doublet *modesty and humility* whose constitutive items are nearly synonymous.

According to Hans Wehr's dictionary, خشوع means 'submissiveness', 'submission', or 'humility', and خضوع has the senses 'submission', 'obedience', 'humility' and 'subjection', yet, neither of them includes the sense 'modesty'. The translation strategy is probably focussed on relaying the phonemic configuration of the ST lexical doublet taking into account the degree of synonymy between its members. In other words, the phonic repetition in the ST may have motivated the TT choice.

Gauged on a scale of synonymy, the TT doublet is arguably more synonymous than the original, as the semantic distance between the items is minimized.

The use of rhyme in the TT may involve some sort of compensation as in the following passage:

(16)

... أين الصبر؟ وأين الإجمال؟ وأين الشجاعة والاحتمال؟ (طه حسين: 90، ج3)

Where's your **patience**? Where are your **manners**? What's happened to your **courage and forbearance**? (Cragg, 1997[1976]: 333)

In this example, the words إجمال and إحتمال pararhyme in /'i-a:l/. In the TT, they are rendered as *manners* and *forbearance*, respectively, while the pararhyme is compensated for in kind and place by the rhyme /əns/ in *patience* and *forbearance*.

Another example shows how the ST pararhyme is replaced by reverse rhyme in the TT:

(17)

فإن أَلح الطالب في السؤال ثار هو به وجعل يقول له في حدّة: " اسكت يا خاسر ، اسكت يا خنزير!"
وكان يفخم الخاء في الكلمتين إلى أقصى مايسْتَطِيع فمه أن يبلغ من التفخيم. (طه حسين: 139، ج2)

If you pressed the question he would turn on you in a fury: "Silence, you scamp, you scallywag!" And as he said it he hissed out the s's and c's in either word with all the force his tongue could put into them.

(Wayment, 1997[1943]: 201)

The pararhyme /kh-r/ in خاسر and خنزير is replaced in the TT by the reverse rhyme /skæ/ in scamp and scallywag. Whilst the ST items have the denotative meanings of 'loser' and 'pig', respectively, the translation is focussed on their connotative meanings: scamp means 'a child who enjoys playing tricks and causing trouble' and scallywag denoting 'a child who behaves badly, but not in a serious way'. The claim made here is that phonological considerations have been essential in determining the translation choice. That is, the translator noticed the significance of the ST sound pattern in relaying the ST message, so she resorted to connotative meaning in order to establish the equivalence at the phonic level.

The alliteration of /s/ in "Silence... scamp... scallywag" is another sound effect that replaces the ST consonance /s/ as shown by the underlined letters اسسكت يا اسسكت خاسر ، اسسكت (roughly, 'Silence, you loser, silence').

The role of repetitive sound patterns in determining the shape of the TT choice is also shown in the following example:

(18)

... كأنه تلك الشمس التي أقبلت في ذلك اليوم من أيام الربيع ، فجعلت عن المدينة ما كان قد أطبق عليها
من ذلك السحاب الذي كان بعضه يركب بعضاً ، والذي كان يقصف و يعصف . (طه حسين: 85، ج3)

... as if, that spring day, it were the very sun rising, dispelling from the city the louring clouds that reared above it in thundery gloom and storm.
(Cragg, 1997[1976]: 328)

The verb lexical doublet *يقصف و يعصف* may be literally construed as ‘to thunder and storm’. The TT alternative noun phrase *thundery gloom and storm* involves the addition of the item *gloom*, apart from the grammatical transposition of the ST verbs into adjective and noun, respectively. The lexical addition is arguably motivated by a translation strategy aimed at respecting the ST message as conveyed by various means, including the phonic, and attempting to relay as much of that message as possible into the TT.

The addition also signals the weight imparted to the phonic variable by the translator when setting out the translation process. The word *gloom* interlinks with *storm* by means of the consonance /m/ and perhaps by the similarity between the back vowels /u:/ in *gloom* and /o:/ in *storm* hinting at some sort of rhyming. Further, the two words have the same phonemic configuration *CCV:C*, i.e. Consonant cluster, long Vowel and (identical) Consonant, possibly an attempt on the part of the translator to reproduce the ST pattern repetition in *يقصف و يعصف*.

The above discussion on replacing ST sound patterns with other repetitive patterns in the TT, alongside collateral modifications, is to be finalised below with the examination of a few examples of consonance in the ST and their rendering into the TT.

5.3.4 Consonance

Consonance is simply the recurrence of a consonant in a sequence of words where it recurs in non-initial position. In the ST, consonance has been noticed to be utilized along with other repetitive devices in a way that would strengthen the texture of the text and achieve a multifarious textual organisation. In the following pair of

examples, the consonance of /k/ (ك) is spread out across the utterance like a thread that combines various items in order to make different allusions:

(19)

وهو يالمُ ولكنه لايشكو ولايبكي، لأنه كان يكره أن يكون كأخته الصغيرة بكاءً شكاءً.
(طه حسين: 6، ج 1)

But although he felt the pain he did not complain or cry because he did not want to be a **whimperer** and a **whiner** like his little sister.

(Paxton, 1997[1932]: 10)

The two items of the asyndetic doublet بكاءً شكاءً rhyme by /akka:ʾan/ and, together with the highlighted words, are linked up by the consonance of /k/. In terms of sound-symbolism, it may be said that the recurrence of /k/ across the passage is instrumental in interrelating certain words at the connotative level. Any word may confer its connotation on some other word(s) making the impression that they are semantically connected. For example, the preposition كـ /ka/, meaning ‘like’, closely links أخته with بكاءً شكاءً, yet at the phonic/graphic level, it puts emphasis on this relationship by bringing the items more closely.

The translation strategy is apparently centred on relaying the denotative and connotative meaning of the ST as well as reproducing its sound effects. The TT includes the alliteration /k/ in “complain or cry” and the pararhyme /w-ə/ in “a *whimperer* and a *whiner*” as compensation for the sound patterns in لايشكو ولايبكي and كأخته الصغيرة بكاءً شكاءً, respectively. The interlinking potential of the /k/ in بكاءً شكاءً may be matched by the word-final schwa /ə/ (and graphic “-er”) as in the TT equivalent “a *whimperer* and a *whiner* like his little sister”.

The notion of a sound thread that anticipates a lexical doublet may also be exemplified by the following sentence:

(20)

ولكنه ظل في مكانه ساكناً ثابتاً يغرق في ضحك مكتوم مكظوم. (طه حسين: 43، ج2)

... but [he] stayed where he was, quietly chuckling to himself.

(Wayment, 1997[1943]: 133)

Whilst in the previous example the recurrence of the plosive consonant /k/ in the ST has arguably created the impression of ‘hardness’, in this instance the impact may be said to be almost diluted by the overriding co-occurrence of the ‘soft’ nasal sounds /m/ and /n/. Certainly, such sound effects are only ancillary to the expression of the message mainly made by the denotative and connotative meaning of an utterance. Thus, the consonance of /k/ across the highlighted words adds up to a sense of interrelatedness between them: مكان , ساكن , ضحك , مكتوم and مكظوم denote, among others, the concepts of tranquillity and quietness. Literally, the ST reads: ‘But he remained in his place motionless, firm and being immersed in suppressed, concealed laughing’. It is clear that the two lexical doublets ساكناً ثابتاً and مكتوم مكظوم have the same semantic field. The suggestion to be made here is that the consonance of /k/, however, is intended to shed light on their close textual interrelationship by furnishing it with a phonic link at the very surface.

In the TT, a translation strategy of reduction is employed whereby the form of the doublets is broken down and a TL idiomatic expression used instead. The sound effects of the ST have been compensated for, perhaps, by the consonance of /l/ in “quietly chuckling to himself”.

Another instance of consonance wherein sound symbolism is probably incorporated is in the following utterance which is characterized by a set of sound patterns intertwined in an appealing way:

(21)

وكان صاحبنا مُقسِّم النفس بين السعادة المُشرقة والشقاء المظلم. (طه حسين: 95، ج3)

... I [i.e. our friend] was radiantly **happy** and yet also **deeply oppressed**, in a **double minded** sort of way.

(Cragg, 1997[1976]: 337)

In this passage, there are a number of paronomastic patterns interconnecting two confronted images into one organic whole: الشقاء and السعادة. This is realized mainly by the lexical item مُقسِّم (lit. divided) which plays a key part in imparting a sense of unity to the whole. The item participates in two consonances: (i) the /s/ (س) in the string مُقسِّم – نفس – سعادة – مُقسِّم, and (ii) the /q/ (ق) in مُقسِّم – مُشرقة – شقاء. Another contrastive image reinforced by مُقسِّم is through the alliteration of the /m/ (م) in مُقسِّم – مظلم – مُشرقة. It is the present researcher's conviction that the consonances and alliteration are utilized symbolically to evoke the notion of 'dividedness' by interlinking مُقسِّم with various antonyms.

Moreover, the denotative meaning of مُقسِّم is partly mirrored through its phonemic associations with the subsequent phrases الشقاء المظلم and السعادة المُشرقة. In each case, three of the four consonants /m.q.s.m/ are equally replicated in each phrase: الشقاء المظلم /q.m.m./; السعادة المُشرقة /s.m.q/. A par rhyme flanks the predicate phrase "مقسِّم ... المظلم", perhaps, to indicate that the conflicting meanings are parenthesized to make a coherent unity.

In the TT, the translator has replaced the ST patterns with a different set of connections. The contrastive image of the ST الشقاء and السعادة is emphasized in the TT by both the consonance of /p/ in 'happy... deeply oppressed...' and the consonance and alliteration of the /p/ and /d/ in 'deeply oppressed, in a double minded'. The /d/ and /p/ in 'deeply' are syllabically reversed in 'oppressed': CVCV

~ VCVC , where C stands for a consonant or consonant cluster. This is tenable at least on the graphic level since the grapheme ‘d’ in ‘oppressed’ is pronounced as /t/.

Another sound association has to do with the words ‘deeply’ and ‘double’ which correspond to *مظلم* and *مقسّم* , respectively. The translator seems to have noticed the phonemic resemblance between the ST items and so tried to relay a similar pattern. The TT items are extremely comparable in their consonantal formation: /d.p.l/ in ‘deeply’ and /d.b.l/ in ‘double’, the variation being in the distinctive feature of voiced/voiceless between /b/ and /p/.

In the following example, the same translator tries to keep pace with the ST by reproducing the frequency of sound effects in a variety of devices:

(22)

وكان هذا الكتاب جديراً أن يملأ قلب الفتى سروراً و رضاً و شكراً لعلوى باشا.... نعم ، كان
هذا الكتاب جديراً أن يملأ قلب الفتى سروراً و بشراً و شكراً. (طه حسين: 98، ج3)

It was, surely, a letter worthy to rejoice my [his] heart and fill it with **gratification** and **gratitude** to ‘Alwā Pasha.... **Indeed**, it was a **letter well calculated** to **kindle** a **glad gratitude** within me [him].

(Cragg, 1997[1976]: 340)

The ST includes the noun triplets *سروراً و بشراً و شكراً* and *سروراً و رضاً و شكراً* , which are identical except in their second members *بشراً* and *رضاً* . The translator has taken into consideration the importance of sound patterns in the textual composition of the ST and thus decided to relay the intended message even at the phonic level.

The first triplet is rendered by displacing its first item *سرور* after transposing it into the verb *rejoice*. The other two members are replaced by the lexical doublet *gratification and gratitude* having the reverse rhyme /græti/. The second triplet, however, is characterized by relatively more sound effects in terms of the consonance and rhyme of /r/. The translator seems to have noticed this higher sound

activity and therefore tried to follow suit. The triplet is translated as “to kindle a *glad* gratitude” involving major modification to its syntactic form: three nouns being transposed sequentially into verb, adjective and noun. The ST phonic association is reshaped in the TT as in the consonance of /d/ and the pararhyme of /g-d/. Furthermore, other cadences in terms of the accusative case ending /-an/ are likely to have been compensated for by the consonance of /l/ through the sequence “... a letter well calculated to kindle a glad”.

The two occurrences of the ST item *جدير* are given two different equivalents: *worthy* and *well calculated*. In the second case, the choice *well calculated* fits well in the creation of the repetitive pattern of /l/ so that it matches the ST pattern in degree. In terms of sound-symbolism, the recurrence of /l/ may be meant to emphasize the sense of softness entailed by the context.

Consonance may also involve partial anagram as illustrated in the following example:

- (23) ... وملا الأمل نفسه رضا وبهجة وسرورا!
 (طه حسين: 6، ج 3)
 ... and a **glad anticipation** filled me [him] with happy satisfaction.
 (Cragg, 1997[1976]: 247)

An instance of partial anagram is *ملا الأمل* (lit., hope filled) which has the consonant structure (without the definite article ال) /m.l.ʔ./ (م.ل.ء.) and /ʔ.m.l./ (ء.م.ل.), respectively. In the TT, the translation strategy is to apply a double consonance by resorting to compensation in kind and place: the word *glad* is displaced from its normal position in the predicate to function as premodifier to *anticipation* and thus placed closer to *filled*. The words *glad* and *filled* are phonically associated by the /l/ and /d/ as their consonant structures show: /g.l.d/ and /f.l.d/.

The word-final cadence /an/ occurring throughout the triplet *رضا وبهجة وسرورا* is replaced by the rhyming suffix ‘-tion’ in *anticipation* and *satisfaction*.

To recap, it has been shown that consonance is a stylistic device effectively utilized to yield evocative meaning by linking various lexical items within a web of sound symbolism.

5.4 Onomatopoeia

In this section, another kind of onomatopoeia will be discussed, i.e. *primary onomatopoeia* and some examples will be analysed as to how they are dealt with in the TT. One may also put, under this heading, *portmanteau words* which are formed by the blending of two or more words to produce one word, e.g. *حوقة*, *بسملة*.

As mentioned earlier, *primary onomatopoeia* concerns the similarity between a linguistic noise and a (non-linguistic) physical noise, i.e. the sound of a word and the sound emanating from an object, process, etc. Given that it is a universal linguistic phenomenon, onomatopoeic expressions are not uncommon in Standard Arabic.

Indeed, the most obvious cases are doubled and reduplicative verbs. Examples of doubled verbs are: *طنن* ‘to sound, ring (bell); to hum, buzz (insects)’; *خر* ‘to murmur, bubble, gurgle, purl (or running water); to snore’. Reduplicative verbs are quadriliteral verbs in which the first and the second radicals are replicated in the third and the fourth radicals, for iterated action, as in the pattern *C1C2C1C2*. Examples of the reduplicative verbs are: *طنطن* ‘to ring, sound, peal; to hum, buzz, drone (insect); to clang, boom, roar, rumble; *خرخر* ‘to snore’; *هاها* ‘to burst into laughter’; *قهقهة* ‘to laugh boisterously, guffaw’ (all English equivalents are from Hans Wehr).

One area in which Arabic and English are different is onomatopoeia and the way onomatopoeic words mimic the sounds of objects. As far as Arabic-English translation is concerned, a word which is considered onomatopoeic in either language may not be so in the other. This is partly shown in the above examples where, for instance, هاهأ , being onomatopoeic, does not have an onomatopoeic equivalent in English. This is also true with خرخر where the English equivalent ‘to snore’ is not onomatopoeic. Other examples from the corpus of this study are to be dissected below:

(24)

(طه حسين: 7، ج 3)

ولكن الشيخ سأله عن شئ فلجلج الفتى...

I [i.e. the boy] **stammered** when the shaikh questioned me [him] on a point.
(Cragg, 1997[1976]: 249)

The word لجلج is onomatopoeic in that its phonetic configuration reflects an intermittent rhythm of repeated sounds, e.g. /lajlaja/. Although it is translated as *stammered*, a possible alternative is the synonym ‘stuttered’ which involves a corresponding pattern of phonic repetition, i.e. the recurrence of /t/. Justice (1987: 106) suggests ‘stutter’ for تلجلج and ‘stammer’ for تعتع .

Sometimes, onomatopoeic words having the same semantic field show a tendency to co-occur in lexical doublets, giving rise to a possibly new category, i.e. *onomatopoeic lexical doublet*. Two examples are discussed below:

(25)

... حتى يبلغ مسجد سيدنا الحسين ، فيقرأ فيه ورد السحر ، ويشهد فيه صلاة الفجر ، ثم يعود
متمتماً مهمهما مداعبا الأرض بعصاه.
(طه حسين: 46، ج 2)

... all the way to the Mosque of Sayyidna Hussein. There he read a litany for daybreak and joined in the dawn service. He came back **muttering** and **murmuring** his prayers and playing a tattoo on the ground with his stick. (Wayment, 1997[1943]: 135)

The passage includes the onomatopoeic doublet *متمتما مهمهما* whose items are derived from *التمتمة*, which is defined as: *رد الكلام إلى التاء والميم ، أو أن تسيق كلمته إلى حنكه الأعلى* , and *الهمهمة* being:

(القاموس المحيط) الكلام الخفي ، وتتويم المرأة الطفل بصوتها ، وتردد الزئير في الصدر من الهم. Given this multiplicity of senses, the items may overlap in one common meaning, i.e. speaking quietly and unintelligibly. As with their orthographic/consonantal format, the two items may be seen as cases of anagram, being readable both ways:

/m.t.m.t.m/ and /m.h.m.h.m/.

The mapping of the TT equivalent on the ST phrase unveils the kind of translation strategy employed. Although the rendering *muttering and murmuring* is fairly acceptable as it relays the bulk of the contextual meaning of the ST doublet, it fails to establish the same ST onomatopoeic pattern. A closer glance at the TT choice will disclose that whilst there is an attempt to imitate the phonic pattern of the ST phrase, particularly *متمتما* as *muttering*, only *murmuring* could be considered as onomatopoeic.

The ST doublet is, in actual fact, part of an active participle triplet *متمتما مهمهما مداعبا* characterized by a number of repetitive patterns. Phonically, there are cadences of reverse rhyme and case ending. The translator has presumably noticed these features, but opted for reproducing them by other sound effects: the pararhyme in the TT doublet and the alliteration of /p/ in '**pr**ayers and **pl**aying'. Despite that the addition of the word *prayers* is mainly dictated by the exigencies of contextual meaning, it may be assumed that the decision is also motivated to some extent by the need to compensate for the loss of ST phonic details by replacing them with other sound patterns in order to achieve comparable effects.

In the following passage, the onomatopoeic مهمهم appears as a member in a lexical doublet where the other member is non-onomatopoeic:

(26)

تقف في كل حجرة لحظات و تُهمهم بكلمات. و ظلت كذلك حتى عاد ابنها ، فإذا هي تلقاه
من وراء الباب مُبخرّة مُهمهمة. (طه حسين: 83 ، ج 1)

Then she proceeded to go round the house from room to room and to stay in each room some minutes, **murmuring** incantations the while. This she did until her son came home and then she met him from behind the door **breathing forth incense and incantations**. (Paxton, 1997[1932]: 49)

The word مُبخرّة in the active participle verb doublet مُبخرّة مُهمهمة does not sound onomatopoeic; it has the denotative meaning of ‘perfuming with incense’. مُهمهمة in this context implies the connotative meaning of ‘murmuring incantations’, the equivalent which is already chosen for تُهمهم بكلمات (lit. ‘murmuring words’) in the passage. Yet, when occurring in the doublet, the item مُهمهمة has not undergone the same rendering.

The strategy in the TT is to paraphrase the doublet by using one participle verb *breathing*, the preposition of direction *forth* and the complements *incense and incantations*. The TT word *breathing* (together with *forth*) has two senses: ‘to blow something out’ and ‘to say something quietly’. This is partly the implied meaning of the ST doublet whose members are inextricably locked up in that the acts of ‘perfuming’ and ‘murmuring’ co-occur. Put another way, *breathing* may be intended to relay the notion of simultaneity in the ST doublet while part of the doublet’s meaning is reproduced by the TT complements.

There are other sound effects which have been dealt with in the TT. For instance, the reverse rhyme /mu/ in the ST doublet has been compensated for in the TT by the reverse rhyme /in/ as in ‘**incense and incantations**’.

5.5 Portmanteau words

A portmanteau word, or a blend, is a kind of neologism that results from the blending of two (or more) words (Newmark, 1988). It is characterized by a composite phonetic format whose traits are derived from parts of words and put together into one amalgam. Examples from English are: ‘motel’ from ‘motor hotel’; ‘forex’ from ‘foreign exchange’. In Arabic, this phenomenon is particularly found in phrases of religious connotations. Examples are: the nouns *بِسْمِ اللَّهِ* for uttering the formula *بِسْمِ اللَّهِ (الرحمن الرحيم)* “In the name of God” (the Beneficent, the Merciful), *حَمْدُ اللَّهِ* for *الْحَمْدُ لِلَّهِ* “Praise be to God!” and *حَوْقَلٌ* for *لَا حَوْلَ وَلَا قُوَّةَ إِلَّا بِاللَّهِ* “There is no power and no strength save in God”; and the verb forms *بَسَمَلٌ* to say *بِسْمِ اللَّهِ* and *حَمَدَلٌ* to say *الْحَمْدُ لِلَّهِ*.

As with the strategy adopted in the translation of blends, it may be said that there is a general trend to decipher the ST expressions by relaying their communicative meaning in the TT, e.g. by using an utterance that sounds natural or acceptable in the TT.

A few cases have been detected in the corpus of this study, some being authorial neologisms, others occurring in a lexical doublet as illustrated below:

(27) *وَنَحْنُ مِنْ خَلْفِهِمْ نَخْبُ وَنَهْرُولُ ، وَنَحْسَبِلُ وَنَحْوَقِلُ .*
(المويلحي: 72)

We were sauntering along behind them at a reasonable pace, but then hurried along **in quiet resignation**.
(Allen, 1992: 195)

The highlighted phrase *نَحْسَبِلُ وَنَحْوَقِلُ* consists of two verb blends: *نَحْسَبِلُ* to say *حَسْبِيَ اللَّهُ* roughly “to reckon upon God” and *نَحْوَقِلُ* to say *لَا حَوْلَ وَلَا قُوَّةَ إِلَّا بِاللَّهِ*, giving rise to what may be termed as *portmanteau lexical doublet*. It is obvious that the blends allude to religious concepts in the ST culture. In the TT, the translation strategy has failed to

relay the ST denotative meaning with all its associative cultural connotations, focussing instead on finding an alternative equivalent that would have a communicative value in the TL. The TT choice *in quiet resignation* does not convey the religious aspects of the ST phrase.

A considerable degree of loss in meaning is caused by the rendering of the above phrase. This is also true with the translation of the following two examples of authorial neologism:

(28)

... وإنما كان يحفظ منه ما يمر به حين تتاح له الفرصة ، ثم يمضي لشأنه و فنأقله .
(طه حسين: 158، ج2)

All he did was to learn a passage here and there when occasion offered, before switching back to more **conventional studies**.

(Wayment, 1997[1943]: 214)

(29)

رأهم غير مستعدين لهذا الدرس الذي يحتاج إلى الذوق ولا يحتمل **الفنقلة** .
(طه حسين: 160، ج2)

He found them ill-equipped for literary studies, which call for taste rather than **dialectical skill**.

(Wayment, 1997[1943]: 215)

It has been argued that the word **فنقلة** (and its plural **فناقل**) is a plain neologism created by the author Ṭāhā Ḥussein in his autobiography *al-'Ayyām*. Shvitiel suggests that the item has as its original components the following (1995: 318): **فإن قلتم قلنا** or **فإن قيل** **قلنا**, i.e. ‘should you claim, we will then say’ or ‘should one say, we will then say’. Further, he claims that the **فنقلة** was one of the dialectical practices which were current among some scholars from al-Azhar. He draws on Ṭāhā Ḥussein’s differences with some Azharis to conclude that what Ḥussein actually means by those words is ‘trifles’ and ‘quibbling’ which imply his opposition to part of al-Azhar’s line of reasoning and methodology. Therefore, Shvitiel insists that **فنقلة** and **فناقل** should be translated as ‘quibbling’ and ‘trifles’, respectively.

Given the above interpretation, the translator seems to have favoured using communicative equivalents in order to relay the ST items, and so she falls short of capturing the meaning incorporated by the complete components of the blend. While *conventional studies* can stand as an appropriate equivalent for فناقل as it implies the meaning of ‘trifles’, *dialectical skill* does not sound a good rendering of فنقالة as it does not include the connotative meaning of ‘quibbling’. In fact, it sounds more neutral and general in its connotations than the ST may have suggested.

(30)

... ولا ينكر منه إلا تلك الأسماء التي كانت تساقط على الطلبة يتبع بعضها بعضاً، تسبقها كلمة " حدثنا " وتصل بينها كلمة " عن ". وكان الصبي لا يفهم معنى لهذه الأسماء ولا لتتابعها ولا لهذه " العنقة " المملة. (طه حسين: 21، ج 2)

... [he] found nothing to criticise in his lesson except the cascade of names which he poured forth on his listeners in giving the source and authorities for each tradition. It was always “so-and-so tells us” or “according to so-and-so.” The boy could not see the point of these endless chains of names, or this tedious **tracing of sources**. (Wayment, 1997[1943]: 118)

Being composed of the reduplicated preposition عن, the blend عنعنة denotes the concept of ‘according-to-ness’ in terms of tracing a series of sources. In the TT, a communicative strategy is employed focussing on the connotative meaning of the expression as this entails minimal translation loss in terms of the ST message content. The ST item is rendered as *tracing of sources*.

The translation of various types of neologisms has been dealt with by Newmark (1988: 140-50). He calls for the re-creation of neologisms in the TT especially when they appear in literary or authoritative texts (1988: 149): ‘... in a literary text, it is his [the translator’s] duty to re-create any neologism he meets on the basis of the SL neologism; in other authoritative texts, he should normally do so.’

However, the strategies employed in rendering the neologisms in the above samples run counter to this statement by demolishing the ST neologisms.

5.6 Discussion and conclusion

This chapter has examined sound repetition in the Arabic corpus of this study. Four devices are identified, viz. reverse rhyme, rhyme, pararhyme and consonance. These are not to be understood in the traditional sense of the terms, since they also cover paronomastic expressions and are not confined to the boundaries of the syllable.

Another point has to do with the extraordinary pattern certain devices produce when bringing together a number of words. Consonance is a case in point. It has been noticed that, whilst the text unfolds, consonance exhibits some sort of pattern that keeps pace like a thread of recurring sound permeating a set of lexical items and culminating in a lexical doublet.

It has also been shown that ST repetitive sound patterns underwent some modifications in the TT. The measures taken in addressing the translating vary from one translator to another and depend largely on how sensitive the translators were towards the ST phonic aspect. Some translators truly took account of the necessity to relay the ST phonic effects and affiliations into the TT either by comparable means or by alternative ones. For that purpose, they employed compensation in kind and in place whenever and wherever that was felt to be required.

One of the strategies developed for dealing with the rendering of ST phonological repetition into the TT is to replace it with morphological repetition and lexical repetition. This higher-level recurrence seems to be one of the means of achieving parallel effects in the TT. To take but one example, the resort to lexical repetition in the TT in (5.6) may be intended to match the reverse rhyme in the ST.

However, consonance has frequently been used in the TT as one solution for the problem of equivalence.

The notion of sound symbolism has also been examined throughout the ST and two types are identified: primary onomatopoeia and secondary onomatopoeia. More interesting is the latter type since, unlike in the former, the relation between sound and meaning is covert. An attempt has been made to verify the expressive and thematic implications of sound symbolism in the ST. In some cases, the concept has apparently been proven applicable and the claims made in this regard are plausible. In the area of translating patterns of sound symbolism including primary onomatopoeia, or onomatopoeia for short, it has been found that the ST and the TT diverge when it comes to how onomatopoeic elements evoke meaning.

One final point concerns translation loss. It is axiomatic that in any attempt of translation a certain degree of loss will be expected in terms of the failure to relay the ST message content intact. But there is another kind of damage which is inflicted by the impossibility of rendering the ST letters into the TT. The significance of the Arabic letter to the readers of Arabic will definitely be compromised in the TT, since the letter implies culturally broader connotations and associations with the Islamic heritage and in particular the formal text of the Qur'ān. The graphological input to the message in the Arabic text will hardly be relayed into the TT Roman script.

Chapter Six

Arabic Morphological and Lexical Repetition in English Translation

6.0 Introduction

It has been observed in Chapter 5 that features of repetition at the phonic/graphic level trigger effects over and above the denotative meaning of utterances. One of the areas where repetition is effective is sound symbolism. This is manifested in the way configurations of sounds are patterned in terms of alliteration, rhyme, etc., to interlink lexical items and channel shades of meaning between them. In the TT's, however, shifts in the sound patterns take place and alternative sound associations are called for by the translators. In this chapter, the study of Arabic repetition in English translation will move forward to explore another territory of linguistic inquiry, i.e. the grammatical level. Specifically, there will be a discussion of various types of morphological repetition and lexical repetition as well as the strategies adopted by the translators in dealing with their manifestations.

6.1 Morphological repetition

Morphological repetition is concerned with the recurrence of the same pattern or root at the surface of a text. This involves both morphological parallelism between two or more lexical items having the same formal properties in terms of patterning, and morphological reiteration of derivations of the same word stem. Apart from the

repetition of suffixes at the end of a set of words, pattern repetition and root repetition could be considered the most important kinds of morphological repetition that need to be scrutinised and classified properly.

Like other Semitic languages, Arabic is characterised by its dynamic morphological system that allows for a large number of possibilities in terms of augmented derivations based on certain templates or patterns.¹ That is, roots and patterns are utilised in the language to generate lexis which involves both semantic and syntactic import. The basic root in Arabic is a semantic abstraction consisting of three consonants (from right to left): ف - ع - ل from which words are derived by the application of certain patterns. In this case, one or more vowels have to be pronounced between, before, or after the root consonants. Some patterns call for the gemination of one or more of the constitutive root consonants, or the addition of other consonants. For example, د - ر - س has to do with studying from which a number of words can be derived. This is shown in Table 6-1 which lists some forms derived from the root د - ر - س 'to study'. Usually, the patterns are associated with a set of grammatical functions and meanings. Verb patterns can make verbs transitive, passive, reciprocal, reflexive, intensive, estimative, and so on. Noun patterns make nouns of place, time, instrument, profession and so on. The only words which are excluded from the root and pattern system are particles (prepositions and function words) and pronouns.

¹ A more complete discussion of Arabic roots can be found in Wright (1967), Volume 1.

Pattern	Form	with root د - ر - س	English gloss
فَعَلَ	Form I perfect	دَرَسَ	'he studied'
فُعِلَ	Form I perfect, passive	دُرِسَ	'it was studied'
فَاعِلٌ	Form I, active participle	دَارِسٌ	'having studied' (verb) 'student' (noun)
مَفْعُولٌ	Form I, passive participle	مَدْرُوسٌ	'studied'
مَفْعَلٌ	Noun of place (fem. مَفْعَلَةٌ)	مَدْرَسَةٌ	'school'
مُفْعَلٌ	Form II, active participle	مُدْرِسٌ	'teacher'
تَفَاعَلَ	Form VI perfect	تَدَارَسَ	'he studied/discussed (together with someone)'

Table 6-1: Some derivational patterns with the root د - ر - س 'to study'

6.1.1 Pattern repetition

Pattern repetition is simply the reiteration of the same morphological pattern in two or more words in close-proximity or even across a relatively short stretch of text.

When occurring in close-proximity, the pattern repetition is mainly used to impart a sense of emphasis to meaning, i.e. emphatic pattern repetition. However, it is likely to serve a cohesive function when its elements are spread out in the text, i.e. separated by other words.

Normally, morphologically parallel items in Arabic presuppose phonological repetition. When rendered into the TT, they happen to be subject to the pressure of some strategies to relay equivalent sound patterns. This may also involve the replacement of the ST repetition of morphological pattern with corresponding repetition of metrical pattern in the TT. Therefore, some translators who adhere to

the (adequacy) norms of the ST have relayed not only the semantic aspect of the ST morphologically parallel lexical items into the TT but also managed to reproduce corresponding formal features. A variation in the way different translators appreciate the ST pattern repetition reflects the extent to which they are sensitive to the ST morphological properties and the need to relay them into the TT.

6.1.1.1 Emphatic function of pattern repetition

This type of pattern repetition is mainly used to reinforce the semantic relationship between two or more neighbouring lexical items. Generally, pattern repetition has been found to be occurring in lexical doublets as is illustrated in the examples to be examined in this section. In rendering this kind of repetition, the translators have applied a number of strategies that entailed some modifications in the TT. In the next four excerpts, one translator has deemed it necessary to reproduce the ST morphological recurrence via the introduction of some parallel, phonological structure. This involves the swapping of ST pattern repetition with a syllabic configuration in the TT.

(1)

[...] منتظرا ذلك المنصب الذي **جدَّ** و **كدَّ** في سبيله ، و هو منصب القضاء الشرعي.
(طه حسين: 71، ج3)

[...] while awaiting appointment as a Shar'ī judge – a position he had **strived** and **strained** to reach. (Cragg, 1997[1976]: 314)

In this passage, there is repetition of the pattern **فعل** in the lexical doublet **جدَّ و كدَّ** which consists of two verbs Form I, in the perfect tense. **جدَّ** means: 'strive', 'endeavour', 'take pains', 'make every effort', among others, whereas **كدَّ** includes the possibilities: 'work hard', 'exert oneself', 'toil', etc. (Hans Wehr). From the

variety of options, the two items sound almost synonymous as they overlap through various senses.

The translator seems to have taken notice of the degree of similarity between the two members of the doublet not only at the semantic level but also at the phonological and morphological level. Presumably, the rendition of جَدَّ as *strived* did not constitute a problem *per se* for the translator, for he felt free to select among the several equivalents at hand. The point is how to find an equivalent for كَدَّ that would maintain the same linguistic patternings of the ST in the TT, including the morphological parallelism of the doublet. It may be said that the translator had taken pains before settling on ‘strained’ since it manages to establish, in conjunction with *strived*, a relationship parallel to that of the ST doublet at the semantic, phonological and morphological levels.

Metrically, the two TT items *strived* and *strained* are identical in the number of syllables as each consists of one syllable: *CCCVCC* : *CCCVCC* (where V also stands for diphthong). This involves a kind of symmetrical composition consisting in the structure *CCCVCC* which is reinforced by the phonological pattern of pararhyme /str-d/.

(2)

و قد أقبلت بوادر الصيف من ذلك العام و جعل الفتى يستعد للامتحان ، ثم دُفِعَ إليه في شهر يونيو فلم
يتردد و لم يتلکأ [...] (طه حسين: 119 ، ج3)

The first signs of summer appeared and I [the boy] began to prepare for the exam itself. When in June it was upon me [him], I [he] did not **hesitate** or **vacillate** [...] (Cragg, 1997[1976]: 361)

Here, the doublet’s synonymous members يتردد and يتلکأ are imperfect Form V verbs of the pattern يَتَفَعَّلُ. By replacing them with *hesitate* and *vacillate*, respectively, the translator adopts the same strategy by resorting to metrical phonology in order to

establish the equivalence. The ST quadrisyllabic pattern is matched by a trisyllabic one: /yataraddad/ and /yatalakkaʔ/ vs. /heziteit/ and /væsəleit/. Moreover, the rhyme and assonance in the TT items make them sound similar so as to match the degree of phonic similarity in the ST doublet.

It may be claimed that the translator's sensitive response to the ST structure has warranted the devising of such procedures to establish the choices in the TT. The decision to opt for *vacillate* rather than some other synonym like 'to be tardy', 'dawdle', 'tarry', 'loiter', 'loaf', etc. (these are cited in Hans Wehr, with the exception of 'vacillate') is explainable on the grounds of the translator's preoccupation with both the semantic and morphological repetition.

The next example, reproduced from Chapter 5, involves a metaphorical lexical doublet whose members have the same pattern:

- (3) [...] كأنه تلك الشمس التي أقبلت في ذلك اليوم من أيام الربيع ، فجعلت عن المدينة ما كان قد أطبق عليها من ذلك السحاب الذي كان بعضه يركب بعضا ، والذي كان يقصف و يعصف . (طه حسين: 85، ج3)
- [...] as if, that spring day, it were the very sun rising, dispelling from the city the louring clouds that reared above it in thundery **gloom** and **storm**.
(Cragg, 1997[1976]: 328)

The manipulation of the ST is more conspicuous in this excerpt. By activating the strategies of compensation in kind and addition, the translator works to achieve the equivalence in the TT. The metaphorical doublet *يقصف و يعصف* has two participles of the pattern *يَفْعَل* Form I. The semantic repetition, here, is multiplied by both the repetition of the pattern and the repetition of the pararhyme /ya-ʃif/. Syllabically, each item consists of two syllables.

On the other hand, the TT has introduced the prepositional phrase *in thundery gloom and storm* to replace the ST doublet. The morphological parallelism between

the ST verbal disyllables is matched by the phonological parallelism between the TT nominal monosyllables *gloom* and *storm*, each having the configuration *CCVC*. That is, the repetition of pattern is compensated for by the repetition of phonological structure.

(4)

[...] و الفتى ينكر نفسه ، و ينكر هذا الترف الذي لا عهد له به ، و هو في الوقت نفسه حائر ذاهل
يفكر فيما سيسمع من الأمير و فيما سيقول له . (طه حسين: 65، ج3)

How at odds with myself I [himself the boy] felt, at odds, too, with luxury
unknown to me [him], **confused** and **bemused**, wondering what would pass
between the Khedive and me [him]. (Cragg, 1997[1976]: 308)

The asyndetic doublet حائر ذاهل involves two types of repetition: semantic and morphological (pattern), with the latter reinforcing the former. It comprises two Form I present participles having the pattern فاعل. The translator's attempt to relay the ST recurrence into the TT has entailed the introduction of some amendments. Apart from their synonymous association, the TT equivalents *confused* and *bemused* are also interlinked at the phonological level in two ways: the rhyming /ju:zd/ and syllabic balancing as the two items being disyllabic. These devices are utilized to compensate in kind for the loss of ST pattern repetition.

The procedure of syllabic balancing is also used by another translator as a solution for the problem of converting the ST pattern repetition into the TT:

(5)

[...] و يمثل بعضها خشبا ينقسم أو عودا ينحطم . (طه حسين: 8، ج1)

[...] and again others sounded like the **breaking** of wood or the **cracking** of
stems. (Paxton, 1997[1932]: 11)

Here, the two morphologically parallel elements *ينقسم* and *ينحطم* are present participles Form VII of the pattern *ينفعل*. Occurring within syntactically parallel phrases, their role is to contribute to the overall balancing on three levels: phonological, morphological, and syntactic. In the TT, they are replaced by *breaking* and *cracking* as a result of two translation strategies: (i) grammatical transposition into verbal noun, or gerund; (ii) syllabic balancing. The latter consists in the selection of the disyllables ‘breaking’ and ‘cracking’ to match the ST pattern repetition.

As the examples above show, the translation strategy has always been aimed at keeping pace with the ST norms by employing a number of procedures so as to reproduce both the semantic and morphological aspects of the lexical doublets. However, a rank shift from the morphological to phonological has taken place in the TT and, hence, the pattern repetition is replaced by phonological repetition.

Sometimes, repetition of pattern is toned down in the TT, perhaps, due to lack of appropriate equivalents that can relay ST parallel forms. In this case, translators may have recourse to other means to make up for the loss. In the following example, the translator employs the device of alliteration, among others, to compensate for the absence of pattern repetition in the TT:

(6)

[...] وإذا الشيخ قد ثار وفار ، و أرغى وأزبد و صاح بملء صوته : يا بني الكلاب !
(طه حسين: 92، ج 1)

Forthwith the sheikh *got excited and boiled and foamed and frothed*, crying at the top of his voice, ‘You sons of bitches [...]’ (Paxton, 1997[1932]: 55)

In the above passage, there are two metaphorical verb doublets: *ثار و فار* consisting of verbs of the pattern *فعل* Form I, and *أرغى وأزبد* having the pattern *أفعل* Form IV. The pattern repetitions, along with the sound iterations, add another emphatic dimension

to the synonymous relationship within the two sets. The translator has employed the consonance of /d/ across the pairs (at least graphically, as the letter ‘d’ is pronounced /t/ in *frothed*) and the alliteration of /f/ in the second doublet. The items *boiled*, *foamed* and *frothed* make monosyllables.

In the next example, the repetition of pattern went unheeded by the same translator:

(7)

وأما الأم ففيما هي فيه من جزع وهلع [...]، تولولُ و تخمش وجهها و تصك صدرها.
(طه حسين: 125، ج1)

But the mother, in the midst of her **grief and distraction** [...], wails, scratches her face, and beats her breast. (Paxton, 1997[1932]: 73)

Although it is considered one of the ST stylistic features, the pattern repetition in the noun doublet *جزع وهلع* is ignored by the translator. It may be the case that he thought the semantic aspect of the ST message to be more important and relevant to the overall topic of the text than the morphological recurrence. The items, being of the pattern *فعلٌ* which is derived from Form I verb, are rendered as *grief* and *distraction*. In the following excerpt, something similar is produced by a third translator:

(8)

و كان إلى هذا غريب الصوت إذا تحدث . كان صوته مُتَهَدِّجاً مُتَكَسِّراً [...] (طه حسين: 99، ج2)

Apart from this he had a most extraordinary voice, at once **tremulous** and **jerky**. (Wayment, 1997[1943]: 170)

The asyndetic lexical doublet *مُتَهَدِّجاً مُتَكَسِّراً* is composed of Form V active participles (pattern *مُتَفَعِّل*). As the TT shows, the translator has substituted the phrase with *tremulous and jerky* paying no attention whatsoever to the morphological parallelism.

The fact that one lexical choice can fit in a specific context does not mean that other alternatives, which may equally fill in the gap, must be ruled out. Thus, whilst *tremulous* readily collocates with *voice*, the translator could have used the word ‘shaky’ which can also serve the purpose. More than that, it would have given rise to syllabic balancing by conjoining with *jerky*, i.e. ‘shaky and jerky’, both of which being disyllabic and rhymed. In other words, compensation in kind could have been employed through the replacement of the ST pattern repetition with phonological repetition in the TT.

(9)

(طه حسين: 60، ج2)

وكان قد دبر لنفسه حيلةً ظريفةً ظريفةً.

He had thought out a **fantastic** scheme. (Wayment, 1997[1943]: 144)

This example has been discussed in Chapter 5 with reference to rhyming. It has been suggested that a higher degree of rhyming plus the asyndetic nature of some doublets could make the two constitutive members look similar. Now, the repetition of the pattern *فَعِيلَةٌ* reinforces this isomorphous relation of the two members to the extent that they sound synonymous. This may be one of the motives behind the translator’s decision to inadvertently replace the doublet with one item in the TT.

The proposition that pattern repetition is ostensibly used for emphatic purposes could have serious ramifications for the way the text is construed and rendered. In other words, this kind of repetition, when coupled with semantic repetition, can be detrimental to the correct decoding of the ST message. This is illustrated in the following example:

(10)

[...] ولا تبتسم لعيدٍ ولا تستقبل يوم سرور إلا وهي كارهة راغمة .
(طه حسين: 126، ج1)

[...] she never smiled during a Feast, nor did she greet a day of pleasure except
with reluctance. (Paxton, 1997[1932]: 74)

The ST contains the reciprocal lexical doublet *كارهة راغمة*, whose members are Form I active participles with feminine singular inflection (pattern *فاعلة*). Taking the pattern repetition as a matter of mere emphasis may result in far more translation loss than one may imagine. A case in point is the above example. Here is an instance of stereoscopic lexical doublet wherein the two elements share in the sense of *reluctance*, while at least one element makes a collocative cohesive link with the co-text by means of another sense. The second term *راغمة* is dropped in the TT being misinterpreted locally as a synonym for *كارهة*. Taking the doublet from the vantage point of the text would yield another reading, i.e. another semantic relation. The lexical item *راغمة* collocates with both *كارهة*, by synonymy, and *سرور* 'pleasure' by antonymy as it implies the sense of being 'displeased'.

In short, apart from the overlapping notion of 'unwillingness' or 'reluctance', the lexical doublet seems to make two collocative links with the immediate co-text: *كارهة* (i.e. 'reluctant') is interlinked with *تبتسم* 'smile' and *راغمة* (i.e. 'displeased') with *سرور* 'pleasure'. By way of de-conflating the elements, the following emerges:

لا تبتسم لعيدٍ إلا وهي كارهة (she never smiled during a Feast except that she was **reluctant**);

لا تستقبل يوم سرور إلا وهي راغمة (she never greeted a day of pleasure except that she was **displeased**).

Any translation decision that does not take into account such textual feedbacks will, no doubt, sacrifice not only the ST pattern repetition, but also a significant part of the content of the ST message.

Having investigated the role of pattern repetition in strengthening the meaning of an utterance, it is time now to see how this type of repetition is exploited in text cohesion.

6.1.1.2 Cohesive function of pattern repetition

The role of pattern repetition in building a text has not been thoroughly investigated to date. As far as the present researcher's knowledge is concerned, the only work that can be referred to here is Johnstone (1991: 55-62) which tackles argumentative political discourse. In translation, the enquiries, if any, are confined to the study of pattern repetition within the lexical-doublet construction (Dickins et al., 2002: 100-103).

The text-building function of pattern repetition is exemplified in the following excerpt where the pattern *تفعيل* recurs in a series of lexical items to denote process or action:

(11)

العمدة : لا أرى في ذلك من بأس لو كان في الوقت سعة وفي الحالة مهلة تسمح بما يقتضيه إجراء الرهن من الكشف والمعانة ، و التّحديد و التّفويم و التقدير و التحرير و التقييد و التسجيل ، إلى غير ذلك. (المويلحي: 180)

'Umda : That would be satisfactory, provided circumstances afforded us enough time to fulfil all the requirements for proceedings in securities; the inquiry, supervision, **definition of time limit, valuation, assessment, recording, registration, documentation**, and so on. (Allen, 1992: 345)

The ST highlighted words are verbal nouns of Form II verbs. They make a lexical set belonging to the semantic field of legal subject. Still, they may be sub-divided into

two sub-sets of lexical items: the first sub-set التقدير , التقويم , التحديد denotes the concept of INITIAL EXAMINATION while the second التسجيل , التقييد , التحرير alluding to AUTHENTICATION. Now, the two sub-sets of lexical items are interlinked by a recurring morphological pattern, a paradigm showing how morphology can contribute to the building of text.

In the TT, however, the translation strategy has not accounted for the ST repetition of pattern focussing merely on the semantic aspect of the lexical items. Given that the tenor of the co-text is legal, it is not unexpected that the translator will be more concerned with relaying the content, rather than the form, of the ST message.

The corpus of this study abounds with examples where pattern repetition serves a cohesive function. More often than not, the morphologically parallel items occur in syntactically parallel contexts. This is the case particularly in *Ḥadīth 'Īsā Ibn Hishām* which has features of the genre *maqāmah*. Three are examples (12), (13) and (14).

(12)

الباشا : لقد سئمتُ - علم الله - وملئتُ من منظر هذه المراقص و الملاعب ، فما أشبه بعضها ببعض ، وما أجمعها لأشتات النقائص و الرذائل على اختلاف أوضاعها . (المويلحي: 201)

Pāshā: I found these **dances** and **scenes** utterly boring. They're all exactly alike and, in spite of their different situations, manage to include reference to every conceivable kind of **vice!** (Allen, 1992: 370)

The passage contains two lexical doublets as highlighted. Derivative nouns of place المراقص و الملاعب and abstract nouns الرذائل و النقائص have the same grammatical form of broken plural with the patterns مفاعل and فعائل , respectively. The collocative relationship between the two sets, in terms of identifying المراقص و الملاعب (dances and scenes) with the negative connotative values of الرذائل و النقائص , (roughly 'defects and vices') is explicitly reinforced by the recurrence of an almost similar template.

However, this function is neutralised in the TT as there seems no way of reproducing the pattern repetition or compensating for it.

In the following example, the morphologically parallel items appear in syntactically parallel phrases:

(13)

[...] والذين يجعلون لأنفسهم من حُسن تبصرتهم ، وكثرة تجربتهم ، عُدّة حاضرة لمقاومة الأمراض ، وصحة تشخيص الأدوية [...] (المويلحي: 84)

They bring their **perspicacity** and wide **experience** to bear, making of them an instrument ready for them to use to fight **disease** and diagnose **illnesses** correctly. (Allen, 1992: 209)

Here are two cases of pattern repetition. The first concerns the pattern *تفعلة* in “*تجربتهم ... تبصرتهم*” and the second relates to *أفعال* as in “*الأمراض ... الأدوية*”. These lexical choices are justifiable on the grounds that they make cohesive ties by pattern repetition and thus contribute to the building of text. To take the second instance, one would assume that the author could have gone for some synonym other than *الأدواء* , e.g. *العلل* . The motivation behind his decision is simple, i.e. to establish cohesion by pattern repetition. Nevertheless, this does not mean that other alternatives would not realize cohesion at all. The assertion made here is that it is the repetition of pattern that is foregrounding the semantic relationship between the two synonyms. Again, the translation strategy abandons the ST pattern repetition opting for an average level of textual cohesiveness created by semantic associations, hence the equivalents *perspicacity/experience* for the first set and *disease/illnesses* for the second.

Pattern repetition also occurs in syntactically parallel clauses as illustrated below:

(14)

[...] درجة العالمية التي كان يَسْخَرُ منها أشدَّ السُّخْرِ و يَزْهَدُ فيها أعظمَ الزُّهْدِ [...] (طه حسين: 72، ج3)

[...] the 'Ālim's degree which I [he] **had** so heartily **despised** and so firmly **abandoned**. (Cragg, 1997[1976]: 314)

There are two instances of pattern repetition *يَسْخَرُ / يَزْهَدُ* and *الزُّهْدُ / السُّخْرُ*. The first set consists of two Form I verbs (pattern *يفعل*), while the second is nominal (pattern *فعل*). At the sentential level, the pattern recurrence seems to cohesively reinforce the relationship between the two clauses:

يَسْخَرُ مِنْهَا أَشَدَّ السُّخْرِ
يَزْهَدُ فِيهَا أَعْظَمَ الزُّهْدِ

The clauses are in complete parallelism where pattern repetition extends to other items in the syntactic pattern: [verb + pronominally suffixed preposition + elative + noun]. This type of repetition is also coupled with root repetition, i.e. of the kind of cognate accusative, within each clause: the repetition of the roots *س - خ - ر* in *يَسْخَرُ / يَزْهَدُ* and *ز - ه - د* in *الزُّهْدُ / السُّخْرُ*. Thus, pattern repetition may be looked at from the perspective where the grammatical structure of cognate accusative is replicated in conjoined clauses. This point will be dealt with in the next section.

In the TT, the translator replaces the pattern repetition with other lexical and grammatical constructions. This involves a kind of compensation where lexical item repetition takes over via the recurrence of the intensifier *so* followed by premodified past participles: *so heartily despised and so firmly abandoned*. It is also characterised by rhyme and consonance.

6.1.2 Root repetition

One of the major features of Arabic consists in its rich morphology which allows for drawing as many words as possible from one root. In terms of function, two types may be identified: **non-cohesive root repetition** (at the clause level) and **cohesive root repetition** (i.e. at the textual level).

6.1.2.1 Non-cohesive root repetition

This kind of root repetition occurs within the boundaries of one clause and may be divided into three sub-categories:

a) System-motivated: This simply reflects the fact that the grammar of the Arabic language is generated in such a way that words which share in certain morphological properties happen to occur in close proximity. Thus, the phrase 'سألها سؤالاً' 'He asked her a question' involves repetition of the root س - ع - ل (i.e. consonantal format). This kind of repetition is generally avoided in English, although it is not difficult to find similar forms as in 'He sang a song' which readily translates into 'غنى أغنية'. In the following example, the ST root repetition is dropped in the TT:

(15)

[...] و صاح صيحته المعتادة " يا سطار " . (طه حسين: 34، ج 1)

[...] and **uttering** the customary **cry** 'Ya Sattar' (O Veiler).
(Paxton, 1997[1932]: 24)

The construction 'صاح صيحته' involves the repetition of the root ص - ي - ح. In the TT, it is replaced by the equivalent *uttering the .. cry* whereby the meaning of the ST root is relayed only via the object *cry*. This translation loss, emanating from the failure or desire not to account for the ST root recurrence, seems to be compensated for by the

use of sound effects in terms of the alliteration of /k/ and graphic ‘rhyme’ of ‘-ry’ in ‘customary cry’ as well as the consonance of /r/ across the whole utterance.

b) Cognate accusative: The cognate accusative construction consists of two cognate parts, i.e. a governing verb and a verbal noun in the accusative case which is sometimes modified. Apart from its emphatic and stylistic nature, the cognate accusative is generally used to serve a syntactic function similar to that which adverbs have in Arabic. Where there is a choice between the cognate accusative structure and other means to fulfil the adverbial function, there is apparently a general tendency in Arabic discourse towards favouring the cognate accusative structure.

A number of strategies have been employed to render the cognate accusative into the TT, one of which is literal translation:

(16) و كان ذلك سببا في أن كره عمه كرها شديدا .
(طه حسين: 23، ج1)

This caused him to **hate** his uncle with a deadly **hatred**.
(Paxton, 1997[1932]: 18)

In this extract, the words كره and كرها have the same root ك - ر - ه . The translator implements a strategy of maintenance by relaying the ST construction into the TT: ... *hate... hatred*. It may be pointed out here that the cognate accusative poses no serious translation problem since there is another translation choice that can be consulted, e.g. ‘... to feel a deadly hatred for his uncle’.

Another strategy is to replace the ST construction with an effected object preceded by a common verb of general meaning. In this case, only the accusative is relayed into the TT, as in examples (17) and (18):

(17)

[...] والحق أنه لا يستطيع الآن أن يحكم في ذلك حكماً صادقاً . (طه حسين: 17، ج1)

[...] nor is he now able to **form** a correct **judgment** about it.
(Paxton, 1997[1932]: 15)

The meaning of the root ح - ك - م in the phrase *يحكم .. حكماً* is reflected in *judgment* while the verb element is replaced by *form*. Sometimes, the accusative is not modified in which case it still serves an evaluative function by emphasising the meaning of the governing verb. This is shown in the next example:

(18)

حتى إذا بلغوا البيت دفع سيدنا الباب دفعا [...] (طه حسين: 34، ج1)

At last they reached the house and 'Our Master' **gave** the door a **push** [...]
(Paxton, 1997[1932]: 24)

Here, the phrase *دفع .. دفعا* is replaced by *gave .. a push* in the TT, whereby the accusative *دفعاً* is rendered as the indefinite noun *a push* while *دفع* is shifted into the common verb *gave*.

The focus on relaying the accusative rather than the verb element in the TT may be exemplified by means of existential sentences. These are principally introduced by the unstressed, empty slot-filler *there* followed by a form of the verb *be* to express the notion of existence (Quirk *et al.*, 1972). An existential clause has the structure [there + be + (notional subject) predication]. A pair of examples may be helpful to illustrate this point:

- (19) و تَغَيَّرَتْ أُمُورُ أَهْلِ الرَّبِيعِ تَغْيِيرًا شَدِيدًا . (طه حسين: 179، ج2)

In the tenement at Cairo there were many **changes**.
(Wayment, 1997[1943]: 229)

The phrase تَغْيِيرًا شَدِيدًا ... تَغَيَّرَتْ (lit. 'changed an extreme changing') is rendered as *there were many changes*, where the accusative structure is replaced by a pre-determined plural noun occurring in an existential clause.

- (20) و يُطْرَقُ الْبَابَ طَرَقًا رَفِيقًا [...] (طه حسين: 102، ج3)

There was a friendly **knock** at the door [...]
(Cragg, 1997[1976]: 344)

Literally, the ST sentence reads 'The door was knocked a friendly knocking...'. Again, the accusative object طَرَقًا is translated as the singular noun *a knock* whereas the verb is dropped in the TT.

It is also possible to focus on the adverbial function of the cognate accusative giving rise to an adverb-verb structure in the TT. In this case, it is the verb element that is relayed intact into the TT, while the accusative (together with its modification) is replaced by an intensifying adverb:

- (21) [...] جَرَّوْهُ جَرًّا إِلَى الْمَائِدَةِ [...] (طه حسين: 24، ج3)

[...] they **literally dragged** me [him] to the table [...]
(Cragg, 1997[1976]: 269)

The phrase جَرَّوْهُ جَرًّا is rendered as ... *literally dragged [him]*... where the emphatic function of the accusative element جَرًّا is reproduced by the equivalent *literally*. This

is an intensifying emphaser used to relay a heightening effect comparable to that of the ST.

(22)

[...] و يدلّل ابنته تدليلاً مؤثراً . (طه حسين: 166، ج2)

[...] and **thoroughly spoiling** his daughter.

(Wayment, 1997[1943]: 220)

Here, the accusative تدليلاً together with its modification مؤثراً are replaced by *thoroughly*. The strategy is to focus on the amplifying effect of the ST expression by using an amplifying maximizer that denotes the upper extreme of the intensity scale.

In the following example, the adverb ‘bitterly’ replaces حزناً شديداً (roughly, ‘a deep sadness’ or ‘a deep regret’) while the verb *regretted* captures the meaning of the ST reiterated root ح-ز-ن:

(23)

وقد حزن الصبي على هذا الصندوق حزناً شديداً . (طه حسين: 91، ج2)

The boy **bitterly regretted** this chest.

(Wayment, 1997[1943]: 166)

The ST sentence translates ‘the boy regretted this chest with a deep regret’ demonstrating the repetition of the root in حزن ‘regretted’ and حزناً ‘a regret’. The TT choice *bitterly* is classified as amplifying booster denoting a high point on the intensity scale.

Another example where the TT relays the amplification aspect of the ST phrase is the following:

(24)

(طه حسين: 112، ج2)

[...] يلتهمانه التهاماً ثم يعبان في مائه عباً [...]

They **eagerly swallowed** these **and drank down** the juice [...]

(Wayment, 1997[1943]: 181)

The utterance يلتهمانه التهاماً reads roughly 'they swallow it a swallowing'. However, it is replaced by *eagerly swallowed*, a verb pre-modified by an amplifying booster adverb. The above passage also includes an instance of what Talmy (1985) calls a 'path satellite' construction emphasizing the direction of movement. In this case, the cognate accusative structure عباً ... يعبان is replaced by the verb phrase *drank down* which consists of a verb followed by a prepositional adverb. This point may be illustrated by another example:

(25)

الم يكن الشيخ يشرب كلامه شرباً ، ويعيده على الناس في إعجاب وفخار ! (طه حسين: 68، ج1)

Did not his father **drink in** his words and repeat them to people with pride and joy?
(Paxton, 1997[1932]: 42)

Here, the metaphorical aspect of the cognate accusative phrase يشرب ... شرباً is matched in the TT by the metaphorical, idiomatic expression *drink in*. The emphatic aspect of the ST expression is relayed by the prepositional adverb *in* showing the point of direction.

c) Stylistic root-repetition: The characterization of root repetition as stylistic is meant to highlight the habitual tendencies of some writers to put their ideas in certain linguistic forms that would define the traits of their styles. The distinctive feature of this kind of repetition is that the root recurs in neighbouring lexical items in a way that would entail a stylistic and emphatic dimension. Applications of stylistic root-

repetition occur in an unlimited range of grammatical structures. The following are a few examples: (i) verb + subject, as in *جَنَّ جنونُهُ* ‘He became frantic’; (ii) verb + object, as in *وقف موقفاً ملؤه الحزم* ‘He assumed an attitude of utmost determination’; (iii) conjoined nouns, as in *الحياة والأحياء* ‘life and living people’; (iv) noun + adjective, as in *الصداقة الصادقة* ‘true friendship’; (v) adjective + adjective, as in *ضال مضل* ‘misguided and deceptive’; and (vi) genitives, as in *تضرع المتضرعين* ‘the supplication of the supplicants’. A number of examples are briefly discussed below.

In the next pair of passages, the phrase *الظلمة المظلمة* is bound to have two different interpretations due to contextual factors:

- (26) [...] أصفانه تلك التي كانت تتفتح و لكن على الظلمة المظلمة .
(طه حسين: 96، ج3)
[...] those lids that opened only to a **murky darkness**.
(Cragg, 1997[1976]: 338)

The repetition of the root *ظ-ل-م* in *الظلمة المظلمة* (lit. ‘the dark darkness’) is intended to impart a sense of emphasis to the whole phrase. The relation between the adjective *المظلمة* and noun *الظلمة* is one of intensification. This is captured in the TT by the adjective *murky* which implies the meaning of intense darkness, as in *murky darkness*. Thus, the translator has relayed the denotative meaning of the phrase. In the next passage, however, he highlights the connotative meaning:

- (27) و من يدري لعل هذه الكلمة التي ألقاها في غير تدبر و عن غير إرادة أن تردّه إلى تلك الظلمة المظلمة التي ظن أنه قد خرج منها .
(طه حسين: 110، ج3)
Who knows, perhaps that one word I [he] had uttered unguardedly and unintentionally would throw me [him] back into the **dark gloom** from which I [he] thought I [he] had emerged.
(Cragg, 1997[1976]: 352)

Here, both items imply the connotations of hopelessness and sadness that are triggered by the collocative network of the context. In the TT, the phrase is replaced by ‘the dark gloom’ that virtually relays the connotative meaning intended by the ST.

In both cases, however, the phonological reiteration entailed by the root repetition is reproduced in the TT by other phonic devices, e.g. the consonance /rk/ in *murky darkness* in the first translation, and rhyme in the second rendering: *dark* rhyming with the preceding item *back* and *gloom* with the succeeding word *from*. This involves compensation in kind and in place.

Another translation strategy is to replace the root repetition with lexical item repetition in the TT. This entails some sort of structural distancing as highlighted in the next two excerpts:

(28) [...] إن لم تقرأ هذه الدعوة حتى ينقضي الصيف فاعلم أنها الصداقة الصادقة بينك و بيني ليس غير .
(طه حسين: 112، ج3)

If you don't have any invitation by the end of the summer, you must understand that our **friendship** is just that, a **friendship** and nothing more.
(Cragg, 1997[1976]: 353)

الصداقة الصادقة is a noun + adjective phrase which involves repetition of the root ص - د - ق. Although the phrase translates roughly as ‘true friendship’, the translator works to mimic the ST pattern by resorting to replicating the lexical item الصداقة via the equivalent *friendship*. By this, he secures repetition of the meaning of the root. The strategy of structural distancing necessitates the restructuring of a repetitive pattern by distancing its elements so as to avoid a higher level of information density emanating from the elements as they appear in close proximity. This may be regarded as one way of minimizing translation loss. In the following passage, an

asyndetic construction comprising two adjectives has an apparently metaphoric equivalent:

(29)

اتق الله فينا و لا تشاركنا في هذا الدرس فتفسد علينا أمرنا ، و انصرف إلى ما أنت فيه من هذه
القشور الضالة المضلة التي نُقبل عليها في الضحى . (طه حسين: 79، ج2)

Fear the wrath of God, and cease to plague us at this lecture. Go back where you came from, to your mid-morning husk, where **the blind mislead the blind**.
(Wayment, 1997[1943]: 158)

Here, the translator has attempted to reproduce the striking nature of الضالة المضلة (lit. ‘the misguiding misguided’) by using a novel English “metaphorical” expression ‘the blind mislead the blind’, which echoes the existing English idiom ‘the blind leading the blind’. This rendition is also intended to copy the connotative meaning of the ST phrase as it refers to a blind person.

The translation of root-repetition elements occurring in a genitive construction can be straightforward, with some minor modifications:

(30)

[...] و سمع لدعاء الداعين ، و تضرع المتضرعين . (طه حسين: 109، ج1)

Also he heard the **prayers** of those who **prayed**, and the **supplication** of the **supplicants**.
(Paxton, 1997[1932]: 64)

The excerpt includes two genitive phrases involving two cases of root repetition: تضرع المتضرعين in ض - ر - ع and دعاء الداعين in د - ع - و. Whilst the rendering of the latter phrase maintains both the original root repetition and the genitive structure as in ‘the supplication of the supplicants’, the former phrase has undergone some manipulation. Literally, the utterance reads ‘the prayer of the prayers’ revealing the root repetition and genitive structure. In the TT, the original genitive construction is replaced by another genitive with a relative clause ‘the prayers of those who prayed’

which also involves partial recurrence of the root ‘pray’ as in *prayers* and *prayed*. At the semantic level, the two ST phrases may be considered as nearly synonymous, except that the denotative meaning of the second-phrase elements implies the sense of humility. The translator has managed to reproduce this variation by opting for appropriate equivalents.

One final example of root repetition shows how some translators try to balance their choices with the requirements of adhering to the ST norms and those of the TT. In the following passage, the root repetition takes place in conjoined nouns or a lexical doublet within a triplet:

(31)

فألغى [ذلك الشخص] في رفق و في جهد متصل أيضاً ما كان مضروباً بينه و بين الحياة
و الأحياء و الأشياء من الحجب و الأستار!
(طه حسين: 114، ج3)

She banished, with her graciousness and steady enterprise, those curtains and veils that had secreted me [him] from **life**, from **living people** and from real things.
(Cragg, 1997[1976]: 356)

The phrase الحياة والأحياء والأشياء involves at least two kinds of repetition: root repetition and pattern repetition. The first and second elements share in the root أفعال whereas the second and third elements imply repetition of the pattern ح - ي - و. The translation strategy is to reproduce these by parallel choices. Therefore, الحياة والأحياء is replaced by the items *life* and *living people*, which involve partial recurrence of the stem ‘live’ as in *life* and *living*. The rendering of الأشياء والأحياء incorporates the addition of the item *real* as in the pre-modified noun phrases *living people* and *real things*. This insertion may have been seen by the translator as a necessary element to strike a compromise between the ST morphological parallelism (pattern repetition) and the TT syntactic parallelism (Adj. + N parallelistic constructions).

6.1.2.2 Cohesive root repetition

Root repetition can also serve a text-building function whereby lexical items derived from the same root establish a cohesive link across the text. Most of the examples drawn from the corpus of this study are representative of root repetition that incorporates lexical doublets. In this case, a certain pattern of lexical chain is set up across the text whereby cohesion is cemented rather by two root-repetition ties. As to the strategies employed to render the root repetition and create alternative cohesive relations in the TT, it is found that translators tend to use a variety of devices including recurrence and substitution. To illustrate this, a few examples will be analysed below:

(32)

ثم ألقى الفتى نفسه على السرير و عجز عن الحركة ، وأخذ يئن أنيناً يخفت من حين الى حين .
و كان صوت هذا الأئين يبعُدُ شيئاً فشيئاً . و إنَّ الصبي لينسى كل شيء قبل أن ينسى هذه الأئنة
الأخيرة التي أرسلها الفتى نحيلة ضئيلة طويلة ثم سكّت .

(طه حسين: 132، ج 1)

At last the young man threw himself down on the bed and was unable to move. He just **uttered groans** which occasionally died down, and the sounds {Ø} gradually died away.

The lad will forget all else before he forgets the last **groan** which the young man uttered, a thin, weak, long drawn-out **groan**. Then he was silent.

(Paxton, 1997[1932]: 77)

The passage contains a cohesive chain set by the repetition of the root أ-ن-ن in the words الأئنة - الأئين - أنيناً - يئن . Here, the translator employs a set of techniques in order to reproduce the cohesive network in the TT. One procedure is to replace the root repetition by lexical item repetition: *groans* – *groan* – *groan*. This involves a case of omission marked by {Ø} and addition by the last occurrence of the item. The

decision to use recurrence rather than variation, e.g. ‘moan’, explains the motivation behind the translator’s choices, i.e. to produce a close translation.

(33)

و الفتى دهش ذاهل حين يسمع كل هذا العلم ، و هو أعظم دهشة و ذهولا حين يلاحظ أنه يفهمه
(طه حسين: 33، ج3) و يسيغه في غير مشقة و لا جهد .

All this learning was **truly amazing** in my [his] ears and even more so the realisation that I [he] could understand and absorb it without difficulty or effort. (Cragg, 1997[1976]: 278-79)

The ST includes two doublets: adjectival دهش ذاهل and nominal دهشة و ذهولا . They involve repetition of the roots ذ-ه-ل and د-ه-ش linking the two clauses of the sentence. By rendering the doublets as *truly amazing* and *so*, the translator has replaced the ST recurrence pattern with another one established by the cohesive device of substitution. This involves the use of the pro-form *so* as a substitute for the omitted phrase ‘truly amazing’ in the second clause.

(34)

و كان قد صلح و نسك حين اضطرته الحياة إلى الصلح و النسك [...] (طه حسين: 26، ج1)

He became **pious** and **ascetic** when life drove him to **it** [...] (Paxton, 1997[1932]: 20)

Here again, the translator replaces the root repetition with substitution so as to establish cohesion in the TT. The substitute pronoun *it* is opted for to make an anaphoric reference with the antecedents *pious* and *ascetic*. As highlighted above, the translation choices replace the verb doublet صلح و نسك and noun doublet الصلح و النسك which are linked across the two clauses by the repetition of the roots ص-ل-ح and ن-س-ك . It may be said, however, that the ST can also establish a cohesive link

و كان قد صلح و نسك حين اضطرته : by substitution. In this case, the sentence may read: الحياة إلى ذلك, whereby the highlighted word is a pro-form for the verb doublet. Indeed, this is roughly a back-translation of the TT.

Besides substitution, literal translation is another technique introduced by the translator as shown in the next excerpt:

(35)

و لكنه كان يحتمل هذا كله في صبر و جلد . و ما له لا يصبر و لا يتجدد و ليس بينه و بين فراق هذه
البيئة كلها إلا شهرٌ أو بعض شهر !
(طه حسين: 66، ج 1)

But he bore it all with **patience** and **endurance**. Why should he not **be patient** and **endure** it when his departure from all this environment was only a month or less away?
(Paxton, 1997[1932]: 41)

There are two lexical doublets in the above passage: the noun doublet **صبر و جلد** and the negated verb doublet **لا يصبر و لا يتجدد**. Occurring in two sentences, they make two parallel cohesive ties (i.e. a dual cohesive tie) by repetition of the roots **ص - ب - ر** and **ج - ل - د**. In the TT, the translator has attempted to reproduce the ST pattern by the use of identical equivalents. Thus, *patience and endurance* makes a dual cohesive tie with *be patient and endure* by partial recurrence.

6.2 Lexical repetition

In Arabic discourse, lexical repetition is used to achieve two major cohesive functions: textual and rhetorical. As regards the textual function, the device is utilized in connecting various parts of a text through the *unmarked* recurrence of certain elements at the very surface of the text. In this, lexical repetition assumes the role of organizing and rendering the text cohesive in much the same way as connectives do. Rhetorically, repetition has to do with the expressive meaning that a *marked* repetitive pattern evokes via a foregrounded, rhetorical image. However, it

must be emphasised that the two functions occasionally shade into one another to the extent that it becomes almost difficult to determine which function is at work.

The fact that lexical repetition caters for the organization of the text by integrating various items into a cohesive network will necessarily entail the deployment of words that refer to closely related ideas or entities into repetitive patterns. This suggests that repetition may have considerable stylistic implications whereby the style of an author is involved in the process of constructing the text and, consequently, repetition is bound to acquire some authorial, stylistic make-up. In other words, the textual and rhetorical functions of repetition may be said to overlap with some other 'stylistic' function.

In the following account, attention will be paid firstly to the textual function of repetition and then to the rhetorical through discussing a number of examples in conjunction with the strategies adopted in translating them into English. With the textual function in mind, lexical repetition will be examined in terms of three types: lexical-item repetition, lexical-doublet repetition and phrase repetition.

One of the major strategies of rendering Arabic lexical repetition into English is variation, i.e. to avoid identical repetition. This is likely to be motivated by the TL systemic prerequisites and the general, stylistic norms prevalent in the TL environment that inform such tendencies as the subscription to fluency, idiomaticity, or eloquence. In achieving lexical cohesion, English TL norms call for the use of 'elegant variation' as an alternative to repetition when the latter serves no expressive function (Leech & Short, 1981: 247). The device of variation can take a set of forms (synonymy, co-reference, etc.) depending on the types of shift that the translators effect in the TT. However, this does not mean that literal translation is not used as a

strategy to approximate to the ST norms. The decision to apply a certain solution to some ST problem is largely dependent on how sensitive the translators are towards the ST message and the necessity to relay textual features and forms into the TT.

6.2.1 Lexical-item repetition

This type refers to the recurrence of one word across a stretch of text, i.e. clauses or sentences. The examples to be analysed below will be approached from the perspective of the translation strategies employed by various translators.

6.2.1.1 Translation strategies

Six strategies are used by the translators for rendering the Arabic ST into the English TT. They are discussed below.

6.2.1.1.1 Literal translation

This strategy is meant to be as close to the ST form as possible but still grammatical.

Example:

(36)

هو يذكر هذا السياج كأنه رآه أمس . يذكر أن قصب هذا السياج كان أطول من قامته ، فكان من العسير عليه ان يتخطاه إلى ما وراءه . و يذكر أن قصب هذا السياج كان مقتربا كأنما كان متلاصقا ، فلم يكن يستطيع أن ينسلّ في ثناياه . و يذكر أن قصب هذا السياج كان يمتد من شماله إلى حيث لا يعلم له نهاية، و كان يمتد عن يمينه إلى آخر الدنيا من هذه الناحية . (طه حسين: 4، ج1)

He **remembers** the fence as though he saw it only yesterday. He **remembers** that the stalks of which this fence was composed were taller than he was, and it was difficult for him to get to the other side of it.

He also **recalls** that the stalks of this fence were close together, as it were stuck together, so that he could not squeeze between them. He **recollects** too that the stalks of this fence stretched from his left to an ending he could not conjecture; and it stretched from his right to the end of the world in that direction. (Paxton, 1997[1932]: 9)

This passage is extracted from the very beginning of Tāhā Hussein's autobiography.

It shows a small portion of a repetitive pattern set by the verb يذكر that occurs no

fewer than fourteen times in the first three pages of the ST. The lexical item runs almost like a theme through the pages setting the scene for the topic of the whole text, i.e. remembering. The function of this item repetition may be seen as twofold: stylistic and text-building. In the TT, the equivalent item *remember* is used twelve times, while for the other two occurrences variation is opted for, e.g. *recall* and *recollect*. That is, the chain of lexical-item repetition is disrupted in the middle by two synonyms in the TT. However, these choices are apparently motivated by the exigencies of the contextual meaning whereby the connotation of ‘remembering something/someone by making an effort’ lends itself to the context.

More than that, the lexical chain is stretched out in the TT when the translator introduces *remember* as a substitute for the word *حفظ* (lit. ‘to memorise’) which occurs in the fourth page. This manipulation may be viewed from the perspective of translation norms where the choice is an outcome of a subliminal translation processing of the ST. In other words, the translator has presumably been aware of the unusual recurrence of the item and its significance to the overall theme of the first chapter, which is centred on the notion of ‘remembering’. Therefore, the expansion of the chain may be informed by two factors: the excessive reiteration of the item and the theme of the first chapter.

6.2.1.1.2 Translation by synonymy

This strategy selects not the ‘exact’ equivalent but a synonym or near-synonym for it.

Examples:

(37)

منذ هذا اليوم أصبح صبيئنا شيخا و إن لم يتجاوز التاسعة ؛ لأنه **حفظ القرآن** ، و من **حفظ القرآن** فهو شيخ مهما تكن سنه .
(طه حسين: 37، ج1)

From the day our small friend was a sheikh, although he was barely nine years old, because he had **learnt** the Qur'ān **by heart**; for who **memorises** the Qur'ān is a sheikh whatever age he be.

(Paxton, 1997[1932]: 25)

The translator replaces the two occurrences of the ST term **حفظ** with the two synonymous phrases *learn by heart* and *memorise*.

(38)

[أصوات] كانت تتبع من زوايا الحجرة نحيفة ضئيلة ، **يمثل** بعضها أزيز المرجل يغلي على النار ، و **يمثل** بعضها الآخر حركة متاع خفيف يُنقل من مكان إلى مكان ، و **يمثل** بعضها خشبا ينقسم أو عودا ينحطم .
(طه حسين: 8، ج1)

[...] sounds which proceeded softly from the corners of the room. Some of them **were like** the hissing of a kettle boiling on the fire, others **resembled** the movement of light articles being moved from place to place, and again others **sounded like** the breaking of wood or the cracking of stems.

(Paxton, 1997[1932]: 11)

Here, the verb **يمثل** is repeated no fewer than three times as highlighted. The translator opts for the corresponding items *were like*, *resembled* and *sounded like*. The recurrence of each of these could qualify as a possible alternative in the TT, although the choices are somehow constrained by the collocation preferences in the context in which they occur. To take one example, the word *resemble* is often used with reference to visual appearances or properties. In terms of cohesive ties, the ST favours identical repetition for linking the three clauses starting with **يمثل**. The item creates a cohesive chain coupled by another one which is formed by the neighbouring word **بعضها**. In the TT, however, the strategy is to establish

different cohesive ties by linking the last choice *sounded like* with the other preceding items in two ways: by repetition in *like/like*, and by synonymy in *sounded like/resembled*. That is, while the ST sets the repetitive pattern in a way so as to stretch out like a thread across the passage, the translation strategy cuts it in the middle (by *resembled*) and replaces it with two links interfaced by *sounded like*.

Another point has to do with the notion of textual continuity in terms of the average distance between one occurrence and another of the same item. The above example displays a variation between the ST and TT systems of norms in the sense that the tendency to set a cohesive linkage by short-range repetition in the ST is contrasted with a TT tendency for long-range repetition. It has been suggested that Arabic and English differ in the level of tolerance towards lexical repetition (Baker, 1992: 210). Normally, Arabic tolerates higher degree of lexical repetition than English. However, this is only partially true, given the fact that the frequency of recurrence is ultimately constrained by the parameter of textual distance, i.e. the average range of distance between one occurrence and another of the same item at the surface of the text. Thus, while Arabic allows recurrence to take place at a variety of ranges, including the short-range, English mainly prefers recurrence at a long distance but employs co-reference or pronominalization in short-range linking. This norm operates in the next example.

6.2.1.1.3 Translation by hyponymy

The translator replaces a ST lexical repetitive set with another set based on a hyponymic association. Example:

(39)

و كانت أم الفتى راضية عما أتيج لابنها من النجاح ، و لكن رضاها كان مرًا ثقيلا . كانت تفكر في حال ابنها و فيما سيعرض له من الخطوب في بلاد الغربة و فيما سينكف من الجهد و يحتمل من المشقة ، و كانت كلما رأت ابتهاجه و ابتهاج أبيه تقل عليها هذا التفكير ، و ربما استخفت بدموعها حتى لا تنغص على الأسرة هذا الابتهاج . (طه حسين: 70، ج3)

My mother [the mother of the boy], too, was **pleased** with her son's measure of success. But her **satisfaction** was clouded with heavy apprehensions, thinking of my [his] blind state and all the vicissitudes awaiting me [him] in a strange land, the exertions necessary and the hardships I [he] would undergo. These thoughts would come weighing on her at every sight of my [his] **happy anticipation** and my [his] father's **satisfaction**. Oftentimes she checked her tears in order not to mar the family **joy**.

(Cragg, 1997[1976]: 312)

In the ST passage, there are two kinds of lexical repetition: root repetition as in راضية and repetition of the lexical item ابتهاج. Whilst the lexical set with root - رضا and repetition of the lexical item ابتهاج. Whilst the lexical set with root repetition is rendered synonymous in the TT, i.e. *pleased* and *satisfaction*, the second set involving lexical-item repetition undergoes another strategy. The three occurrences of ابتهاج are replaced with *anticipation*, *satisfaction* and *joy*. These items constitute a lexical set belonging to the semantic field of EMOTION, but they are assigned different values on the scale of generality. Specifically, *satisfaction* denotes the feeling one gets after achieving something or when a wish is fulfilled; *anticipation* is a feeling of excitement (which collocates with the added word *happy*); and *joy* is a feeling of great happiness, delight (Oxford Dictionary). This shows that *anticipation* and *joy* are more specific in their meaning than *satisfaction* and that they stand as synonyms or near-synonyms for ابتهاج. *Satisfaction*, on the other hand, cannot qualify as a (near) synonym for ابتهاج. In fact, it is more general in its meaning which denotes the sense of رضا. Similarly, a relationship of hyponymy exists between *satisfaction* as a superordinate and *anticipation* and *joy* as co-

hyponyms. This intervention on the part of the translator may only be explicable on the grounds of a number of constraints.

It may be argued that the shift from repetition to variation conforms to the norms operative in the TL environment that call for the avoidance of recurrence at short distance, unless it is used for rhetorical purposes. The use of ‘satisfaction’ could be seen as a corollary to this strategy in the sense that long-distance lexical-item repetition is employed instead, i.e. the two occurrences of the item in the TT. This goes contrary to the ST which establishes two short repetition ties and one long tie based on hyponymy (ابتهاج - رضا). The ST hyponymic relationship attributes the superordinate element رضا to the ‘mother’ and the hyponym ابتهاج to the rest of the family including the ‘father’ and ‘son’. What the translator does is deconstruct this equation by shifting the semantic pattern to cover both parents on the one hand and the rest of the family on the other, i.e. assigning ‘satisfaction’ to the parents, ‘anticipation’ to the son and ‘joy’ to other family members. Put another way, the superordinate linguistic element is allocated to superordinate family members, while hyponyms relate to lower family members. This semantic interpretation of the ST can hardly be justified given the fact that the values attributed to the feelings of each individual in the ST are conspicuous.

6.2.1.1.4 Translation by conflation

Sometimes, the replacement of ST lexical-item repetition with synonymous repetition in the TT involves conflation. This is the case when the repeated items occur in close proximity, e.g. in adjacent clauses. Example:

(40)

(طه حسين: 3، ج 2)

فهو يسكن بيتا غريباً يسلك إليه طريقاً غريبةاً أيضاً [...]

Both the house he lived in and the path that led to it were **strange** and **unfamiliar**.
(Wayment, 1997[1943]: 105)

The repeated item غريب is replaced in the TT by the synonymous phrase *strange and unfamiliar*.

6.2.1.1.5 Translation by compression

This is a change in the distribution of semantic components over fewer items.

Example:

(41)

كانت كل هذه الحسرات تضطرب في نفس الصبي أشد الاضطراب و هو ساكن أشد السكون . وربما صرفه عنها لحظة صوت المؤذن حين كان يدعو إلى صلاة العصر في جامع ببيرس ، ولكنه كان صوتاً منكراً أشد النكر .
(طه حسين: 36، ج 2)

All these memories kept **crowding in** on the boy's brain as he **lay there in utter immobility**. His dreams were cut short for a moment by the call of the muezzin to afternoon prayer from the Mosque of Baibars. The man's voice was **utterly hateful** to the boy.
(Wayment, 1997[1943]: 128-9)

The repetition of the lexical item أشد incorporates root repetition of other lexemes as highlighted above. Having the highest degree of intensification and flanked by root recurrence, the item is seen as cohesive throughout the passage. In the TT, the word is replaced by zero occurrence, *utter*, and *utterly*. In the case of zero occurrence, the translator condenses the semantic load of the ST phrase into a compressed one as in *crowding in*.

In the first two clauses, the phrases تضطرب ... أشد الاضطراب and ساكن أشد السكون are linked by two devices: lexical-item repetition and antonymy. The translation

strategy, however, is to tone down the level of cohesion by untying the repetition while preserving the antonymous tie. This translation solution misses one important function of the repetition across the passage, viz. the linking up of diverse concepts or meanings that would seem otherwise unrelated. The repeated item أشد interweaves the elements الاضطراب , السكون and التكر underlining a preoccupation on the part of the writer with the whole situation. By conferring on the senses of the three lexemes, the repetition projects an implicit image wherein the writer hates not only the *man's voice* but also the *crowding in* and *immobility*. This is hardly captured in the TT.

The patterning of root-echoing extended along a stretch of text may be considered an effective device in linking up various parts into a whole unit. In addition to its adverbial function, the cognate accusative structure can be exploited in text-building by creating a cohesive chain.

6.2.1.1.6 Translation by homonymy

This strategy replaces the ST repetitive pattern with another one based on phonetic identity. Example:

(42) [...] كان أقرب من أبيه إلى الدنيا ، و أبعد من أبيه عن الدين . (طه حسين: 89، ج1)

[...] he was nearer to worldly things than his **father** and **farther** removed from the things of religion.

(Paxton, 1997[1932]: 53)

Here, the element أبيه is repeated twice. The translator has attempted to reproduce the phonic aspect of the ST pattern by employing the device of homonymy. Thus, *father* and *farther*, though different in meaning, are still similar in phonic structure in that both are homonyms according to their (RP) received pronunciation /fɑ:ðə/.

6.2.2 Lexical-doublet Repetition

This type refers to the recurrence of lexical doublets across the text that would achieve a cohesive function. A doublet is usually repeated twice and occasionally three times setting a pattern of lexical-doublet chain that interconnects various parts of the text. Given that it is a unit of two constitutive elements, the doublet could be seen as creating more than one tie, by dint of its elements, or what might be called a ‘compound’ cohesive tie. Put another way, the cohesive relation between two (or more) occurrences of a doublet may be described as twofold, i.e. involving two ties. This is illustrated by Figure 6.1:

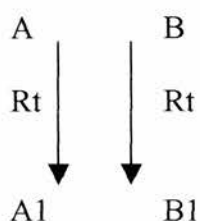


Figure 6.1. *A compound cohesive tie by repetition*

where A stands for the first member of the lexical doublet and B for the second member; similarly, A1 and B1 symbolise the repetition of the two members while Rt is a repetition tie (the letter ‘t’ being used to be differentiated from ‘T’ text). A number of examples are discussed below to see how such repetitive patterns are rendered in the TT.

6.2.2.1 Translation strategies

Generally, translation strategies tackle either the first or second occurrence of a lexical doublet, which results in a shift of patterns in the TT. Seven strategies are described here.

6.2.2.1.1 Literal translation

One example, cited below, demonstrates how this strategy operates on lexical-doublet repetition:

(43)

كان يُحسُّ من أمه رَحْمَةً و رَأْفَةً ، و كان يجد من أبيه لِينًا و رِقْقًا ، و كان يشعر من إخوته بشيء من الاحتياط في تحدُّثهم إليه و معاملتهم له . و لكنه كان يجد إلى جانب هذه الرَحْمَةِ و الرَأْفَةِ من جانب أمه شيئًا من الإهمال أحيانًا ، و من الغلظة أحيانًا أخرى . و كان يجد إلى جانب هذا اللين و الرفق من أبيه شيئًا من الإهمال أيضًا ، و الأزورار من وقت إلى وقت .
(طه حسين: 17، ج1)

He experienced much **tenderness** and **consideration** from his mother, and from his father **lenience** and **kindness**, and his brothers he felt were somewhat reserved in their conversation and dealings with him. But he found side by side with this **tenderness** and **consideration** on the part of his mother a certain amount of negligence sometimes, and at others even harshness. And side by side with the **lenience** of his father he found a certain amount of negligence also, and even severity from time to time.

(Paxton, 1997[1932]: 15)

It is clear that the ST texture is carefully planned as it is characterised by repetitive patterns of various kinds. At large, there is syntactic parallelism between the clauses and sentences of the text that take the form of highly symmetrical patterns. Included are two sets of lexical doublets that are reiterated in the ST: الرَحْمَةُ و الرَأْفَةُ and اللين و الرفق (besides their indefinite forms). The translation strategy is to preserve the cohesive ties in the TT by rendering the lexical doublets literally, at least with the first doublet. Thus, الرَحْمَةُ و الرَأْفَةُ is replaced by *tenderness and consideration* in both occurrences, whereas اللين و الرفق is rendered as *lenience and kindness* in the first instance and *lenience* in the second. With this latter case, a strategy of compression is activated where the translation choice is condensed.

6.2.2.1.2 Translation by Transposition

Normally, this strategy involves grammatical changes of word-class, e.g. from noun to verb, adjective to adverb. In the following example, the strategy affects the second occurrence of the lexical doublet:

(44)

و انصرف ضاحكا يتمثل ببيت لاتيني قديم بصور اليأس والقنوط ، ولكنه لم يعرف
ياساً و لا قنوطاً [...] (طه حسين: 118، ج3)

He would go out laughing, quoting some old Latin verse about **despair** and **dismay**. But he was neither **dismayed** nor **despairing** [...] (Cragg, 1997[1976]: 359)

As highlighted in the text, the lexical doublet اليأس والقنوط is rendered literally as *despair and dismay* whereas in the second instance it is transposed into verb class as *dismayed ... despairing*. Apparently, there is a shift from ST identical recurrence to TT partial recurrence, i.e. from repetition of items to repetition of roots. The strategy drops the ST pattern opting for partial recurrence by using the base forms of the doublets, i.e. the roots 'despair' and 'dismay' in the TT. The transposition also involves modulation where the terms of the doublet are reversed in the TT.

6.2.2.1.3 Translation by synonymy

This strategy covers either or both terms of the lexical doublet. An example where one item is rendered synonymous is given below:

(45)

و إذا هو لا يعرف الوحدة و لا يجد الوحشة حين يخلو إلى نفسه إذا اظلم الليل ، و كيف تجد
الوحدة أو الوحشة إلى نفسه سيلا [...] (طه حسين: 85، ج3)

I [he] no longer felt **lonely** and **desolate** when night fell and I [he] was by myself [himself]. How could feelings of **desolation** and **isolation** find a way to my [his] soul then [...] (Cragg, 1997[1976]: 327)

The repetition chain consisting in the recurring noun doublet *الوَحْشَة ... الوَحْدَة* is replaced by another pattern in the TT based on repetition (*desolate – desolation*) and synonymy (*lonely – isolation*). This, of course, incorporates transposing the members to adjectives in the first instance and reversing the word order in the second. By this deliberate choice, the translator has opted for what might be termed ‘partial variation’ whereby part of the doublet undergoes the change. This is demonstrated in Figure 6.2 which represents the pattern in the non-reversed order. The pattern is created by two ties: a repetition tie (Rt) and a synonymy tie (St):

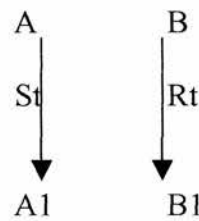


Figure 6.2. *A compound cohesive tie by repetition and synonymy*

From the perspective of sound effects, the translation choices may also be seen as an attempt to reproduce the pararhyme in the ST doublet. There is an assortment of patterns that make up for the loss of the original, e.g. rhyming in *desolation and isolation*, reverse rhyme in *longer... lonely* and other alliterations as in *felt... fell... feelings... find*. A symbolic investment might be suggested by the recurrence of the ‘soft’ phonemes /l/ and /n/ in *I no longer felt lonely and desolate*. It is argued in Chapter 5 that ‘soft’ sounds can help evoke a picturesque atmosphere of peacefulness when recurring in close proximity.

Another example where the recurring lexical doublet consists of verbs is given below:

(46)

فانظر إلى الناس يستبِقون و يختصمون أيهم صبَّ عليه الماء ! فإذا فرغ ، فانظر إليهم يستبِقون و يختصمون أيهم يصيب من و صوء الشيخ جرعة . (طه حسين: 90، ج 1)

Then see how the people **vie with one another** and **quarrel** as to who shall pour the water on him! And when that is done see how they **race** and **quarrel** to get a drink of the water of his ablutions!

(Paxton, 1997[1932]: 53-54)

Here, lexical cohesion is sustained in the ST by repetition of *يستبِقون و يختصمون*. The translation strategy has changed the repetition tie between the two occurrences of *يستبِقون* into a synonymy tie, i.e. *vie* and *race*.

Sometimes, the two ST repetition ties are transformed into synonymous ties in the TT:

(47)

[...] والذين يراعون في ممارستها ما يكون من تفاوت الأحوال في العِلل والأمراض ، وما تقضي به أحكام البلاد والعادات ، واختلاف الأمزجة و الطبايع [...] وما يجري هذا المجرى من استعمال مايليق بأهل الإقليم الحار ، مما لايليق إلا بأهل الإقليم البارد ، واجتتاب ما لا يُوافق أمزجة أهل البلاد الشرقية من المركبات المجهّزة لطبايع أهل البلاد الغربية. (المولحي: 84)

[...] When they practise medicine, they take the different conditions of illness into consideration, along with the requirements of the country's regulations and customs, and the variations in **nature** and **temperament** [...] In a similar way, they only use medicaments which suit the inhabitants of hot countries, not those which suit people in cold climates. They carefully avoid medicines prepared to suit the **disposition** of Western peoples which don't suit the **constitution** of Oriental races. (Allen, 1992: 208-9)

Here, the translator adopts a strategy of pervasive variation that affects not only the lexical doublets but also other repetitive patterns. Firstly, the repetition chain of the noun doublet *الطبايع و الأمزجة* is changed into a synonymous one in the TT, i.e. *nature and temperament* and *disposition ... constitution*. That is, the two cohesive ties created by repetition of *الأمزجة* and *الطبايع* are replaced by another pair established by synonymy in the TT. This is displayed in Figure 6.3 below:

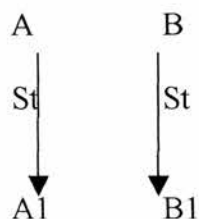


Figure 6.3. A compound cohesive tie by synonymy

Other types of repetition include lexical-item repetition, phrase repetition and syntactic parallelism. To take one example, the item *أهل* is repeated four times in the passage but replaced by *inhabitants*, *people*, *peoples* and *races*. This variation is definitely constrained by the pressure of the context to relay accurate collocations. The norm to establish cohesion by repetition in the ST is overridden by a corresponding norm in the TL discourse that favours synonymy as a way of cohesion in the TT.

6.2.2.1.4 Translation by meronymy

This strategy shifts a ST repetitive pattern into a meronymic one in the TT. Specifically, a part-whole semantic relationship is realised wherein one item is a meronym of another. Example:

(48)

[...] ولاتتوهمن أنني أجزم لك بخلو هذا الزمن عن مجالس للعلم ، و محافل للأدب ،
وما كان كلامي إلا على الوجه الأعم ، وقد أن أن أجيبك إلى ما طلبت فأزور بك بعض
المجالس و المحافل.
(المويلحي: 103)

But please don't imagine that I'm telling you categorically that there are no scientific **circles** or literary **parties** in this era. I was speaking in general terms. Now it's time for me to respond to your request. I'll take you to visit some **meetings** and **parties**.
(Allen, 1992: 230-1)

To start with the ST, the lexical doublet *مجالس ... و محافل* is repeated once.

Denotatively, the plural nouns of the doublet sound synonymous as they involve the meaning of 'gathering', yet they imply slightly different connotations: *مجالس* is

derived from the verb *جَلَسَ* (to sit) while *مُحَافِل* from *حَفَلَ* (to celebrate), both indicating activity. In terms of collocation, *مَجَالِس* is used with *عِلْم* (lit. ‘science’) referring to a static situation (i.e. mere sittings), whereas *مُحَافِل* relates to *أَدَب* (lit. ‘literature’) triggering a dynamic situation (i.e. celebrations).

With reference to the TT, it seems that collocation relationships are not compromised as the translator opts for the equivalents *circles* and *parties* which also reflect the notions of static and dynamic, respectively. In terms of cohesion, the ST tie by repetition of *مَجَالِس* is shifted into a meronymy tie (Mt) whereby *meetings* is a meronym of *circles*: ‘circle’ is ‘a group of people who are connected because they have the same interests, jobs, etc’; while ‘meeting’ is ‘an occasion when people come together to discuss something’ (Oxford Dictionary). In other words, *meetings* are activities done by the entity *circles* and, therefore, they are part of the entity *circles*.

Figure 6.4 shows the type of shift in the TT:

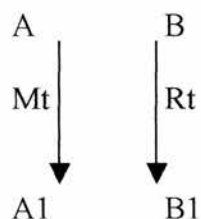


Figure 6.4. *A compound cohesive tie by repetition and meronymy*

The device of meronymy can also be utilized in connection with metaphor as in the next example.

6.2.2.1.5 Translation by metaphor

This strategy incorporates a metaphorical element in the translating of a lexical-doublet chain. Example:

(49)

[...] ماذا يصنع بالملقعة ، و ماذا يصنع بالشوكة و السكين ! و كيف يتصرف بها ... أليس الخير كل الخير في أن يلبث في مكانه هادئاً ساكناً لا يُعَرِّضُ نفسه لسخرية أو إهفاق ؟ .. و ظل في مكانه هادئاً ساكناً أيضاً لا يحرك يداً و لا لساناً .

(طه حسين: 68، ج3)

What should I [he] do with the spoon, the fork, the knife? How ought I [he] to handle them? Would it not be altogether better just to sit where I [he] was **without lifting a finger or saying a word**, so not exposing myself [himself] either to ridicule or sympathy? So I [he] remained that way, **still and quiet**, without moving hands or lips. (Cragg, 1997[1976]: 310-11)

The first instance of the adjectival doublet هادئاً ساكناً is rendered metaphoric as *without lifting a finger or saying a word* whilst the second occurrence has the lexical equivalent *still and quiet*. This shift in the kind of cohesive relation from lexical repetition to metaphorical one is reinforced by another relation in the TT, viz. meronymy between the metaphorical phrase and the utterance *without moving hands or lips*. In other words, *finger* is part of *hand* while *word* relates to *lips* or specifically to *moving lips* which denotes speech.

6.2.2.1.6 Translation by compression with hyponymy

This strategy shifts the ST lexical-doublet chain into a cohesive relation based on hyponymy. Incidentally, this involves compression as shown in the following example:

(50)

الباشا : [...] و ليس من الصواب أن نجمع بين أقدارنا وهمومنا ، و بين التأثر لأقدار الناس و همومهم .

قال عيسى بن هشام : و خشيت على الباشا إن أنا تركته في هذه الحال غريق أفكاره

و أسير همومه و أقداره أن ينتوبه الانتكاس [...] (المويلحي: 96)

Pāshā: [...] There is no point in combining our own **worries** with any feeling for other people's **problems**.
ʿĪsā ibn Hishām said: I was afraid that, if I left the Pāshā deep in reflection and a prisoner of his own **anxieties**, he might have a lapse [...]
(Allen, 1992: 222)

The ST contains three occurrences of the noun doublet *أكدار و هموم* with the last occurrence being reversed. This chain of doublets undergoes both compression and variation resulting in the translation choices *worries*, *problems* and *anxieties*. The item *problems* is at a higher level of generality than *worries* or *anxieties* and may be considered as superordinate for two co-hyponyms, since these are kinds of *problems*, and not the other way round. No doubt, the translation choices are partly motivated by the collocation resources of the ST, e.g. the choice *problems* is likely to be determined by the collocative relation with *other people*, a phrase having a general reference.

6.2.2.1.7 Translation by an elliptical element

This strategy utilises the device of ellipsis to create cohesion in the TT. The second occurrence of a lexical doublet becomes elliptical, shifting the ST repetition pattern into an elliptical one. Example:

(51) [...] لا يفهمها ولا يسيغها كما كان ينبغي أن تفهم و تساغ . (طه حسين: 106، ج3)

I [he] was not **absorbing** and grasping them as I [he] should {Ø}.
(Cragg, 1997[1976]: 348)

There is a repetition tie between the active verb doublet *لا يسيغها ولا يفهمها* and passive verb doublet *تفهم و تساغ*. The translator has deleted the second instance by opting for an elliptical element and thus reducing the level of redundancy. In the subordinate clause, it is the main verb that is elliptical {Ø}, not the auxiliary.

6.2.3 Phrase repetition

Lexical cohesion is also sustainable by means of repetition of the same phrase across a stretch of text. This takes the form of explicit recurrence of a phrase, or even a clause, that has the function of connecting a number of sentences. It is also possible to find larger chunks of text being interlinked by this kind of repetition. Generally, the translators have employed a translation strategy whereby the ST cohesion by phrase repetition is shifted into a pattern of cohesion based on variation. Two examples will serve to illustrate this point.

(52)

كان مطمئنا إلى أن الدنيا تنتهي عن يمينه بهذه القناة التي لم يكن بينه وبينها إلا خطوات
معدودة.... و لم لا و هو لم يكن يرى عرض هذه القناة ، و لم يكن يُقدّر أن هذا العرض
ضئيل بحيث يستطيع الشاب النشيط أن يثب من إحدى الحافتين فيبلغ الأخرى . و لم يكن يُقدّر
أن حياة الناس و الحيوان و النبات تتصل من وراء هذه القناة على نحو ما هي من دونها . و لم
يكن يُقدّر أن الرجل يستطيع أن يعبر هذه القناة ممتلئة دون أن يبلغ الماء إبطيه . و لم يكن يُقدّر
أن الماء ينقطع من حين إلى حين عن هذه القناة ، [...]]
لم يكن يُقدّر هذا كله [...]]

(طه حسين: 12، ج1)

He was convinced that the world ended to the right of him with the canal, which was only a few paces away from where he stood ... and why not? For he could not appreciate the width of this canal, **nor could he reckon** that this expanse was so narrow that any active youth could jump from one bank to the other. **Nor could he imagine** that there was human, animal and vegetable life on the other side of the canal just as much as there was on his side; **nor could he calculate** that a grown man could wade across this canal in flood without the water reaching up to his armpits; **nor did he conjecture** that from time to time there was no water in it [...]

None of these things did he ponder [...]

(Paxton, 1997[1932]: 12-3)

The ST includes the anaphoric repetition of the phrase *لم يكن يُقدّر* at the beginning of successive sentences. This instance of repetition is not only intended to serve a cross-referencing function between a series of sentences, but also to build up textual

cohesion at inter-paragraph level. Moreover, the tendency for creating cohesion by phrase repetition in the ST is countered by a predilection for variation in terms of synonymy in the TT. Therefore, the phrase is replaced by synonyms or near-synonyms all the way through: *nor could he reckon, Nor could he imagine, nor could he calculate, nor did he conjecture, and None of these things did he ponder.*

It is conspicuous that the pressure of the context for realising appropriate collocative relationships has constituted another factor in determining the lexical choices in the TT. To take one example, the translation item *reckon* means ‘to calculate or determine by reference to a fixed point or basis’, i.e. it has to do with dimensions. This sense is retrieved from the very context of the text as in the underlined phrase: لم يكن يُقدّر أن هذا العَرْضَ ضَنِيْلٍ ‘... nor could he reckon that this expanse was so narrow’.

The excerpt is the opening paragraph of the second chapter of Ṭāhā Ḥussein’s autobiography (Part 1). By introducing the repetition, the author may have had the intention of harking back to the repetition of the item *يذكر* in the first chapter, as if he wanted to emphasise that he remembers but could not reckon things properly (see Example 36). It may be argued here that these two instances of repetition (opening Chapters 1 and 2) are associated by collocation and thus serve an inter-chapter cohesive function.

The role of phrase repetition in organising the text at the inter-paragraph level is displayed in the next example:

(53)

[...] لم يكن فيها النظام يأخذ الأساتذة والطلاب بهذه المواظبة القاسية على الدرس في جميع أيامه وفي جميع أوقاته ، وإنما كان الأمر هيناً سهلاً ، تُعَيَّن المشيخة آخر الإجازة و أول العمل ، والأساتذة أحرار يبدعون متى أرادوا أو متى استطاعوا . والطلاب أحرار يُقبلون على الدروس متى أحبوا أو متى أتاحت لهم ظروفهم أن يُقبلوا عليها .
كان الأمر هيناً سهلاً ، وكان يعتمد على الرغبة والإرادة أكثر مما يعتمد على الدقة المقررة والنظام المحتوم .
(طه حسين: 71، ج2)

[...] There was no rigid timetable to enforce attendance daily and hourly without fail. **Everything was flexible and easy.** The rector would fix the official date of return, but lecturers were free to begin when it suited them, and students might come to lectures as soon as they wished or found it convenient. At that time **the regulations were pleasantly elastic.** They relied much more on people's goodwill and enthusiasm than on rigid discipline or compulsory rules.
(Wayment, 1997[1943]: 152)

In this passage, the phrase repetition involves the recurrence of a whole clause that includes a lexical doublet: the clause *كان الأمر هيناً سهلاً* is repeated twice serving the function of combining two paragraphs. It also contains the asyndetic, adjectival doublet *هيناً سهلاً*. The translator has employed the device of synonymy as a strategy to establish cohesion at the inter-paragraph level: *Everything was flexible and easy* and *the regulations were pleasantly elastic*. The lexical doublet is also rendered differently as it preserves its form in the first instance *flexible and easy* but later shifted into the premodified phrase (adverb-adjective) *pleasantly elastic*.

6.3 Rhetorical Repetition

The rhetorical function of repetition is concerned with the meaning that formal repetition invokes in the mind of the reader. By the recurrence of certain lexical items in a small piece of text, a foregrounded image is projected on the surface of the text signalling a semantic weight that goes beyond the mere senses of the repeated utterances. Thus, rhetorical repetition can be considered as an extra structure, an

extra layer or extra regularity aimed at triggering extra meanings as well as organizing the overall composition of discourse.

Although rhetorical repetition in literature has been extensively studied, little attention has been paid to this phenomenon in literary translation studies (Hatim & Mason, 1997; Abdulla, 2001). In general, translation theorists consider repetition as a motivated feature that should be retained in the TT:

“[Re]iteration of text items is always motivated. This form of passive intertextuality has to be considered by the translator in terms of its overall function within the text. Opting for a synonym or a paraphrase when what is required is verbatim reiteration can mar the communicative effect intended.” (Hatim & Mason, 1990: 124)

As regards instances of rhetorical repetition in this study, it is found that repetition has been approached by a number of translation strategies ranging between literal translation, variation and reduction. This is manifested in tendencies by the translators to favour one technique over another. For instance, Wayment seems to completely ignore repetition opting instead for variation and thus compromising the rhetorical function of the ST. Only the complete transfer of the repetition into the TT could relay the rhetorical message of the ST. Other translators, in general, have shown a preference for keeping the repetition device in the TT.

In the following examples, heed will be paid to rhetorical repetition as a foregrounding device and its ramifications for literary translation. More specifically, the focus will be on the relationship of a single rhetorical form in the ST to its meaning and how that meaning is mediated through the process of translation.

(54)

[...] ولكنه هنا في هذه الغرفة لا يستحب هذا الصوت ، ولا يستطيع أن يشارك في الأذان ، ولا يعرف حتى من أين يأتي هذا الصوت ، و هو لم يدخل قط مسجد بيبرس [...] لا يعرف شيئاً من ذلك ولا سبيل إلى أن يعرف منه شيئاً ، إنما هو السكون ، و السكون المتصل الطويل . يا للألم ! إن العلم ليكلف طلابه أهوالاً تقالاً . وكان هذا السكون يطول على الصبي فيجهد .
(طه حسين: 37-36، ج2)

But here in this room the boy loathed hearing the call to prayer, for he could not join in it and did not even know where it came from. He had never once been in the Mosque of Baibars [...]

Of all this he knew nothing, and there was no way of learning it, only this **waiting**, this eternal **immobility**. Ah, what agonies one can be condemned to by a passion for learning!

This interminable **blankness** was nothing if not exhausting.

(Wayment, 1997[1943]: 128-29)

There are two instances of repetition in the extract: the first is the repetition of the word السكون and the second is the repetition of the phrase (or some variety of it) لا يعرف شيئاً . As far as the first recurrence is concerned, the translator opts for variation, e.g. *waiting*, *immobility* and *blankness*, replacing the ST general term with near synonyms. This is quite oblivious to the fact that the author intends the notion of nothingness (or blankness) which is potently relayed by this repetition and the context wherein it occurs. The key word for the theme of nothingness is repeated three times. Another set of terms that reinforces the rhetorical meaning in the passage is: لا يعرف - لا يعرف شيئاً - لا يعرف . In the TT, the following items refer to the same notion: *did not even know* – *knew nothing* – *no way of learning*, while the word *nothing* is repeated twice. In short, the meaning is lexicalised in both the ST and TT.

In the next excerpt, rhetorical repetition serves a complex and multifaceted purpose that would relate a variety of things into one unity:

(55)

وكانت هذه الأصوات مختلفة أشد الاختلاف : أصوات النساء يختصمن ، و أصوات الرجال يتنادون في عنف و يتحدثون في رفق ، و أصوات الأتقال تحط و تُعْتَل ، و صوت السقاء يتغنى ببيع الماء ، و صوت الحوذي يزجر حماره أو بغله أو فرسه ، و صوت العربة تنزّ عجلاتها أزا ، و ربما شق هذا السحاب من الأصوات نهيق حمار أو صهيل فرس .
(طه حسين: 4، ج2)

There was in fact a remarkable variety of **sounds**. **Voices** of women raised in dispute, {Ø} of men shouting in anger or peaceably talking together; the **noise** of loads being set down or picked up; the **song** of the water-carrier crying his wares; the **curse** of a carter to his horse or mule or donkey; the grating **sound** of cart-wheels; and from time to time this confused whirl of **sounds** was torn by the braying of a donkey or the whinnying of a horse.

(Wayment, 1997[1943]: 106)

The passage is a picture of a street scene where the foregrounded paradigm is the vocabulary for أصوات , i.e. 'sounds' in its neutral sense. The item أصوات and its singular form صوت are repeated no fewer than eight times in this short utterance. Apparently, the author uses the term to interrelate an assortment of things into a text world wherein various agents or objects participate: النساء (women), الرجال (men), الأتقال (loads), السقاء (the water-carrier), الحوذي (a carter), العربة (the cart), حمار (a donkey), and فرس (a horse). The translator has simply split the ST paradigm into two: one representing a repetitive lexical set as in *sounds*, *sound*, and *sounds* and another denoting the hyponymic set *sound*, *voices*, and *noise*, where *sound* is a superordinate for the other two co-hyponyms. This intervention has resulted in watering down the ST rhetorical aspect and the author's point of view.

Wayment's bias for variation is well illustrated in the above translation.

However, it may be argued that such variations in terms of near synonyms or other sub-categories are not merely substitutes in their own right, but are rather intended to mime explicitly the way the ST pattern functions. The pattern is set in a way so as to

draw attention now to this and then to that aspect of meaning and so build up a multi-sided picture of the whole situation. Thus, the sounds are seen at one point in relation to human beings (voices, song, curse), at another in relation to inanimate objects (noise, (the grating) sound), and still at another in relation to animals (sounds (torn by the braying ... and whinnying)). These perspectives are rather complementary and, by specificity, the relation between them is shifted into an explicit one in the TT. In the ST, though, the notion of ‘multi-sidedness’ is expressed by formal repetition and thus remains implicit as to evaluation, which underlies the author’s aversion for explicit meaning and his interest (as a sightless person) in sounds in general.

In the next passage, a strategy of pervasive variation leads to the obliterating of the recurrence and detracting from equivalence of text focus:

(56)

كان صاحب لذة بل صاحب إغراق في اللذة و تهالك عليها . و كان يحب الحديث عن لذاته ، و يستمتع بتفصيل هذا الحديث كما يستمتع بلذاته نفسها . و كانت اللذات التي يمعن فيها و يتحدث عنها برينة إن شئت . و أتمة إن شئت أيضا . كان يذكر لذاته إذا خلا إلى أهله و يفصل ذلك تفصيلا منكرا يقطعه بضحكه الغريب . و كان يذكر لذاته إذا جلس إلى طعامه الدسم في القرية [...] . (طه حسين: 57، ج2)

He was a **sensualist**, a man passionately addicted to **pleasure**. He loved talking about his **orgies** and derived as much if not more enjoyment from a detailed description of them than he did from the **experiences** themselves. The **pleasures** he thought and talked about so much might be considered vicious or venial according to the way you looked at them. He used to describe his **intimate relations** with his wife, with a wealth of unpleasant details, which he punctured from time to time with that incredible laugh. Or he would recall the **delights** of the rich greasy food he ate in the country [...]

(Wayment, 1997[1943]: 142)

In the ST, the term لذة (pleasure) (and its plural form لذات) recurs seven times. The complexity of the repetition foregrounds the device, which signals the

reader/translator to be alert for implied significance. Pleasure assumes great prominence in the life of the character and this is why the repetitive device carries a marked rhetorical weight. The translator opts for variation with the result that the element of pleasure becomes insignificant and the rhetorical momentum of the ST is seriously damaged. What happens is that the neutral, general term لذة is rendered by a set of replacements in the TT that turn the ST implicit associations into explicit ones: *sensualist, pleasure, orgies, experiences, pleasures, intimate relations, and delights*. Whilst *sensualist* is lowest on the scale of generality, *experiences* assumes a highest point.

One may also speculate that the author's stylistic choices could be justified on the grounds of his reluctance to use explicitly 'pejorative' or offensive expressions. That is, for a man of letters like him assuming a prestigious status in a conservative society, it must be inappropriate to articulate meticulous details concerning intimate relations among people. This line of reasoning is well supported by the observation that the author does not take up sensitive subjects in any explicit detail in his autobiography. In terms of the norms of the ST culture, the writer never violates the rules of decency in his community and therein the ST is seen to appeal to the expectations of the ST native readers at a certain period of time.

(57)

وكان هذا الشخص يزور ولا يُزار ، وكان لا يزور وحده إنما يزور و معه شخص آخر . و كان لا يزور في النهار ولا في أول الليل ، ولا يزور في اليقظة و إنما يزور في أوساط الليل وفي أثناء النوم العميق. (طه حسين: 94، ج2)

This individual paid **visits** but never received **any**. He never **came** alone, but always {Ø} with some other **visitor**. He never **appeared** in the daytime or in the first part of the night or {Ø} in the early morning. He **came** only in the dead of night, at the time of the deepest sleep.

(Wayment, 1997[1943]: 167)

Here, the theme of ‘visiting’ is highlighted by the heavy use of repetition. The active verb يزور ‘to visit’ (and passive form يُزار) is repeated seven times, apparently underlying the author’s intention to emphasise his ironic stance towards a specific situation. The translation strategy, however, has been to dismantle the repetition chain and establish cross-reference by variation and ellipsis, as illustrated in the above translation. This led to the demolishing of the rhetorical building block of the ST and depriving the TT readership from access to both the message and content of the ST. A possible rendering that will maintain the form and meaning of the ST should be something like the following:

This individual paid *visits* but never received any *visitor*. He never *visited* alone, but always *visited* accompanied by some other *visitor*. He never *visited* in the daytime or in the first part of the night; he never *visited* in the early morning, but *visited* only in the dead of night, at the time of the deepest sleep.

By using the base form of the verb ‘visit’ along with the derived form ‘visitor’, such a translation is likely to convey the rhetorical meaning implied by the ST.

Another translator has employed a strategy of reduction whereby repetition is diluted at some cohesive links. This is illustrated as in the following example:

(58)

حياة مطردة متشابهة لا يجدُ فيها جديداً منذ يبدأ العام الدراسي إلى أن ينقضي : درس التوحيد بعد أن تُصلى الفجر ، و درس الفقه بعد أن تشرق الشمس ، و درس في النحو بعد أن يرتفع الضحى ، وبعد أن يصيب الفتى شيناً من طعام غليظ ، و درس في النحو أيضاً بعد أن تُصلى الظهر .
(طه حسين: 3، ج3)

It was a life of unrelieved repetition, with never a new thing, from the time the study year began until it was over. After the dawn prayer came the study of Tauhīd, the doctrine of the divine unity; then {Ø} **fiqh**, or jurisprudence, after sunrise; then the study of Arabic grammar during the forenoon, following a dull meal; then {Ø} more grammar in the wake of the noon prayer.

(Cragg, 1997[1976]: 245)

The ST involves the recurrence of the item درس four times in a relatively short stretch. Rhetorically, the author introduces the device of repetition to foreground the

notion of monotony or repetitiveness. Indeed, the idea is overtly lexicalised in the ST to the extent that it becomes the theme of the passage: حياة مطردة متشابهة لا يجدُ فيها جديدًا. *It was a life of unrelieved repetition, with never a new thing.* It may be claimed that the monotonous tempo of repetition sounds repugnant even to the hypersensitive ear of the author of the ST. In the TT, however, the translator introduces the word *repetition*, but falls short of preserving the association between the rhetorical function of the device and the whole notion of the passage by opting for ellipsis as an alternative cohesive device.

An attempt to make up for the toning down of the ST repetition may have been made in the TT. The translator may have realised the role of repetition in the ST and the pressuring demands of the TL for reduction, so he employs a strategy of compensation in place. The application of ellipsis instead of repetition in two instances is mitigated by the use of *study* in the phrase *the study year* standing for العام الدراسي. The translator could have chosen 'the academic year' which is, nonetheless, a possible equivalent.

In short, the omission of the device of repetition in the above examples compromises the rhetorical function of the text and renders it rather loose. Having said that, there are other translators who have adopted highly sensitive approaches in dealing with rhetorical repetition. This has culminated in a strategy distinguished by meticulous observance of the ST repetitive patterns and thus retaining the rhetorical function of repetition intact. The strategy also entails accessibility and recoverability

of both the meaning and content of the ST. A couple of examples will be helpful to illustrate this point.

(59)

العمدة : عليّ بتفصيل الحساب وبيّن لي فيه ما شربه دولة البرنس ، وما أكله دولة البرنس ،
وبكم شرب أصحاب البرنس ، وكم شربنا مع البرنس ، وكم شرب قبلنا البرنس ، واسأل سعادة
البنك الوكيل ماذا يشرب ، وعدّ لأدفع لك كل الثمن المطلوب. (المويلحي: 160)

'Umda : Bring me a detailed bill listing exactly what his Highness the **Prince** had to **drink** and eat, how much the **drinks** cost for the **Prince's** companions, how much we **drink** with the **Prince**, and how much the **Prince drank** before we arrived. Ask the deputy governor what he will have to **drink** and then come back so that I can pay you the entire amount required.

(Allen, 1992: 320)

The passage, elicited from Al-Muwayliḥī's text, is a statement by one of the fiction's characters, the 'Umda, who praises the prince in absentia. By repeating the items البرنس (the prince) and شرب (to drink), he is portrayed as showing high esteem for the prince so as to give the impression to his audience that he enjoys a close relation with the prince. The use of the English loan-word 'prince' rather than the Arabic word أمير in the ST is also significant. The author may utilise the repetitions to signal irony as his style is full of satirical allusions over stereotypical images of social behaviour. On the other hand, the translator appears to have been aware of the importance of the repetitive patterns to the shaping of the rhetorical aspect of the ST, and so decided to keep the patterns in the TT almost intact. The equivalents he uses are *prince* and *drink*, the latter being as a verb and noun.

Repetition can also be an effective means whereby strong feelings or emotions are conveyed. In the next example, the use of repetition in emotive context strikes the reader/listener as it has a deliberate rhetorical effect:

(60)

كانت في عملها و إذا الطفلة تصيح صياحاً منكراً ، فتدّغ أمها كل شيء و تسرع إليها . و الصياح يتصل و يزداد ، و الطفلة تتلوى و تضطرب بين ذراعي أمها ، فيدّغ الشيخ أصحابه و يسرع إليها . و الصياح يتصل و يشتد ، و الطفلة ترتعد ارتعاداً منكراً [...] (طه حسين: 121، ج1)

She was going about her work, when the little girl began to utter horrible **cries**. Her mother at once left everything and hastened to her. The **cries continued** and increased, so that the child's sisters also left everything and hastened to her. The **crying continued louder than ever**, and the child twisted and turned in her mother's arms. The sheikh, too, left his friends and hastened to her. The **cries continued louder than ever**, and the little girl quivered horribly [...] (Paxton, 1997[1932]: 71-72)

The excerpt describes a situation whereby the gradual build-up of strong emotions goes hand in hand with the cumulative patterns of repetition. In actual fact, the emotive meaning is heightened by a variety of repetitive, lexical sets. These may be compared with their TT equivalents as follows:

ST:	TT:
صياح : 4 occurrences	<i>cries</i> : 3 occurrences; <i>crying</i> : 1 occurrence
يتصل : 3 occurrences	<i>continued</i> : 3 occurrences
يشتد : 2 occurrences	<i>louder than ever</i> : 2 occurrences
يدّغ : 3 occurrences	<i>left</i> : 3 occurrences
يسرع : 3 occurrences	<i>hastened</i> : 3 occurrences
منكراً : 2 occurrences	<i>horrible</i> : 1 occurrence; <i>horribly</i> : 1 occurrence
كل شيء : 2 occurrences	<i>everything</i> : 2 occurrences

As the table shows, the translator has adopted a strategy of literal translation through selecting corresponding equivalents and preserving the same frequency of occurrences of the items repeated. Given this, the translation has most likely managed to reproduce the parallel effect of maintaining the dynamic aspect of the ST by observing its unexpectedness.

To conclude, there is a variation between the translations of the three parts of Tāhā Hussein's autobiography. Particularly, the translator of Part Two, Wayment, adopts a consistent strategy of replacing rhetorical repetition with other means of cross-reference. No doubt, her persistent approach compromises the rhetorical

meaning of the ST. More damaging is the possibility that her translation could yield the whole ST uneven and demolish the image of the author.

6.4 Conclusion

It has been found that Arabic repetition utilises resources of morphology, i.e. roots and patterns, and lexis to produce language and create discourse. In terms of morphological repetition, Arabic discourse employs pattern repetition and root repetition to achieve both emphatic and cohesive ends. In the TT's, however, a number of strategies are adopted to reproduce the original structures. These reflect the translators' individual attitudes towards the ST's norms and their adherence to the linguistic and cultural norms prevalent in the TL environment. By and large, there has been a variation in the degree of bias towards the norms of either pole, the ST or the TL.

Lexical repetition has been classified into three types: lexical-item repetition, lexical-doublet repetition and phrase repetition. As to its significance in discourse, lexical repetition can serve two major functions, i.e. textual and rhetorical. The textual function concerns the potential of repetition for organising the text and rendering it cohesive. The rhetorical function has to do with the use of recurrence for rhetorical purposes, e.g. foregrounding a mental image, invoking emotions in emotive language. Generally, the translation strategies vary the ST by using different patterns of reference. The rhetorical repetition is compromised by at least one translator, Wayment, who replaces it with variation. Taking the translation of rhetorical repetition as a point of departure, it is suggested that the variation in the approaches of the three translators of the three parts of Ṭāhā Ḥussein's

autobiography has the impact of representing the original text (and perhaps the author) as rather uneven.

Finally, it may be safe to say that the general trend of translational norms seems to lean towards the acceptability pole more than the adequacy pole.

Chapter Seven

Patterns of Repetition at the Discourse Level: Paraphrase, Parallelism and Chiasmus

7.0 Introduction

In this chapter, I end my study of repetition with a relatively short account of some other types of repetition, viz. paraphrase (repetition of content), parallelism (repetition of form), and chiasmus (repetition of items in verse order). These devices will be examined from the perspective of the wider textual meaning in terms of parallel propositions and structures at the clause (and occasionally sentence) level. At this level, clauses are joined within the ‘clause complex’ which defines the kinds of relationship between the constitutive clauses (Halliday, 1994). On the other hand, there will be a scrutiny of instances of these discursal patterns in the English translations and the strategies that motivated certain translation choices. I will then conclude the chapter with a brief review of the findings.

7.1 Paraphrase

Etymologically, the term ‘paraphrase’ has its roots in the Greek language and is commonly identified with the idea of restating the sense of an utterance by using a different expression. It has also been associated with translation theory and the way a poetic text is rendered into another language (Robinson, 2001: 166-67). In the field of English linguistic studies, the concept of paraphrase may be viewed as embedded in the theory of functional grammar and the relationships between the propositions

implied by a set of clauses, i.e. it is part of a general phenomenon called ‘expansion’, and specifically of ‘elaboration’ (Halliday, 1994: 225):

“In ELABORATION, one clause elaborates on the meaning of another by further specifying or describing. The secondary clause does not introduce a new element into the picture but rather provides a further characterization of one that is already there, restating it, clarifying it, refining it, or adding a descriptive attribute or comment. The thing that is elaborated may be the primary clause as a whole, or it may be just some part of it – one or more of its constituents.”

In paratactic elaboration, Halliday classifies three types of clause relation (1994: 226; the examples cited below are his):

- (i) Exposition, an in-other-words relationship whereby the second clause ‘restates the thesis of the primary clause in different words, to present it from another point of view, or perhaps just to reinforce the message’, e.g. That clock doesn’t go – it’s not working;
- (ii) Exemplification, where the secondary clause ‘develops the thesis of the primary clause by becoming more specific about it’, e.g. We used to have races – we used to have relays;
- (iii) Clarification, here the secondary clause ‘clarifies the thesis of the primary clause, backing it up with some form of explanation’, e.g. I wasn’t surprised – it was what I had expected.

Paraphrase has also been examined by de Beaugrande and Dressler, among others, who cite the following example from a contemporary text (1981: 58):

When God became conscious of his omniscience, he suddenly felt terribly bored, because, *whatever happened, he knew the outcome. There was no more any surprise; there was nothing that was not known beforehand.*

The first italicised clause is paraphrased by the other subsequent clauses which expand the proposition of the first by viewing its content from an opposite angle, i.e. introducing an element of negation.

Johnstone (1991) investigates the role of paraphrase in Arabic argumentative discourse. She alleges that Arabic speakers/writers utilise paraphrase to support their arguments by merely presenting them in paraphrastic utterances. One type of paraphrastic relationship, she identifies, is ‘reverse paraphrase’ which denotes the way of looking at a situation from the opposite direction, i.e. paraphrasing a ‘positive claim with a negative one’ (1991: 80). However, reverse paraphrase may be claimed to be a universal, rhetorical device that entails modulation, e.g. positive – negative, general – specific, abstract – concrete, etc. de Beaugrande and Dressler’s example, cited above, demonstrates that reverse paraphrase is also operative in English. Moreover, it will be shown later that reverse paraphrase is, in fact, a strategy employed by some translators to reproduce a ST *non-reverse* paraphrase in the TT. This I will call *antonymous paraphrase*.

7.1.1 Translation of Paraphrase

In rendering the Arabic paraphrastic phrases into English, the translators have adopted a set of strategies apparently motivated by an assortment of constraints pertinent to both the ST and TL norms. One major translation strategy is ‘compression’ which is applied to cases whereby synonymous expressions in the ST parallel clauses are replaced by fewer elements in the TT. Being regarded as the opposite of expansion, it entails the redistribution of semantic components on fewer words and thus rendering the ST utterance more compact. Generally, the strategy affects the parallel lexical items that show a higher degree of synonymity than others. For example, when the verb elements sound more synonymous than the nominal elements, they undergo compression and an alternative choice is made in the TT.

Three sub-classes of this strategy may be distinguished: (a) compression of the verb elements; (b) compression of the noun elements; and (c) compression of the whole structure. These and other strategies, as applied to the ST, are elaborated below.

7.1.1.1 Compression of the verb elements

The following item consists of two coordinated clauses standing in a paraphrastic relation of synonymy:

- (1) لقد خابَ ظَنُّكَ و ضاعَ أَمَلُكَ .
(المويلحي: 78)
 Your **thoughts and hopes are all in vain.** (Allen, 1992: 201)

Being introduced by the emphatic particle *لقد*¹, the sentence consists of two synonymous clauses each having the structure [V + N + attached m., sg., poss. pronoun *كَ*]. In the TT, the two clauses are conflated into one with two conjoined nouns *thoughts and hopes*, one verbal element *are* and the complement *all in vain*. The ST finite verbs *خابَ* (failed) and *ضاعَ* (vanished) are replaced by the condensed predicate *are .. in vain*. In the next example, the parallel clauses occur in a conditional sentence:

- (2) ولو سلمنا أن صاحب المنصب سليم من المعاطب و نجا من الخطوب ، فهو لا يزال طول حياته في همّ و نصب .
(المويلحي: 254)
 Even if we concede that the person who holds an important position **is free from harm and danger**, he still spends the rest of his life straining and worrying. (Allen, 1992: 254)

¹ The particle is a variant of *قد* generally denoting actions “which occurred in the past but whose consequences are of pragmatic relevance to the current discourse topic” (Holes, 1995: 190).

Here, the sentence starts with a hypothetical clause whose predicate consists of two embedded paraphrastic clauses, as highlighted. They are both similar in meaning as well as identical in structure, i.e. having the constituent elements [V + Prep. + N pl.]. The translation strategy is to condense the verbal elements (and prepositions) into [V + COMP + prep.], while replacing the nouns المعاطب and الخطوب with the lexical doublet *harm and danger*. In consequence, the two clauses are replaced by one clause.

- (3) عمدوا إلى الانصراف ، يصحبهم الهم ، و يرافقهم الكدر . (المويلحي: 174)
- [They] left **accompanied** only by their own **sorrow and grief**.
(Allen, 1992: 337)

In this excerpt, there are two paraphrastic utterances, as highlighted. They represent two subordinate circumstantial clauses with non-finite verbs. The translator compresses the clauses by replacing the two verbal elements يصحبُ and يرافق with the *ed-* participle *accompanied* occupying here the V slot of a subject-less clause. Further, الهم and الكدر are tied up into the lexical doublet *sorrow and grief*.

7.1.1.2 Compression of the noun elements

The strategy of compression also works on the nominal elements of a pair of paraphrastic clauses. A few examples will illustrate this point.

- (4) [...] كأنما أقام في أعلى سلم الربع مختفياً في تلك الزاوية حيث لا يسمع ما كان الطلاب يدرسونه من العلم و يقرءونه من الكتب . (طه حسين: 95، ج2)
- He seemed to lie in ambush in a corner at the top of the stairs, paying no attention to the students while they were **reading or preparing their lessons**.
(Wayment, 1997[1943]: 168)

The two coordinated clauses *يدرسونه من العلم* and *يقرعونه من الكتب* are paraphrastic in that the second clause expands the content of the first by specifying new items, e.g. *الكتب* (books). However, the translator compresses the nouns *العلم* (meaning ‘science’ or ‘knowledge’) and *الكتب* opting instead for *lessons* as object for the verbs *reading* and *preparing*.

Item (5) contains two paraphrastic phrases with exclamation constructions having the form *ما أفعل* :

(5) *الله أنت ما أحلى ببيانتك ، وأجلى برهانتك !* (المويلحي: 115)

By God, that was **a splendid and clear explanation!** (Allen, 1992: 256)

The two highlighted clauses are marked by the initial particle *ما* which makes the exclamations with *أحلى* and *أجلى* , e.g. " *ما أحلى ... و[ما] أجلى* " (lit. how splendid ... and how clear). The translation strategy is to compress the nouns *بيان* (elucidation) and *برهان* (proof) into *explanation*. The end result, therefore, is one clause with a predicate having a nominal element pre-modified by two adjectives, i.e. *a splendid and clear explanation*.

7.1.1.3 Compression of the whole structure

This strategy is used to compress parallel utterances that involve aspects of synonymy or near synonymy. A pair of examples are discussed below:

(6) *فهو في حيرة وذ هول ، لا يدري ما يصنع ، ولا يعلم ما يفعل ، في وسط هذه السوق القائمة والزحام الهائل.* (المويلحي: 130)

There he stands, utterly bewildered and lost in the middle of this standing market with its enormous crowd. **He's no idea of what he's doing.** (Allen, 1992: 283)

The two highlighted clauses are completely synonymous: يصنع / يعلم / يدري (know); يفعل (do). What the translator did was compress the ST parallel clauses into the italicised expression as shown in the TT.

- (7) [...] وطالما وجد في جديك وهزلك لذة لاتعدلها لذة و متاعاً لايعدله متاع . (طه حسين: 184، ج2)
 [who] found in your gaiety as in your seriousness **unparalleled delight**.
 (Wayment, 1997[1943]: 233)

Here again, the two highlighted phrases exhibit aspects of similarity at both the semantic and the syntactic level. To take the semantic aspect, the phrases show a great deal of synonymy between the lexemes لذة (pleasure) and متاع (enjoyment), which is reinforced by the recurrence of يعدل / تعدل across the phrases. The translator has taken account of these features and thus decided to replace the ST utterances with the denser expression *unparalleled delight*.

In addition, there are cases where paraphrastic clauses involve a synonymous pair of lexical doublets. The translation strategy, again, is to condense the ST meaning as in (8) and (9) below:

- (8) جاشَ بي الهمَّ والغمَّ ، و تملكني الأسف والحزن . (المويلحي: 126)
I still feel aggravated and resentful. (Allen, 1992: 278)

With two noun doublets consisting of four synonyms and one verb doublet, the two clauses can safely be regarded as synonymous: تملك / جاشَ (agitate/overwhelm); الهمُّ والغمُّ (anxiety and affliction); and الأسف والحزن (sorrow and sadness). Apparently, the translator has sifted out the synonyms to avoid redundancy and render the TT

(10)

إلى أن كادوا يغيبون عن البصر ، وكدنا نفقد منهم الأثر ، لولا أن عثر أحدهم بقضبان مركبات
الكهرباء ، فطاحت العمامة وانفلت الحذاء.
(المويلحي: 72)

Eventually **they were almost out of sight. We might well have lost track of them altogether**, if one of them had not tripped over the tram lines and lost his turban and shoes.
(Allen, 1992: 195)

Here, the two highlighted clauses are paraphrastic in that the second clause “كدنا ...” clarifies the thesis of the primary clause “كادوا ... البصر” by adding some explanation, i.e. elaboration by clarification. Further, the second clause constitutes a pre-posed answering clause for the conditional clause starting with “لولا ...”. The paraphrastic and syntactic relationships between the clauses are explicitly defined by punctuation in the TT. The paraphrasing clause “we might ... altogether” is separated from the primary clause “Eventually...” by a full stop and then related to the conditional clause “if one ...”. The strategy of literal translation has necessitated such modifications.

7.1.1.5 Translation by antonymous paraphrase

This strategy modulates the ST pattern of paraphrase by bringing in a component of antonymy, i.e. the relationship between the paraphrastic clauses is shifted in such a way that one clause reinforces the thesis of the other(s) by looking at it from an opposite angle. Examples involving clausal doubling and clausal trebling are (11) and (12), respectively:

(11)

[...] ثم حرّمتم بعد ذلك على أنفسكم التمتع بما جمعتموه ، وحرمتموها من كل ما حرّتموه .
(المويلحي: 40)

Afterwards, **you didn't permit yourselves to enjoy what you had collected, but took away from yourselves everything you'd amassed.**

(Allen, 1992: 151)

The highlighted clausal doubling is matched in the TT by the italicised utterance. The instance of antonymous paraphrase consists in the rendering of the synonymous items *حرّم* and *حرّم* (derivations of ح - ر - م) as *didn't permit* and *took away*, respectively. Here, the translator has decided to relay the meaning of the former item by incorporating an element of negation, disregarding the possible equivalent “forbade”. His strategy, therefore, is to produce a construction of antonymous paraphrase whereby the second portion of the text is a restatement in affirmative terms of what has been said negatively in the first part. The semantic implication of the coordination between the two clauses is shifted from a relation of addition in the ST into a relation of contrast in the TT. This is externally marked by replacing ‘and’ with ‘but’.

(12)

[...] فهُم بِمَعزَلٍ عَنِ الْخَوْفِ وَالْهَلَعِ ، وَفِي أَمَانٍ مِنَ الدُّعْرِ وَالْفَزَعِ ، وَفِي ضَمَانٍ مِنَ
 التَّوَسُّاسِ وَالْهَوَاجِسِ .
 (المويلحي: 93)

As a result, **they are totally unaffected by fear and panic and are shielded from any misgivings or anxieties. They feel quite at ease.**

(Allen, 1992: 219)

The ST utterance comprises three coordinated, paraphrastic clauses, each adding force and semantic ingredients to the whole stretch. Apart from the third clause which implies some distinctive nuances, the first two clauses are closely related in terms of synonymy. Literally, the ST excerpt translates as: “they are separated from fear and panic and safe from alarm and fright and safeguarded from misgivings and anxieties”. The procedure that the translator seems to have adopted involves two stages: modulation and textual restructuring. First, he modulates the content of one of the two synonymous clauses by introducing antonymous elements, i.e. antonymous

paraphrase. Further, he reverses the order of the clauses by placing the antonymous paraphrase at the end of the passage as an independent sentence: *They feel quite at ease* which means roughly يشعرون بالطمأنينة إلى حد بعيد . In terms of coherence, the antonymous paraphrase culminates the progressive, semantic build-up developed in the previous phrases by considering the situation from a different perspective. Herein, it has the implicature of “in other words” or “to put it another way”.

The example also shows how textual restructuring can be used as a strategy to organise discourse in the TT. This is illustrated below.

7.1.1.6 Textual restructuring

This refers to the kind of change the translators incorporate in the TT to achieve textual coherence. Specifically, it concerns the re-organisation of linguistic material in the TT in a way that is constrained by the TL norms, i.e. the concepts become logically structured from the TL perspective (Dickins *et al.*, 2002: 137). Arabic and English differ in the ways they manage the order of concepts in text and how coherence is attained. To see how textual restructuring works as a strategy and what collateral damages, if any, are afflicted by the translators, it will be helpful to consider the following examples:

(13)

[...] عِلْمٌ مَا عِلْمٌ ، فَتَغَيَّرَتْ فِي نَفْسِهِ قِيَمٌ كَثِيرٌ مِنَ الْأَشْيَاءِ ، وَمَعَايِيرٌ كَثِيرٌ مِنَ الْأَحْكَامِ ،
وأقْدَارٌ كَثِيرٌ مِنَ النَّاسِ . (طه حسين: 9، ج2)

What he learnt then obliged him to overhaul his **standards of judgment**, and to revise his **valuation both of people and of things**.

(Wayment, 1997[1943]: 109)

Here, the manipulation of the ST has gone through two stages: restructuring and compression. The three highlighted phrases are rearranged in the TT so that the second phrase will stand in its own right while the first and the third are compressed

due to the semantic similarity between *أقدار* and *قيم*. This division subsumes two kinds of reference, i.e. abstract reference of the genitive *judgment in standards of judgment* and concrete reference of the genitive *people and things in valuation of people and things*.

(14)

[...] و يلتبس له مسكننا آخر لا يسمع فيه ذلك الصوت ، و لا يلقى فيه ذلك الشخص ، و لا يجد فيه شعور الرضا و النعيم .
(طه حسين: 110، ج3)

[...] and look out for another abode, **where I [he] could not meet her, nor have the sound of her voice** and so **forfeit all the pleasure and the solace they gave me [him]**.
(Cragg, 1997[1976]: 352)

The ST includes three clauses arranged in a way that the idea of ‘not hearing her voice’ comes first, followed by ‘not meeting her’, and finally ‘the forfeiting of all the pleasure and the solace’. Right away, the mode of ordering the concepts in the ST looks somehow unusual: شعور... (that person), ذلك الصوت (that sound), and شعور... (the feelings of...). Yet, the significance of the sound can only be appreciated in the light of the fact that the author is sightless and so it plays a central role in his survival. In the TT, this order is partially reversed in respect of the first two clauses, e.g. *where I [he] could not meet her, nor have the sound of her voice*. This is a problematic rendering since the strategy flouts the priorities of the author. As far as he is concerned, it is the sound, or voice, that is important. The sound is not merely a medium for communicating with the invisible, but rather *the* medium and the only reality that precedes existence and emotions. So when he puts the sequence of concepts in that order, he only did the normal thing.

By relegating ‘sound’ to the second position, the translation has arguably contributed to the projection of an image of an author who could see, i.e. the translator has made a sightless writer sighted.

To sum up, Arabic ST's and English TT's differ in the ways they build up propositions in terms of paraphrastic constructions. There have been a number of strategies that the translators employ in dealing with Arabic paraphrastic utterances. The various types of shifts in the translation process signal a predominant tendency to appeal to the TL norms. In addition to the repetition of content, the repetition of structure, or parallelism, has been observed in many cases above. The role of parallelism in holding the overall make-up of text will be explored in the next section.

7.2 Parallelism

Parallelism is 'repeating a structure but filling it with new elements' (de Beaugrande & Dressler, 1981: 49). In poetic language, though, parallelism assumes a significant role as it contributes to the artistic formation of text, and can itself be of portentousness when coupled with the foregrounding of contrastive meanings. In terms of Jakobson's theory of poetics, the medium becomes as important as the meaning. He states (1987: 173): 'Any form of parallelism is an apportionment of invariants and variables. The stricter the distribution of the former, the greater the discernibility and effectiveness of the variations.' That is, the extra formal symmetries of the text draw attention to the lexical paradigms that are displayed in the passage, and call for interpreting the relationships between members of these paradigms, to produce dense compounds of meaning.

The first kind of parallelism which will be exemplified here is that which involves anaphora, i.e. initial repetition. Two examples are discussed:

(15)

كان غريباً في وطنه ، و كان غريباً في فرنسا ، و كان يرى أن ما يصل إليه من حياة الناس
ليس إلا ظواهر لا تكاد تُعني عنه شيئاً .
(طه حسين: 114، ج3)

I [he] was a stranger in my [his] homeland and I [he] was a stranger in France. The life of the people around me [him] left me [him] isolated in mere externalities which hardly mattered or profited. (Cragg, 1997[1976]: 355)

There is syntactic equivalence between the two highlighted portions of the sentence and identity of the three first words: كان غريباً في . The parallelism encourages the reader to look for any association between the matched but different items, وطنه (his homeland), viz. Egypt, and فرنسا (France). This is not incidental since a pessimistic view of life is expressed by the author not only through the propositions in the text, but also by the formal arrangement of the words which places وطنه (his homeland) and فرنسا (France) in parallel positions to imply their semantic equivalence. This foregrounded juxtaposition is neatly captured in the TT as the translator reproduces the ST parallelism as shown in the italicised utterance.

Parallelism with anaphora is also foregrounded in the next example wherein two elements assuming negative values are put on a par:

(16)

وكان أخوف الأشياء إليه أن يتقدم عن يمينه فيتعرض لكلبي العدويين ، أو يتقدم عن شماله
فيتعرض لشر "سعيد" وامراته "كوابس".
(طه حسين: 14، ج1)

[...] he had the greatest dread of **going to the right and encountering the two dogs of the Aduites**, or **of going to the left and encountering the evil of Said and his wife, Kawabis** [...]
(Paxton, 1997[1932]: 14)

The two phrases beginning with ... يتقدم عن ... involve syntagmatic equivalence between the two items كلبي العدويين and شر "سعيد" وامراته "كوابس". This juxtaposition calls for the need to seek some paradigmatic equivalence. Indeed, the parallelism combines

elements of the two sentences. The variables *the 'Arif* and *Our Master* are juxtaposed in a way so as to highlight the concept of reciprocity: both dislike one another. Put another way, the principle of foregrounding parallelism reinforces the implicit similarity between the two variables.

The translator, however, has maintained the parallelism in the TT but shifted the type of equivalence from synonymous into repetitive, as with *يحتقر - يزدري* *despise – despise* and *يتملق – يصانع* *flatter – flatter*. This lexical shift seems to support the notion of reciprocity, i.e. similarity.

Generally, manipulation of the ST parallels reveals the extent to which the translators have complied with the norms of the ST or the TL. In the next example, one translator replaces the ST complete parallelism with *partial* parallelism in the TT:

(18) [...] وأن غنى القلوب والنفوس بالعلم خير وأجدى من امتلاء الجيوب والأيدي بالمال .
(طه حسين: 3، ج3)

To be rich in heart and spirit, rich in knowledge, was better and more useful than **to have hands and pockets filled with material means**.
(Cragg, 1997[1976]: 245)

The parallels are the two highlighted phrases. A closer glance will show that there is an identity of surface syntactic structure in word order, number of words, and grammatical construction. Although the two phrases are structurally the same, as well as referring to the same concept of affluence, they are still dissimilar in terms of reference. That is, there is a contrast between the abstractness of reference of the first phrase (lit. 'enriching the hearts and spirits with knowledge') and the concreteness of reference of the second phrase (lit. 'filling the pockets and hands with money'). The

tension between ‘the moral’ and ‘the material’ in the ST is foregrounded by an elegant pattern of parallelism. The grammatical structure consists of a genitive construction followed by a prepositional phrase: [(Verbal) N + N pl. + conn. ʃ + N pl. + prep. → + N sg.].

This is hardly captured in the TT as the translator seems to adopt a strategy applicable to the TL norms that calls for idiomaticity or naturalness. However, this does not mean that he was unaware of the ST feature and the function it serves. In fact, he strikes a compromise between the ST parallelism and the TL preference for an apparently less defined pattern of parallelism. So, instead of the following literal translation of the ST parallels

enriching	the hearts	and	spirits	with	knowledge
filling	the pockets	and	hands	with	money

he suggests

to be	rich in heart	and	spirit,	rich	in	knowledge,
to have	hands	and	pockets	filled	with	material means.
[to + V	N	+ and	+ N	+ adj	+ prep.	+ N(P)]

The parallelism is clearly incomplete due to the recurrence of the adjective ‘rich’ which is modified in both occurrences by a prepositional phrase. However, it must be acknowledged that the translator’s solution has managed to reproduce the ST content.

One point has to be emphasised here. Since parallelism is considered to be a textual feature that brings about extra regularities in the text, the implication would be that it has some cohesive ends. This is rather manifested in the examples that have been discussed in this section. Further, parallelism is utilisable in intertwining a

series of utterances that involve certain patterns of transitivity. This is shown in Examples (19) and (20):

(19)

أما اليوم فأنت تستحق أن تُدعى شيخا ؛ فقد رفعت رأسي و بيضت وجهي و شرفت لحيتي أمس .
(طه حسين: 45، ج 1)

You certainly deserve to be called sheikh today, for yesterday **you raised up my head, caused my face to shine and honoured my beard.**

(Paxton, 1997[1932]: 29)

As highlighted, the excerpt includes three clauses coordinated by *و* and having identical structural formats: [V + attached pron. تَ (S) + N (O) + poss. pron. suff.]. The parallels display a transitivity structure whereby the main character *تَ*, contracted form of *أنتَ* (*you*), is an actor of mental processes *شرفَ*, *بيضَ*, *رفعَ* *raised up, caused... to shine, honoured*, affecting material objects *رأس*, *وجه*, *لحية* *head, face, beard*. Paraphrastically, the parallel clauses assume a metaphorical build-up in which the situation is gradually specified by physical entities. Put another way, the items *رأس*, *وجه*, *لحية* assume a whole-part or top-bottom hierarchy: *head* subsumes *face* and *face* includes *beard*, i.e. *beard* is part of *face* and *face* is part of *head*, a compound structure of meronymy; similarly, *head* is higher than *face* and *face* is higher than *beard*.

As for the translation strategy, it appears that the metaphorical image foregrounded by both semantic and syntactic repetition in the ST is maintained in the TT, though minor amendments motivated by the TL norms are reinstated. For instance, the pronoun *you* is elliptical in the second and third instances; the first instance of the TT conjunction *and* is replaced by a comma; and the structure of the second clause is modified as [Elliptical S + V + O + Co] the latter element being the

Object Complement *to shine*.

In the next passage, there are four parallel construct phrases that express object relationships:

(20)

فتسخير الأمة المصرية ، وتعطيل أعمالها ، وتمزيق أبدانها ، وإهراق دمانها ، وإزهاق أرواحها ،
في بناء هذه الصخور إنما كان لفكر ساقط ، واعتقاد سخيف من ملك جاهل ، لفائدة له موهومة ، أو
من عمل كاهن ماهر ، لمنفعة له معلومة . (المويلحي: 188)

Egyptians were enslaved to put up this great pile of rocks. **Their normal work was disrupted, their bodies were torn apart, their blood was shed, and their spirit was shattered.** All this because of the idiotic and fatuous beliefs of an ignorant king who imagined that he would get some benefit from it; or the activities of a cunning priest who expected to make a profit.

(Allen, 1992: 354)

The text begins with a cleft sentence in which five parallel phrases occupy the first part of the cleft. Apart from the first phrase that exhibits less structural parallelism, i.e. تسخير الأمة المصرية (the enslavement of the Egyptian nation), the four highlighted phrases look more symmetrical as they show various degrees of phonological, morphological, syntactic and semantic similarity. Phonologically, they have identity of rhyme, i.e. the suffix ها . Morphologically, the first two phrases have the same pattern إفعال and إفعال فعالها whereas the other pair are partially similar, e.g. أفعالها , respectively. On the other hand, there is identity of the surface syntactic structure in word order, number of words and genitive construction, e.g. [verbal N + Npl. + attached f. sg. poss. pron.]. Functionally, the four phrases represent a recurrent pattern of transitivity in which the verbal noun acts as process affecting object (lit. disrupting their works and tearing their bodies and shedding their bloods and shattering their spirits).

The continuity of the text suggests a semantic accumulation that manifests itself in the gradual characterisation of the context until the climax is arrived at, i.e. ‘the shattering of their spirits’. To be exact, the parallels project a metaphorical image of slow death, and the device of parallelism facilitates the enhancement of this image by framing it with a structural format replicated in a series of utterances. The advancement from the general to the specific is externally signalled by the introductory phrase *تسخير الأمة المصرية* that sets the scene for the succeeding propositions. It is also marked by the initial particle *ف* which functions here as a discourse marker switching the discourse towards further identification.²

In the TT, the translator reproduces the ST parallelism after introducing some restructuring changes. The introductory phrase of the cleft is related to the prepositional phrase ending the first part of the cleft, while the four parallel phrases are coordinated in an independent sentence. The functional nature of the ST transitivity pattern is made explicit in the TT by the use of a passive voice construction instead of the ST genitive, i.e. ‘their spirit was shattered’ vs. ‘the shattering of their spirits’.

I conclude this account on parallelism with an example from al-Muwaylihī’s text (parentheses added):

² On the uses of this particle, see Al-Batal (1990: 239). This discourse switcher marks the boundary between the assertions made in the previous sentences and the pieces of evidence which are adduced to support the assertions. Further, it indicates that a logical relationship exists between the two parts of the text.

(21)

قال عيسى بن هشام : وسرنا إلى زيارة مجلس من (أرباب الحكم والولاية ، وذوي السياسة والدراية) ، ممن بيدهم حل الأمور وعقدها ، وملكهم شقاء الأمة وسعدها) ، (الناشئين في مهد المعارف والعلوم ، والناخبين في أشنات المنطوق والمفهوم) ، (الموصوفين بدقة النظر وبُعد الهمم ، والواقفين على أخلاق الخلق وعادات الأمم) ، الذين (تتكشف لضوء آرائهم غياهب الخطوب الداجية ، وتتقاد للطف سياستهم أزمة القلوب الأبية).
(المويلحي: 110)

ʿĪsā ibn Hishām said: Next we went to visit a meeting of governors. They are people endowed with considerable intelligence who have broad administrative authority. They have absolute power, and can make people either miserable or content. Being brought up in the cradle of learning and possessing extraordinary talents in all categories of expression and concept, they are characterized by subtle insight and far-reaching resolve. They can fully comprehend the ethics of man and peoples' customs. With their enlightened views, they are able to dispel the gloom caused by terrible disasters and to guide reluctant people along the right path through their far-seeing policies.
(Allen, 1992: 249)

The extract is the opening sentence of the episode titled أرباب الوظائف (Civil Servants).

It is part of a direct speech by the protagonist of the fiction ʿĪsā ibn Hishām who commences almost every episode in the fiction with a statement running over one page or two to set the scene where the action is to take place. It is often written in rhyming prose (*sajʿ*) which involves various kinds of repetition. As for the above passage, it is palpably clear that parallelism is a prominent feature that intertwines sets of utterances into patterns of balancing. Each pair is put between brackets, for ease of reference. The first two parallels (أرباب ... والدراية) are two construct phrases having the structure [Npl. + N gen. + conn. + N gen.]. They embrace two lexical doublets that are also semantically similar. The second pair of parallels (بيدهم حل ... سعدها) are clauses with the structure [prep. + N + attached pron. + N gen. + conn. + N + attached pron.]. Equally, identity of the syntactic structure covers the rest of the parallels in the passage.

On the other hand, the translator has chosen to produce a TT lacking any manifestations of parallel structures. The strategic decision as to whether to avoid

parallelism or generate a parallelistic TT seems to depend largely on the kind of purpose the TT is set to serve. Here, the translator has come to the conclusion that since the ST is not of the *مقامة* genre, considerations of the expression, i.e. the surface syntactic structure, should not override those of the content. Therefore, he employs a strategy of semantic translation focusing mainly on relaying the content of the ST message. At first sight, the procedure has necessitated the division of the one-sentence ST into six sentences. Thus, it may be argued that the translator has leaned more towards the TL norms than the ST.

Finally, there are cases whereby the parallel elements are arranged in a reverse order on the surface of the text. This is traditionally called *chiasmus*, or what might be termed as *reverse parallelism*, the subject of the next section.

7.3 Chiasmus

In the field of western traditional rhetoric, chiasmus is described as a “grammatical figure in which the order of words in one of two parallel clauses is inverted in the other” (Freeborn, 1996: 69). It is known by this name after the shape of the Greek letter *chi* (X) to denote the concept of contrast in a crossed patterning, i.e. the two halves of, say, a sentence are constructed in two opposite ways: [S – V || V – S].

The device of chiasmus can be utilized to achieve at least two textual purposes: (i) text-building, by the juxtaposition of two items in the text in order to show a contrast or a relationship between them; and (ii) rhetorical, where the juxtaposition is intended to relay a meaning that goes beyond the denotative and connotative meaning of the chiasmic items.

The translation of chiasmic constructions has embraced a number of strategies that are warranted by the kind of role the chiasmus plays in the overall meaning of

the utterance. Where the chiasmic utterance has no clear rhetorical function, the translators tended to water it down by avoiding lexical recurrence. This is carried out through a set of procedures, including lexicalising the chiasmic construction, opting for synonymy, paraphrasing, etc. Otherwise, the chiasmus is preserved in the TT. In the following account, a number of passages will be analysed for instances of chiasmus. This will be conducted from the perspective of the strategies adopted by the translators.

In the next two examples, a strategy of literal translation is employed. The translators introduce this strategy perhaps because they reckon that the chiasmus triggers some meaning in the ST utterance so that expression and content look inextricably interwoven.

(22)

ثم إننا سرنا في وسط الحديقة ، حتى انتهينا إلى دار النُحف العتيقة ، فدخلنا نشاهد ما أبرزته يد البحث من الخفاء إلى الظهور [...] واندثرت مدائن ونشأت مدائن ، وبادت مواطن وقامت مواطن ، وانقلبت الأغوار أنجادا ، والأبحار أطوادا ، وغدا العمار خرابا ، والغمار سرايا ، والسراب عمارا ، والخراب عمارا ، وهي هي مصون شكلها ، كما تركها أهلها [...] (المويلحي: 194)

Next we walked towards the centre of the park and reached the museum of antiquities. We went in to look at the artefacts that had been hidden for ages and then brought to light by detailed research [...] Cities had been destroyed and others created, countries had perished and others started. Caves had been changed into uplands, seas into mountains; **buildings had become ruins, floods mirages, mirages floods, and ruins buildings**. Yet all these things had their form preserved just as people had left them. (Allen, 1992: 362)

Here, there is a pattern of chiasmus which may be termed as *compound chiasmus*. It consists in the embedding of the metaphorical chiasmic phrase الغمار سرايا والسراب عمارا in the outer chiasmic العمار خرابا والخراب عمارا . The construction has the pattern AB CD DC BA which gives the passage an elegance, symmetry and variety which are lacking in some other alternative construction. Most important is the role that the pattern plays in creating meaning in the text. Interestingly, the way the chiasmus is

structured reflects the temporal evolution of events in the real world; the crisscrossing facilitates the projection of an image whereby things are transforming in a circle of life, i.e. العمار → الخراب → العمار , or metaphorically الغمار → السراب → الغمار . This is also appreciated in the TT as the translator was alert to the function of the device in foregrounding this meaning. So, the circle of life is maintained in the TT: *buildings* → *ruins* → *buildings* vs. the metaphoric *floods* → *mirages* → *floods*. This is displayed in the literal translation of the ST pattern: *buildings had become ruins, floods mirages, mirages floods, and ruins buildings*.

(23)

وقد استيقن أنه لم يخلق لمثل هذا الشعور و أن مثل هذا الشعور لم يخلق له .. و أين هو من الحب؟
و أين الحب منه؟
(طه حسين: 109: ج3)

I [He] told myself [himself] that for sure I [he] **was not meant for such things. Nor were they such as could really be mine [his]**. What had I [he] to do **with love, or love with me [him]**? (Cragg, 1997[1976]: 351)

This example exhibits two instances of chiasmus, as highlighted. As for the second chiasmus instance, the translator has preserved the ST pattern, e.g. " هو ... الحب " X " الحب ... هو " ~ I [he]... love X love ... me [him]. The significance of the pattern can only be appreciated in the light of the protagonist's attitude towards love. Here, the whole utterance formulated in a rhetorical question implies that there is an ambivalence between him and love. But, the chiasmus paradoxically reinforces a kind of interlacement between his fate and love. This is likely to be behind the translator's decision to relay the chiasmus in the TT.

The other chiasmus construction has been rendered slightly differently as the translator adopts a strategy of variation. This strategy reproduces the ST chiasmus structure by bringing some paraphrastic or synonymous element in the second half of the chiasmus. An example on paraphrasing is the first chiasmus in (23) above, where

the translator paraphrases the second part of the chiasmus: *I [he] was not meant for such things, nor were they such as could really be mine [his]*. The structure also involves the use of the anaphoric *they*, i.e. *I [he] ... such things X they ... mine[his]*.

Alternatively, the translators may opt for synonymy in the TT as shown in the following:

(24) و تتقلب الآية و يصبح المغلوب غالباً و الغالب مغلوباً . (طه حسين: 34: ج 3)

So I turned the tables on him: **the defeated** emerged **victor** and **the victor** was **subdued**. (Cragg, 1997[1976]: 279)

The translator has replicated *victor* مغلوب but replaced the recurrent item مغلوب with the synonyms *defeated* and *subdued*. By choosing the item *subdued* rather than repeating *defeated*, the translator has neutralised the expectedness of the pattern and possibly foregrounded the chiasmus in the TT by bringing in an element of unexpectedness, i.e. deviation.

Another strategy is *lexicalisation of chiasmus*. The translators may lexicalise the ST chiasmic structure by replacing the reverse part of the chiasmus with the adverb ‘vice versa’. Examples are (25) and (26):

(25) [...] صار الدرهم أعزّ عند الأب من بنيه ، وعند الإبن من أبيه [...] (المويلحي: 38)

[...] the dirham is more valuable to **a father than his own son** and **vice versa** [...] (Allen, 1992: 150)

The chiasmic relationship between *father* and *son* is expressed by *vice versa*. In the next excerpt, the same procedure is adopted, still with two instances of chiasmus:

(26) [...] فوصلوا إلى الحال التي يرون بها السنّة بدعة ، والبُدعة سنّة ، والفضيلة نقيصة ، والنقيصة فضيلة [...] (المويلحي: 22)

So they reached the stage of considering **sunna as heresy** and **vice versa, virtue as a failing** and **vice versa**. (Allen, 1992: 130)

Here again, the translator seems to have reached the conclusion that it is futile to produce chiasmic constructions equivalent to the ST ones. So, he diluted the patterns through lexicalisation.

7.4 Conclusion

Repetitive devices of paraphrase, parallelism and chiasmus are utilised in Arabic prose to perform two chief complementary functions: textual, by organising the relationships between higher linguistic units in terms of the propositions implied and identity of expressions; rhetorical, through invoking meaning that goes beyond the lexical meaning of words. Under the translation process, a variety of strategies signal shifts in the ST patterns which underline a general tendency on the part of the translators towards the TL norms.

Chapter Eight

Summary and Conclusion

8.1 Introduction

In this thesis, several different aspects of repetition in written Arabic literary discourse and their English translation parallels have been examined: Chapter 3 focused primarily on the form and function of the lexical doublets found in the Arabic corpus, while Chapter 4 investigated the structural shifts of these doublets in the English TT. In Chapter 5, patterns of phonological repetition in the Arabic ST were identified and a mapping of the TT onto the ST was made to see how these patterns were rendered. Chapter 6 explored the patterns of morphological and lexical repetition in the ST along with the strategies for rendering them in the TT, and finally, paraphrase, parallelism and chiasmus in the ST constituted the object of inquiry in Chapter 7, where variations in the translation of these features in different examples were spotted. The investigation of these aspects is but a facet of a more general concern of this study, namely to attempt to shed light on the norms that govern the English translation of repetition in Arabic literary discourse.

In order to present an integrated analysis of the results of the thesis, I will start by briefly reviewing the main findings from the various chapters. From these I will then try to elucidate some patterns which reflect aspects of translational behaviour.

8.2 Overall summary

In this section, I will summarise the main findings from each chapter of the thesis.

Lexical doublets:

The first aim of this thesis (set out in Section 1.2 and addressed in Chapter 3) was to identify the kinds of semantic relations between the members of a lexical doublet and to examine its textual function as it appears in the corpus. Six categories of lexical doublets were elucidated, namely *Reciprocal*, *Modificational*, *Hyponymic*, *Semi-freeze*, *Macro-level*, and *Metaphorical*.

Reciprocal doublets consisted of two constitutive members influencing one another in a reciprocal manner. The interactive relation between the members was characterised by mutual presupposition or inclusiveness. *Modificational doublets* involved a relationship whereby one member modifies the meaning of the other: the modification moves either from the first member to the second or the other way round. *Hyponymic doublets* had the two members as hyponyms underlying a general element of referential meaning, i.e. an implied superordinate. The fourth category, *semi-freeze doublets*, had the two terms often recalling each other in a way that qualified them for the status of semi-freezes. *Macro-level doublets* had the meaning of the constitutive members closely related to the general theme of the whole text, or co-text. The final category, *metaphorical doublets*, entailed a metaphorical dimension that broadened the scope of meaning. Three sub-categories emerged with the metaphor manifested in: (i) either member of the lexical doublet, (ii) both members, or (iii) either element of a phrasal doublet.

The key observation made in this chapter is that, contrary to the findings of previous studies, the interactive relationship between the members of lexical doublets showed various degrees of semantic overlap: maximal (e.g. reciprocal doublets), medial (e.g. modificational doublets), and minimal (e.g. hyponymic doublets). These values were applicable to the *internal* semantic interaction, as well as sensitive to the *external* textual interaction of the doublet. It was assumed that what was at issue was a *stereoscopic* pattern of lexical doublet that involved complex meaning extending beyond the limits of the doublet.

Finally, one of the strategies adopted by the translators for rendering Arabic ST lexical doublets into the English TT was maintenance (literal translation). However, a shift in the stereoscopic pattern was registered in the TT due to the influence of the English TL norms.

Strategies for translating lexical doublets

The second aim of the thesis (expressed in Section 1.2 and addressed in Chapter 4) was to investigate the strategies used in the translation of lexical doublets. In addition to maintenance, six other strategies were employed.

One of the frequently used strategies was *grammatical transposition*. Lexical doublets were grammatically transposed into: (i) a genitive construction, with its two forms, the inflected (the *-s* genitive) and the periphrastic (the *of*-genitive); (ii) a premodified lexeme, where either element undergoes a class shift to function as modifier; (iii) an intensified lexeme, where either element is replaced by an

intensifying adjective. The translation exhibited two other types of transposition, namely *parallelistic transposition* and *transposition in a triplet*. The parallelism and the list-of- three (triplet) structure facilitated the transposition. The second strategy was *translation by displacement*. It displaced the members of a doublet when they appeared synonymous. *Translation by addition* was the strategy that involved the addition of a word/words to the doublet in the TT.

Translation by paraphrase stretched the doublet by using more words in the TT in order to relay the meaning. This entailed the breakdown of the doublet structure. The fifth strategy, *idiomizing translation*, replaced either/both members of the doublet by an idiom in the TT, while the sixth strategy, *translation by reduction*, reduced the lexical doublet to one lexical item in the TT. Reduction involved the following procedures: (a) omission of the less general element; (b) omission of the less collocative element; (c) omission of either element; (d) substitution of a general word; (e) substitution of a condensed word.

As to the strategies used by the three translators of Ṭāhā Ḥussein's autobiography, a comparison of the translations of three ST samples (of consecutive pages, approximately 2500 word each) from the three parts of the ST showed some variations: (i) Sample 1 from Part 1 included 38 lexical doublets; 29 (76%) were rendered in the TT and 9 (24%) shifted, while 3 TT lexical doublets replaced single ST items; (ii) Sample 2 from Part 2 had 23 doublets; 8 (35%) were rendered in the TT, 15 (65%) shifted (2 omitted); one TT lexical doublet replaced a single ST item; (iii) Sample 3 from Part 3 included 25 doublets; 11 (44%) were maintained in the TT

and 14 (56%) shifted; one TT lexical doublet replaced a single ST item.

The results show that the translator of Part 1 adopted a ST-oriented strategy in contrast to a shifting strategy preferred by the other two translators.

The overall conclusion from this chapter is that the strategies are mostly motivated by the operational textual norms of the TL which determine the translation's acceptability in the target language and culture.

Phonological repetition

The third aim of this thesis (expressed in Section 1.2 and addressed in Chapter 5) was to probe the Arabic ST for features of sound repetition and to examine the relationship between these features and their replacements in the English TT. Four devices were isolated, namely *reverse rhyme*, *rhyme*, *pararhyme* and *consonance*. These were perceived as functioning in poetic prose and not confined to syllable boundaries.

Analysis of parallel samples from ST and TT indicated that the translators varied in their appreciation of the ST sound effects which was reflected in their strategic decisions. Some translators took account of the necessity to relay the ST phonic effects and affiliations into the TT either by comparable means or by alternative ones. For that purpose, they employed compensation in kind and in place whenever and wherever that was felt to be required. This included replacing ST phonological repetition with morphological and lexical repetition in the TT.

Sound symbolism was scrutinised in the ST and two types were identified, namely *primary onomatopoeia* and *secondary onomatopoeia*. The latter proved more interesting as it suggested a tacit association between sound and meaning. An attempt to look into the expressive and thematic implications of sound symbolism in the ST showed that the concept is germane to the ST. As regards the translating of sound-symbolism patterns, and primary onomatopoeia, it was found that the ST and TT diverge when it comes to how onomatopoeic elements evoke meaning.

The overall conclusion from this chapter is that the use of repetitive sound patterns in Arabic literary discourse seems to be one way of signalling meaning, which is primarily part of the overall intended meaning of a text.

Morphological and lexical repetition

The fourth aim of the thesis (expressed in Section 1.2 and addressed in Chapter 6) was to examine aspects of morphological and lexical repetition in the Arabic ST along with their parallels in the English TT.

Arabic repetition utilises morphological resources of patterns and roots to achieve both emphatic and cohesive functions. Two types of *morphological repetition* were identified, namely *pattern repetition*, and *root repetition*. The strategies for translating morphological repetition highlighted the translators' individual attitudes towards the ST's norms and their adherence to the linguistic and cultural norms prevalent in the TL environment. On the whole, there was a variation in the degree of bias towards the norms of either SL or TL.

Lexical repetition was classified into three types: *lexical-item repetition*, *lexical-doublet repetition* and *phrase repetition*. Lexical repetition served two major functions, namely *textual* and *rhetorical*. The textual function concerned the potential of repetition for organising the text and rendering it cohesive. The rhetorical function had to do with the use of recurrence for rhetorical purposes, foregrounding a mental image or invoking emotions in emotive language. On the other hand, the translation strategies varied the ST by using different patterns of reference. Rhetorical repetition was neutralised by at least one translator, Wayment, who replaced it with variation.

The overall conclusion from this chapter is that various translators adopt different strategies for translating morphological and lexical repetition. Generally, the TL norms seem to dominate in the TT.

Paraphrase, parallelism and chiasmus

The fifth and final general aim of the thesis (expressed in Section 1.2 and tackled in Chapter 7) was to investigate the repetitive devices of *paraphrase*, *parallelism* and *chiasmus* in the Arabic ST and to see how they were dealt with in the English TT.

As regards paraphrase (repetition of content), Arabic ST and English TT were different in the way their propositions were built in terms of paraphrastic constructions. A number of translation strategies signalled a predominant tendency to appeal to the TL norms. One major strategy was *compression* applied to cases whereby synonymous expressions in the ST parallel clauses were replaced by fewer elements in the TT. Three sub-classes of this strategy were distinguished: (i) *compression of the verb elements*; (ii) *compression of the noun elements*; and (iii)

compression of the whole structure. They entailed the redistribution of semantic components on fewer words and thus rendering the ST utterance more compact. *Translation by antonymous paraphrase* was another strategy which was used to modulate the ST pattern of paraphrase by bringing in a component of antonymy. It entailed the shifting of the relation between the paraphrastic clauses in such a way that one clause reinforced the thesis of the other(s) by looking at it from an opposite angle. *Textual restructuring* was used by the translators to achieve textual coherence in the TT. Specifically, it concerned the re-organisation of linguistic material in the TT in a way that is constrained by the TL norms.

Parallelism (repetition of structure) included two kinds, namely *parallelism with anaphora* and *parallelism with synonymy*. The analysis showed that the device was exploited for both cohesive and rhetorical purposes. It was used in intertwining a series of utterances that involved certain patterns of transitivity. The strategic decision as to whether to avoid parallelism or produce a parallelistic TT seemed to depend largely on the kind of function the parallelism served in the ST as well as the purpose the TT is set to serve. Where the parallelism exhibited some rhetorical function, the translation strategy was often to reproduce the ST pattern by using a comparable pattern.

Finally, the use of chiasmus (repetition of items in verse order) in the Arabic ST was defined by the role the device played in the overall textual and rhetorical meaning. Besides the simple pattern of chiasmus, there existed another type which was termed *compound chiasmus*. It consisted in the embedding of a chiasmic phrase within another chiasmus forming the pattern AB CD DC BA. It was found that the

way this chiasmus was structured reflected the temporal evolution of events in the real world.

The translation of chiasmic constructions embraced a number of strategies. Where the chiasmic construction had no clear rhetorical function, the translators tended to dilute it by avoiding lexical recurrence. This was carried out using one of the following strategies: (i) *lexicalisation of the chiasmus*; or (ii) *translation by variation* by introducing a synonymous or paraphrasing element in the second half of the chiasmus.

8.3 Concluding remarks

One of the major goals of this work has been to show that the empirical study of repetition based on a relatively large data corpus (four texts consisting of about 150,000 words) can provide some insight into the mechanisms and norms that govern the use of repetition in Arabic literary discourse. It has been found that Arabic literary writers utilise an assortment of repetitive devices in their pre-planning of the texture of text in order to achieve both cohesive and rhetorical functions. Repetition, thus, is intended to signal meaning.

The examination of two Arabic literary texts (one being a three-part autobiography) and their English translation parallels was conducted within the framework of contrastive analysis. This was meant to point out the differences and similarities with a focus on the former which is, in my view, the bottom-line of any translation study. More specifically, the analysis was intended to establish an inventory of the strategies used by the translators.

The strategies employed for translating Ṭāhā Ḥussein's three-part autobiography suggest that there is a discrepancy among the three translators as to the way of dealing with the patterns of repetition. Taking the translation of rhetorical repetition as a case in point, it is argued here that the variation in the approaches of the three translators could have the impact of misrepresenting the original text (and perhaps the author) as rather uneven. I assume that Hilary Wayment (the translator of the second part) must have been conscious of acting contrary to the textual norms of the ST and in preference for the TL norms, otherwise she would not have felt the need to justify her translation in a preface:

Ṭaha Hussein's style has become a byword for charm and grace, and it is indeed rash to attempt to render its qualities in English. I have tried to *avoid literal translation*, which only results in a sort of spurious local colour such as hinders genuine comprehension. *The graceful assonances and repetitions of the original have also disappeared*, though I can only hope that some of its charm remains.

[italics mine]

(Wayment, 1992[1943]: 102-03)

By avoiding literal translation, the translator makes her initial decision, in the light of the initial norm, as to how the translation should look like. And by ignoring repetition, she produces a target text that can hardly convey the whole message of the original text. Indeed, the translation of the second part of the autobiography is characterised mainly by the absence of lexical repetition, contrary to the translations of the first and third parts. Thus, we end up with a translated autobiography that misrepresents the original author as passing through three stages of stylistic development whereby he uses repetition in the first stage, averts it in the second, and re-uses it in the third. This gives rise to the question of how to come to translate a text that consists of several parts by several translators. An interesting area of inquiry

will be not only to compare different translations for one text but also different translations for different parts of a text to look into patterns of (in)consistency in the translating behaviours. On the whole, the translational norms seem to lean towards the acceptability pole more than the adequacy pole.

As to the strategies involved in the translation of *Ḥadīth 'Īsa Ibn Hishām*, it is clearly evident that the translator has adopted literal translation. Right from the start, the translator worked with the intent of relaying the ST message content at the expense of the ST sound effects. By claiming that the text has nothing to do with the *maqāmah* genre (cf. 1.3 in the introduction), he has made up his mind about the kind of strategy he would adopt.

Finally, it is my conviction that this study will contribute to the literature of translation in three ways: 1) it provides a principled linguistic framework for explaining repetition in Arabic, and thus it can benefit the translators who translate from/into Arabic; 2) it provides a practical approach to the translation of repetition into English; 3) it highlights one aspect of cross-cultural differences that has not been adequately tackled yet and concerns the cultural norms that govern the use of repetition. This also entails the need for the integration of a set of strategies for the teaching of translation in general and the teaching of repetition translation in particular, by drawing on stylistics, text linguistics as well as cultural studies. In the area of teaching language and translation, the study will be useful to: *a)* foreign learners of Arabic who will have at their disposal a textual approach to the analysis of repetition that will enable them to learn how it is used in literary Arabic; *b)* Arab learners of English who will be aware of the norms and conventions that govern the

use of repetition in English; c) translation teachers who can utilise the findings of the study as an additional resource in the teaching of translating repetition; and lastly, d) professional translators who can acquire practical tools that prove indispensable for achieving accurate and accessible translations.

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Appendix 1. Translation of lexical doublets

Table 1. A statistic of lexical doublets and their translations in app. 2500-word sample (Chapter 18) from Ṭāhā Ḥussein's Autobiography (Part 1)

Source Text (ST)	Target Text (TT)	ST-oriented	Shifted
غيظ و غضب	anger and annoyance	X	
قوة وجلد	patience and fortitude	X	
جزع وهلع	grief and distraction	X	
جزع وهلع	grief and distraction	X	
الابتهاج والسرور	pleasure and rejoicing	X	
حزن وألم	grief and pain	X	
لهو وحديث	games or conversation	X	
لهو وحديث	conversation and games	X	
لهو وعبث	games and play	X	
لهو وعبث	playing and amusing	X	
ضحك وعبث	laughing and playing	X	
الدعاء والابتهال	prayer and supplication	X	
أصحاب وأتراب	friends and contemporaries	X	
هامدة جامدة	stiff and cold	X	
واجم مظلم	dark, silent	X	
واجمة مبهوتة	stunned and speechless	X	
نحيلة ضئيلة	thin, weak	X	
متصل مشند	incessant and increasing	X	
مفزع مروع	alarming and terrifying	X	
فاترة هامدة محمومة	indisposed, languid and feverish	X	
هادئا رزينا مروعا	calm and serene, .. frightened	X	
واجم كئيب دهش	silent, downcast, bewildered	X	
يؤلم ويؤذي	pain and afflict	X	
يتصل ويزداد	continued and increased	X	
تتلوى وتضطرب	twisted and turned	X	
تصيح وتضطرب	cried and tossed	X	
يفيق ويبل	get over and recover	X	
في لهو وعبث	lightly and playfully	X	
في هدوء واطمئنان	quietly and calmly	X	
المدارس والكتاتيب	village schools and town schools		X
لايدعو ولايصلي	neither prayed nor made supplication		X
الفنور والهمود	languid and out of sorts		X
مستمر متزايد	continued to get worse		X
يتصل ويشند	continued with increasing volume		X
يتصل ويشند	continued with increasing force		X
يتصل ويشند	continued louder than ever		X
يتصل ويشند	continued louder than ever		X
كارهة راغمة	with reluctance		X

Number of lexical doublets in ST sample: 38

ST-oriented lexical doublets: 29 (76%)

Shifted: 9 (24%)

NB.: 3 TT doublets replaced single ST items

Appendices

Table 2. A statistic of lexical doublets and their translations in app. 2500-word sample (Chapters 1-2) from *Tāhā Ḥussein's Autobiography (Part 2)*

Source Text (ST)	Target Text (TT)	ST-oriented	Shifted
موجدة وحفيظة	bitterness and resentment	X	
غريبة معقدة	strange, elusive	X	
خصبة ممتعة	pleasant and rewarding	X	
الهادئ الحلو	pleasant, peaceful	X	
نحيلة ضئيلة	weak, hollow	X	
حرا طليقا	freely and easily	X	
معتدلا مطمئنا	easily and with confidence	X	
تعوج أو تضطرب	crowded or twisty	X	
الجد والعمل	hard work		X
هادئة بغیضة	moderately unpleasant		X
شديدة عنيفة	utterly intolerable		X
شراسة وغلظة وانقباض	morose and misanthropic		X
دعة ورقة وتبسط	genial and good-natured		X
الذعر والألم والحزن	anxiety and distress		X
هادئة مطمئنة صامتة	quiet, unhurried		X
الفرح والمرح	joy		X
الفقراء والبائسين	the poor		X
كريهة منكرة	abominable		X
هادئا مطمئنا	quiet		X
مختلطة مصطنعة	medley		X
أخافه وأفزعه	to his horror		X
ظرف وأدب	[Omitted]		X
رقة وتلطف	[Omitted]		X

Number of lexical doublets in ST sample: 23

ST-oriented lexical doublets: 8 (35%)

Shifted: 15 (65%) [2 omitted]

NB.: 1 TT doublet replaced 1 single ST item

Appendices

Table 3. A statistic of lexical doublets and their translations in app. 2500-word sample (Chapters 1-2) from Ṭāhā Ḥussein's Autobiography (Part 3)

Source Text (ST)	Target Text (TT)	ST-oriented	Shifted
المنازل والدور	houses and dwellings	x	
الدعوة والارشاد	guidance and propagation	x	
القلوب والنفوس	heart and spirit	x	
العلم والمعرفة	lore and learning	x	
الاعتدال والقصد	moderation and deliberation	x	
الشر والأذى	harm and evil	x	
القاتمة التقال	heavy piling	x	
اشد وأقوى	keener and sharper	x	
خير وأجدى	better and more useful	x	
يحمدون ويثنون	praise and adoration	x	
الثراء والسعة وخفض العيش	wealth and comfort and ample living	x	
الغلو والاسراف	unrestrained exaggeration		x
نفوس وأذواق	inward comprehension		x
جهد وعناء	strenuous effort		x
الجِد والكَد	earnest effort		x
الاجتهاد والتحصيل	diligent achievement		x
الحزن والاسى	real pain		x
الحب والبر والحنان	reverent love and affection		x
رضا وبهجة وسرورا	happy satisfaction		x
راحة وروح	lie low ... to get some respite		x
تفكر وتقدر	weighing it well and taking careful thought		x
يهلجون ويقولون	the pot boiling with perpetual words		x
راضيا مسرورا	in good spirits		x
معتذرا متوسلا	apologising		x
هادئا موفورا	Soundly		x

Number of lexical doublets in ST sample: 25

ST-oriented lexical doublets: 11 (44%)

Shifted: 14 (56%)

NB.: 1 TT doublet replaced 1 ST item