

**UNIVERSITY OF BASRA**

**Translation Shifts in Rajaa Alsanea's Novel *Girls of  
Riyadh*: A Text Linguistic Perspective**

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*By*

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**TO MY FAMILY**

**TO MY FRIENDS**

## **CERTIFICATE**

I certify that this thesis “*Translation Shifts in Rajaa Alsanea’s Novel Girls of Riyadh: A Text Linguistic Perspective*” has been prepared and written under my supervision at the University of Basra in partial fulfilment for the requirements of the degree of Master of Arts in Translation Studies.

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**Date**.....



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## **ABSTRACT**

### **Translation Shifts in Rajaa Alsanea's Novel *Girls of Riyadh*: A Text Linguistic Perspective**

De Beaugrande and Dressler (1981: 3) define text as “a communicative occurrence which meets seven standards of textuality” which are “cohesion, coherence, intentionality, acceptability, informativity, situationality, and intertextuality”. During translation, these standards are expected to undergo shifts. Thus, this thesis attempts to study the shifts in situationality, one of the seven standards of textuality suggested by Beaugrande and Dressler (1981), in the English translation of Rajaa Alsanea's novel *Girls of Riyadh*. The aim is to find out the reasons behind these shifts, their effects on the target text, and how the translators have dealt with them. Views of different scholars about translation shifts are discussed. Concomitantly, the notion of text linguistics, especially the seven standards of textuality which are cohesion, coherence, intentionality, acceptability, informativity, situationality, and intertextuality, are touched upon during this study. In the practical part, the Arabic and English versions of Rajaa Alsanea's novel *Girls of Riyadh* (*Banat El Riyadh*) are juxtaposed and then analyzed according to the model suggested by Kinga Klaudy (2003) in order to see what kinds of shifts the target text has undergone. Having finished the analysis of the data, many shifts have been discovered, most of them have occurred to make the target text looks natural and understandable for its readers, i.e. shifts that deem necessary for the translators to make.

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## CHAPTER ONE

### PRELIMINARIES

#### 1.1 Introduction

What concerns here is the definitions of translation from a text linguistic perspective. Translation is a complicated process which has different definitions according to different scholars. Roman Jakobson (1959, as cited in Munday, 2001:36) states that translation is concerned with transferring the whole message from the SL to the TL and not separate words. Catford (1965:142) defines translation as “the replacement of textual material in one language (SL) by equivalent textual material in another language (TL).” Meetham and Hudson (1972, as cited in As-Safi, 2011: 1), like Catford (1965), define translation as “the replacement of a text in one language by a replacement of an equivalent text in a second language.” It is obvious from these definitions that the translator deals with two texts written in two different languages. Mona Baker (1992) in her book “*In other words*” stresses the importance of well understanding the source text and producing a target version that can be accepted as a text in the target language. Baker argues that what is important in translation is to transfer the intended message from the SL (Source Language) to the TL (Target Language).

The question is: what is text? And what are the features that distinguish it from non-text? Or what makes a text text? De Beaugrande and Dressler (1981: 3) define text as “a communicative occurrence which meets seven standards of textuality”. These seven standards are “cohesion, coherence, intentionality, acceptability, informativity, situationality, and intertextuality”. De Beaugrande and Dressler

proclaim that if any of these standards is violated, the text will be non-communicative, then non-text.

During the process of translating, and due to the differences between the SL and the TL and their readers, these seven standards are supposed to undergo some changes which lead to what is called translation “shifts”. The theoretical part of this study is intended to discussing first the notion of “translation shift” keeping track with this concept starting with the old views about it and going through the recent ones. Then, it moves to tackle the notion of text linguistics in terms of its definitions, history, main contributors, main concepts, etc. In the practical side, Rajaa Alsanea’s novel "بنات الرياض" *Girls of Riyadh* and its English translation will be discussed in order to find out the shifts the ST (Source Text) has undergone in one of the seven standards, i.e. the standard of situationality. These shifts can be termed “situational shifts”. Their reasons will be addressed to highlight effects upon the TT (Target Text), and how the translators manage them.

## **1.2 Significance of the Study**

This study is an interdisciplinary one which relates the study of translation shifts to text linguistics, so it is a mixture of translation studies and linguistics. Recent translation theories stress the importance of regarding the whole text as a translational unit, and so does the present study which attempts to study the shifts via one of the seven standards of textuality that form the text, i.e. the standard of situationality.

## **1.3 Problem of the Study**

A text must meet the seven standards of textuality, i.e. cohesion, coherence, intentionality, acceptability, informativity, situationality, and intertextuality to be a

text. The problem in this study is that these standards are expected to be violated during translation. The present study tries to find out how the two translators, i.e. Rajaa Alsanea and Marilyn Booth, deal with the standard of situationality, the reasons behind violating this standard, and its effects upon the TL as a whole.

#### **1.4 Procedures of the Study**

The present study follows the following procedures:

1. Introducing the data of the study, i.e. Rajaa Alsanea's novel *Girls of Riyadh*.
2. Analyzing the data according to the model suggested by Kinga Klaudy (2003) which is discussed in the theoretical part of the study in order to find out the shifts caused by the different situationalities between the ST and the TT.
3. Discussing the results of the data analysis.

#### **1.5 Objectives of the Study**

This study aims at:

1. Finding out the reasons behind going the standard of situationality through shifts.
2. Showing the effects of these shifts on the TT,
3. Manifesting how translators deal with them.

#### **1.6 Questions of the Study**

1. What are the reasons behind situational shifts?
2. What are the effects of the situational shifts?
3. How have the translators dealt with the situational shifts?

### **1.7 Hypotheses of the Study**

This study hypothesizes that:

1. The differences between ST readers and TT readers are the reason behind situational shifts,
2. The TT has been affected by the situational shifts in different ways,
3. Situational shifts have required the translators to resort to certain operations in order to make the TT natural and understandable for its readers.

### **1.8 Scope of the Study**

This study is limited to studying the shifts regarding situationality, one of the seven standards of textuality, or situational shifts, in Rajaa Alsanea's novel "بنات الرياض" *Girls of Riyadh* which is originally written in Arabic and translated into English.

### **1.9 Organization of the Study**

The present thesis falls into five chapters. Chapter one involves the introductory statement of the study, i.e. introduction, significance of the study, problems of the study, questions of the study, hypotheses of the study, limitations of the study, and organization of the study.

Chapter two discusses the notion of translation shifts in terms of views of different scholars. Chapter three discusses the notion of text linguistics, especially the seven standards of textuality with due emphasis being laid upon the standard of situationality. Chapter four introduces the data of the study which is related to Rajaa

Alsanea's novel "بنات الرياض" *Girls of Riyadh* and its English translation. In addition, it analyses this novel according to Kinga Klaudy's model (2003) for the purpose of finding out shifts in situationality. Chapter five, the concluding one, lays out the conclusions and recommendations of the study.

## **CHAPTER TWO**

### **TRANSLATION SHIFTS**

#### **2.1 Introduction**

Translation is a complicated process which involves two different languages. Each language has its own linguistic, stylistic, and cultural system which makes it difficult, or impossible, to convey to the TT the exact features of the ST. Translation shifts, accordingly, is a phenomenon that cannot be avoided. Eugene Nida (1964: 156) illustrates this point stating that:

Since no two languages are identical, either in the meanings given to corresponding symbols or in the ways in which such symbols are arranged in phrases and sentences, it stands to reason that there can be no absolute correspondence between languages. Hence there can be no fully exact translations.

Nida emphasizes the fact that languages are different in wording and structure; thus, there is no way to avoid shifts.

It is worth noting that there are two kinds of shifts: obligatory and optional. Obligatory shifts occur due to syntactic, semantic, phonological, and cultural differences between the SL and the TL; while optional shifts occur due to the translator's choice and not to linguistic or cultural differences between two languages (Pekkanen, 2010: 37). Catford (1965: 141) is the first scholar who uses the term "shift" to refer to "departures from formal correspondence in the process of going from the SL (source language) to the TL (target language)." However, Catford is not the first to discuss the phenomenon of translation shift since Vinay and Darbelnet

(1958) attempted to provide a systematic analysis of the differences between English and French.

In the following sections, the views of some scholars about translation shift will be discussed separately. Before that, the location of the concept of translation shift within the approaches toward translation is indicated.

## **2.2 Descriptive Translation Studies (DTS)**

Descriptive translation studies (DTS) is put by James Holmes in the 1970s and developed by Gideon Toury (1995) who makes theoretical and methodological additions to it (Brownlie, n.d: 77, 78). In his paper entitled “the Name and Nature of Translation Studies”, Holmes divides translation studies into “pure” and “applied”, and each one of these two branches is divided into further subdivisions. Holmes’ divisions of translation studies are presented by Toury as a map. Descriptive translation studies (DTS) forms the second branch of pure research in Holme’s map of translation studies and has three possible foci: “examination of the product, the function, and the process”. Product-oriented DTS includes examining an ST with its TT or several TTs of the same ST. Function-oriented DTS includes examining of the translation in the TL sociocultural situation, while process-oriented DTS attempts to describe what is going on in the mind of the translator while s/he is translating (Munday, 2000: 10, 11). Toury considers DTS as an empirical science that attempts to describe, explain and predict translational phenomena. DTS emphasizes the importance of describing translations in an objective way since results of an objective description will help improving the translators’ competence (Qiaozhen, 2007: 73).

It can be assumed that the concept of “translation shift” is located within the “descriptive translation studies”. Product-oriented DTS is made to find out the translation shifts, function-oriented DTS is made to assess the naturalness of the translation within the target language and culture, i.e., to find out if the translation shifts help the translation sound more natural, while process-oriented DTS is made in order to discover the reason behind the translator’s resort to the shifts.

### **2.3 Jean-Paul Vinay and Jean Darbelnet**

Vinay and Darbelnet (1958) are considered the first who discussed the notion of translation shift, although Catford (1965) is the first scholar who gives the name “shift” for this translational phenomenon, in their attempt to find the differences between English and French by a systematic analysis. The main aim of their systematic analysis is to enable the translators overcome the difficulties that they may face in the process of translating. For this aim, they developed seven translation procedures, three of them are direct, or literal, and the others are oblique. The direct procedures include borrowing, calque, and literal, while the oblique ones include transposition, modulation, equivalence, and adaptation. The differences between ST and TT are supposed to occur in the oblique procedures (Cyrus, 2009: 92). In the following sections, these seven translation procedures are touched upon in order to see how shifts are used to overcome difficulties translators may face during translation.

#### **2.3.1 Borrowing**

Borrowing is used when the translator faces a problem in translating metalinguistic elements such as a new technical process or an unknown concept. Vinay and Darbelnet claim that borrowing is also used to introduce the flavour of the

SL culture in the TT (Vinay and Darbelnet, 1958: 85). Words or expressions borrowed from SL should conform to the TL grammar and pronunciation (Zakher, 2008: 1). The following are examples of borrowing: كومبيوتر/Computer, كاميرا/Camera, فيلم/Film, and فيديو/video.

### 2.3.2 Calque

Vinay and Darbelnet (1958: 85) define calque as “a special kind of borrowing whereby a language borrows an expression form of another, but then translates literally each of its elements.” Another definition provided by Karakoc (2014: 1612) is that “loan translations/calques are those in which a vocabulary item or rather its meaning is translated into the receiving language and phonological/ orthographical changes are undergone, where necessary.” This means that calques are words and phrases in the TL that are semantically and morphologically similar to words and phrases in the SL. Two kinds of calque are recognized; lexical calque which introduces new mode of expression while taking the syntactic structure of the TL into consideration, and structural calque which introduces a new construction in the TL (Vinay and Darbelnet, 1958: 85). An example of lexical calque is the borrowed word "موبايل" which is pluralized according to the syntactic structure of Arabic, and the use of the forced passive voice "من قبل" in Arabic is an example of structural calque (Almanna, 2014: 76).

Kayyal (2008: 43) gives two reasons for the occurrence of calque translation:

- A. Where there are culture- specific items where original semantic meaning is difficult to convey in the target language.
- B. The tendency to translate each word separately, without considering its function in the overall context, is expressed in the translation of idiomatic

combinations split into their constituent, with each component being translated separately.

According to these reasons, calques can be considered as a strategy to translate culture-specific items and idioms that have no exact equivalences in the TL.

### **2.3.3 Literal translation**

Literal, or word-for-word, translation is defined by Vinay and Darbelnet (1958: 86) as “the direct transfer of a SL text into a grammatically and idiomatically appropriate TL text in which the translators’ task is limited to observing the adherence to the linguistic servitudes of the TL”. Literal translation is commonly used when the SL and TL are from the same family, e.g. English and French share the same culture (Vinay and Darbelnet, 1958: 86). An example of the literal translation is the Arabic proverb "القشة التي قصمت ظهر البعير" which is translated literally into English, “the straw that broke the camel’s back”.

Vinay and Darbelnet claim that if the translator sees the direct/ literal translation, which includes the three procedures discussed above, i.e. borrowing, calque, and literal translation, unacceptable, s/he can resort to the oblique translation. According to these scholars, the term refers to the message which is translated literally that:

1. gives another meaning, or
2. has no meaning, or
3. is structurally impossible, or
4. does not have a corresponding expression within the metalinguistic experience of the TL, or
5. has a corresponding expression, but not within the same register (Vinay and Darbelnet, 1958/1995: 87).

If the result of the direct translation is one of the points mentioned above, the translator is then recommended to use oblique translation which involves the procedures of transposition, modulation, equivalence, and adaptation

#### **2.3.4 Transposition**

Transposition involves “replacing one word class with another without changing the meaning of the message” (Vinay and Darbelnet, 1958/1995: 88). For instance, the ST noun is translated into an adjective or a verb in the TL but it conveys the same meaning of the ST. Newmark (1988: 85) defines transposition as “a translation procedure involving a change in the grammar from SL to TL.” Newmark gives four types of transposition. The first type is concerned with the form and position of the word. An example is given by Zakhir (2008: 3): “a red car”, "سيارة حمراء"; “a beautiful girl”, "فتاة جميلة". It can be noted from the latter example that the position of the adjective has been changed in the translation and this change depends on the grammatical rules of TL.

The second type of transposition is used when the translator faces a problem of not finding a grammatical structure in the TL that is equivalent to the grammatical structure of the SL. An example of this type is the English “hand written” (noun= participle) which is translated into Arabic as "مكتوب باليد" (passive participle+ preposition and accusative noun) (Wahab, n.d: 15). The third type is used when the literal translation is grammatically possible but results in unnatural use in the TL. For instance, the translation of “the meal was cooked by Layla” in English into "طَبَخَتْ الوجبة من قبل ليلى" which is grammatically correct but it represents unusual use in Arabic. Thus, the usual translation would be something like "طَبَخَتْ ليلى الوجبة". The fourth type uses grammatical structures to replace lexical gaps. The Arabic word

"تَنْوَر" (Tannoor), for instance, has no equivalence in English; a grammatical structure can then be used to convey its meaning: "a mud oven where bread is baked". Newmark states that transposition is the only translation procedure that deals with grammar (Newmark, 1988: 85- 88).

Vinay and Darbelnet, on their part, divide transposition into two types: optional transposition and obligatory transposition. Optional transposition occurs due to the translator's choices, while the obligatory one is that which the translator has to use because of the differences between the SL and the TL. The base and transposed expressions do not have the same value from a stylistic point of view. "Translators must, therefore, choose to carry out a transposition if the translation thus obtained fits better into the utterance, or allows a particular nuance of style to be retained" (Vinay and Darbelnet, 1958: 88).

### **2.3.5 Modulation**

Modulation is "a variation of the form of the message, obtained by a change in the point of view" (Vinay and Darbelnet, 1958/1995: 89). In other words, modulation is "a change in point of view that allows us to express the same phenomenon in a different way" (Gérard Hardin and Gynthia Picot, 1990 in Zakhir, 2008: 4). Vinay and Darbelnet justify this change by stating that literal or transposed translation leads to a grammatically accepted translation, but it is not suitable and natural in the TL. They also distinguish between free or optional modulations and fixed or obligatory. An example of free modulation is "it's okay" which can be translated into Arabic in two ways: "هذا جيد" or "لا بأس" (Wahab, n.d: 16). Another example is that of "ستصير أباً" which can either be translated as "you are going to have a child", or "you are going to be a father" (Molina and Albir, 2002:510).

Fixed modulations are used by translators who have a good knowledge of both SL and TL in order to “show their awareness the expressions frequency of use, its overall acceptance and the fact that it can be verified in a dictionary or grammar” (Durjava, 2012: 11). This means that the translator does not have to choose between alternatives the most natural one. The English expression “once upon a time”, for example, can well be translated into Arabic as "كان ياما كان".

Newmark (1988: 88,89) states that free modulations are divided into eleven types: “negated contrary” which changes the value of the ST from negative to positive or vice versa and can be applied to verbs, adjectives or adverbs; “part of the whole” which includes familiar alternatives; “abstract for concrete”; “cause for effect”, “one part for another”, “reversal of terms” which is usually optional and used to make the translation more natural: “buy/sell”, “lend/borrow”; “active for passive and vice versa” which is a common modulation and it is either obligatory, when there is no passive, or optional; “space for time”, “intervals and limits”; and the last one is “change of symbols” which is exemplified by the change from a casual form to an educated form.

### **2.3.6 Equivalence**

Equivalence is the procedure that renders the same situation by using two stylistically and structurally different texts; these texts are called “equivalent texts”. Equivalence is usually concerned with the translation of idioms, proverbs, adjectival clauses, etc. (Vinay and Darbelnet, 1958: 90). An example is given by Vinay and Darbelnet of an amateur who accidentally hits his finger with a hammer, if he were French, he would say “Aïe!” to express his pain, but if he were English, he would say “Ouch!” (Vinay and Darbelnet, 1958: 90). Another example is given by Almann

(2014:77): the Arabic idiomatic expression "على أحرّ من الجمر" which is translated into English as "to be on pins and needles." Other kinds of equivalence which are suggested by Catford (1965) are the formal correspondence and textual equivalent.

### **2.3.7 Adaptation**

Adaptation is used when there is a situation in the ST that is unknown in the TL culture, and that will lead the translator to create a new situation that can be regarded as equivalent to that of the ST. Vinay and Darbelnet claim that adaptation is a special kind of equivalence, situational equivalence because the translator also tries to convey the SL situation into the TL with different style and structure (Vinay and Darbelnet, 1958/1995: 90, 91).

Monia Bayar (2007 in Zakhir, 2008: 6) argues that adaptation includes three procedures: cultural substitution, paraphrase and omission. The first procedure is used when the translator substitutes culture-specific words of the SL by culture-specific words that are already existed in the TL and do the same purpose. Paraphrase tries to explain the culture-specific items that have no equivalence in the TL. An example is found in Zakhir (2008: 6): the English metaphor "he is a ship without compass" has no cultural equivalent expression in Arabic, thus, the saying could be translated as "انه يعيش في عالم من الضياع لا موجه له فيه ". Translators can also use the procedure of omission to omit the item of the ST that has no equivalence in TL. Omission is considered as a procedure to achieve naturalness since what is important is the overall meaning of the text and individual words. If any word then when translated affects the naturalness of the translation, it is better to be omitted.

In sum, Vinay and Darbelnet suggest two methods of translation, direct/literal, and oblique. Each method includes certain translation procedures. Then, they claim

that direct translation may result in unacceptable translation, so translators can resort to oblique translation in which shifts are expected to occur. Consequently, shifts play an important role in making the translation acceptable as it will be clear in the following sections.

## **2.4 Eugene Nida**

Nida (1964) argues that there are no fully exact translations because there are no absolute correspondences between languages. Hence, he stresses the need to find the closest possible equivalent. Nida distinguishes between two types of equivalence: formal equivalence, and dynamic equivalence. He explains formal equivalence as:

Formal equivalence focuses attention on the message itself, in both form and content. One is concerned that the message in the receptor language should match as closely as possible the different elements in the source language. (Nida 1964: 159)

This indicates that formal equivalence is source-oriented which is mainly concerned with accuracy and correctness (Munday, 2000: 41). This means that formal equivalence aims to reproduce as closely as possible the same meaning of the ST without paying attention to TL readers, i.e. whether the translation sounds natural for them or not. Nida and Taber (1969: 201) state that formal equivalence “distorts the grammatical and stylistic patterns of the receptor language, and hence distorts the message, so as to cause the receptor to misunderstand or to labor unduly hard.” An example of formal equivalence is “gloss translation” in which the translator tries to reproduce the form and content of the ST in order to enable students to gain knowledge about SL structure and culture (Nida, 1964:159). Translation shifts are thus not expected to occur when formal equivalence is adopted.

Unlike formal equivalence, dynamic equivalence “aims at complete naturalness of expression, and tries to relate the receptor to modes of behavior relevant within the context of his own culture; it does not insist that he understand the cultural patterns of the source-language context in order to comprehend the message” (Nida, 1964: 129). Thus, the relationship between the TT and its readers should be the same as that of the ST and its readers. Dynamic equivalence is then reader-oriented. Nida (1964:164) argues that the translation should meet the following four requirements in order to be successful:

1. Making sense;
2. Conveying the spirit and manner of the original;
3. Having a natural and easy form of expression; and
4. Producing a similar response.

It can be seen that these requirements are reader-oriented except the second one which is source-oriented. That means that Nida prefers dynamic equivalence. In discussing dynamic equivalence, Nida and Taber (1982: 6) state that “to preserve the content of the message, the form must be changed.” He argues that these changes are important to improve the text and make it natural to the TT readers (Nida and Reyburn, 1981 in Doty, 2007:114). To achieve the same response of the ST readers, Nida recommends translators to use certain techniques of adjustment in the process of translating. These techniques include additions, subtractions, and alterations which are explained below (Cyrus, 2009: 93, 94).

Addition can be noticed when the linguistic material of the TT is more than that of the ST. Nida argues that additions are only accepted if they make what is implicit in the ST explicit in the TT without changing the semantic content of the ST (Cyrus, 2009: 93, 94). This means that the meaning of the ST is implicit and require more

efforts on the part of the readers to be understood, while the meaning of the TT is clear and requires no efforts to be understood. Nida (1964: 227) divides additions into the following types:

- a. filling out elliptical expressions
- b. obligatory specification
- c. additions required because of grammatical restructuring
- d. amplification from implicit to explicit status
- e. answers to rhetorical questions
- f. classifiers
- g. connectives
- h. categories of the receptor language which do not exist in the source language
- i. doublets.

Subtractions are the opposite of additions; they make explicit information implicit without minifying the semantic content of the ST (Cyrus, 2009:94). “Subtraction is to omit whatever is not necessary in translation or leave out whatever may be detrimental to the language habit of the language translated into” (Lim, n.d. :481). Thus, the TT will be implicit and the readers will need more efforts to understand it.

Alterations are a category which includes shifts that are not additions and subtractions. Kinds of alterations are adjustments on the level of sounds, changes of grammatical categories like number, tense or voice, and semantic changes on the level of individual words caused by a different organisation of the lexicon. In addition, exocentric expressions like metaphors or proverbs that are replaced by different target expressions with a similar function are considered as types of alteration (Cyrus, 2009:94, 95).

To sum it up, techniques of adjustment such as additions, subtractions, and alterations can be considered as shifts. Shifts are then techniques used to make the translation sound natural to its readers.

## **2.5 John C. Catford**

Catford (1965) is the first scholar who uses the term “shift” to refer to “departures from formal correspondence in the process of going from the SL (source language) to the TL (target language).” Catford’s definition of translation shift depends on his distinction between two types of equivalence: formal correspondence and textual equivalence.

Formal correspondence refers to “any TL category (unit, class, structure, element of structure, etc.) which can be said to occupy, as nearly as possible, the “same” place in the “economy” of the TL as the given SL category occupies in the SL” (Catford, 1965: 27). It is concerned with the TL item that plays the same role in the TL system as the SL item plays in the SL system. The noun “door”, for example, can be said to occupy in English language system the same place that the noun "باب" occupies in Arabic. Thus, formal correspondence deals with the comparison and description of language systems (Hatim and Munday, 2004: 27).

“Textual equivalent is 'any TL text or portion of text which is observed on a particular occasion . . . to be the equivalent of a given SL text or portion of text” (Catford, 1965: 27). Unlike formal correspondence, textual equivalence is concerned with a specific ST-TT pair (Hatim and Munday, 2004: 28).

Catford classifies translation shift into two types: shift of level, and shift of category.

1. Level shift: what is meant by level shift is that an “SL item at one linguistic level has a TL translation equivalent at a different level” (Catford, 1965: 141). This kind of shift can only occur at the levels of grammar and lexis. An example can be found in the translation of a grammatical structure by a lexical item such the translation of a Russian perfective aspect with the English lexical verb “to achieve” (Cyrus, 2009: 90, 91). Another example is given by Almanna (2014: 34, 35): the progressive aspect in English can be expressed grammatically as in: “he is reading a novel”, “he has been reading a novel”, “he will be reading a novel”, etc.; while in Arabic it is expressed by using lexical items or expressions such as: لا يزال/ ما يزال “still”, الان “now”, في هذه الأثناء “at this moment”, etc.
2. Category shift: there are four types of category shift:
  - a. Structural shifts: Catford states that these are the most common type of shifts and they include shifts in grammatical structures. For example, the structure “S+V+O” of the sentence “John ate the apple”, is shifted to “V+S+O” when translated into Arabic, "أكل جون التفاحة" (Munday, 2000:61). Another example when the active voice is changed into passive voice and vice versa (Almanna, 2014: 35).
  - b. Class shifts: Catford (1965: 145) follows Halliday to define class as “that grouping of members of a given unit which is defined by operation in the structure of the unit next above.” They occur when the part of speech of the TT item is different from that of the ST item. An example is the English “medical student” and its Arabic translation "طالب طب" where the adjective “medical” in English is shifted to noun "طب" in English (Munday, 2000: 61).

- c. Unit shifts: These shifts occur when the ST unit and TT unit belong to different ranks. By rank Catford means the hierarchical linguistic units of sentence, clause, group, word and morpheme (Munday, 2000: 61).
  - d. Intra-system shifts: these occur when the SL and TL have approximately corresponding systems but 'the translation involves selection of a non-corresponding term in the TL system' (Catford, 2000 in Munday, 2000: 61).
- Almanaa (2014: 35) gives the following example where the simple present tense expressed by the verb “show” is translated into the past simple tense in Arabic (TL) since the emphasis is on the completion of the action and not on its continuity and frequency:

SL:

Statistics show that about 9 out of 10 tobacco users start before they're 18 years old.

TL:

أظهرت الإحصائيات أن ٩ أشخاص من أصل ١٠ يبدأون التدخين قبل سن الثامنة عشر.

## 2.6 Anton Popovic

Popovic (1970, as cited in Akbari, 2012: 578), in his essay, *The Concept “Shift of Expression” in Translation Analysis*, defines translation shift as “all that appears as new with respect to the original, or fails to appear where it might have been expected, may be interpreted as a shift.” This means that translation shift is any change that the ST is undergone during translation. Akbari (2012: 578) argues that Popovic’s definition of translation shifts entails three elements: (a) a relationship between the source and target texts (new with respect to the original); (b) a relationship between the target text and its reception in the target system (where it

might have been expected); and (c) a descriptive point of view (may be interpreted). What can be understood from this is that translation shifts can be found by comparing the ST with TT to see the changes the ST is undergone and examining the TT with an emphasis being laid upon the relation with its readers.

Popovic views the text as one element of a system which includes the writer and the text's literary culture. He then attributes translation shifts to the differences between "the two languages, the two authors, and the two literary systems involved" (Popovic, 1970 in Grant, 1990: 13).

Popovic divides shifts into the following types: constitutive shifts, individual shifts, generic shifts, negative shifts, and topical shifts. Constitutive shifts refer to those shifts that occur due to the differences between SL and TL; while the individual ones occur due to the translator's choices. Generic shifts are supposed to occur when the constitutive features that make the text literary undergo changes. Negative shifts occur when the translator mistranslates the information of the ST; while topical shifts are concerned with the changes that the topical facts of the ST undergo during translation (Grant, 1990:13, 14). He then considers four levels at which translation shifts can occur:

- a. Subjective/ objective: this level includes constitutive and individual shifts.
- b. Invariant/ variant: this level involves the negative and positive shifts. To decide whether shifts are negative or positive depends on: "the character and size of the intertextual invariant, on the degree of loss and compensation, and on the preservation of the extent of semantic and aesthetic information in the text" (Biloveský, 2014: 1179).

- c. Macrostructure/ microstructure of the text: a wide range of shift types are involved in this level depending on the extent of text in which shifts occur.
- d. Functionality/ baselessness: this level is “understood as an expression of those aspects of translation style, canon, method and movement affiliation which are tied to the translation’s particular time of creation” (Biloveský, 2014: 1179). Shift types that are included in this level are generic shifts, rhythmic shifts, thematic shifts, semantic-retardation shifts, etc.

## **2.7 Kitty van Leuven-Zwart**

The model developed by Zwart for shift analysis is considered as the most detailed one. It has been published first as a doctoral thesis, then in a form of two articles in 1989, and 1990 (Munday, 1998: 543). Her approach to translation shift is different from others in that it aims to analyse actual translations and not to describe language systems. Zwart develops her model in order to describe “integral translations of fictional narrative texts” (Zwart, 1989 in Munday, 1998:543). She analyzes actual translations of fictional narrative texts to come out with her model.

Zwart’s model to shift analysis involves: comparative model, and descriptive model.

1. Comparative Model: it involves a detailed analysis of ST and TT in order to describe microstructural shifts, i.e. within sentences, clauses, and phrases (Munday, 2000: 63). This model consists of four steps: 1) textual units from ST and TT should be chosen. Zwart calls these units “transems”. 2) The “architranseme”, which is the invariant core of the ST transeme, is identified. 3) A comparison between transems and architransems is made in order to establish the relationship between them; the relationship is either synonymic

or hyponymic. 4) The final step is to classify pairs of transems according to their relationship. The architranseme is considered as a denominator between the transems of ST and TT. Thus, if both of the transems are synonymous with the architransems, they are then synonymous with each other, and that means there is no shift; otherwise, there is a shift belonging to one of the following categories of shifts: modulation, modification, and mutation (Cyrus, 2009: 95, 96).

When the relationship between ST and TT transems are hyponymic, modulation occurs. This happens when one of the transems is a synonym of the architranseme and the other is a hyponym. The type of shift is considered as generalization when the source transeme is the hyponym and specification when the target transeme is the hyponym. Generalization and specification shifts can also occur at the levels of stylistics and semantics. “Depending on what is the element of disjunction between the two transems”, these subdivisions are further subcategorized due to a difference in register (e.g. formal vs. informal), a professional element, a text-specific element (identifying e.g. a letter, joke, or fairy tale), a time element (e.g. a neologism or archaic expression), or a culture-specific element on the stylistic level, and it could be an aspectual, subjective, concrete, or intensive element on the semantic level (Cyrus, 2009: 96).

Modification occurs when the two transems are hyponym of the architranseme, and that leads to a contrast relationship between the transems. Just like modulation, modification can occur at the levels of semantics, and stylistics. It can also occur at the level of syntax if only it affects the semantic, stylistic, or pragmatic level. Zwart divides modification into: syntactic- semantic modification, which involves changes in grammatical features such as tense, person, or number, or in grammatical class or

function; syntactic- stylistic, which occurs when the transemes give the same information but with different number of elements. When the target transeme contains more elements than that of the source one, the type of syntactic- stylistic modification is called specification, while it is called implicitation when the target transeme contains fewer elements. The last type of modification is the syntactic- pragmatic modification. This type of modification occurs when the speech act or thematic meaning undergo changes. The translation of an interrogative clause into an affirmative clause is an example of speech act change and the translation of the active voice into passive voice and vice versa is an example of thematic meaning change. Mutation occurs when there is no relationship between the transemes. Two types of mutation can be recognized: addition and deletion, when a transeme is added or deleted in translation (Cyrus, 2009: 96, 97).

2. The descriptive model: this model aims to assess the effects of the microstructural shifts that occurred in the comparative model on the macrostructural level, i.e. “on the level of the characters, events, time, place and other meaningful components of the text” (Zwart, 1989 in Cyrus, 2009: 97). It consists of 'discourse level' (the linguistic expression of the fictional world) and 'story level' (the narration of the text, including narratorial point of view) with three linguistic 'metafunctions' (interpersonal, ideational and textual) (Munday 2000: 65). This model is thus assigned to discuss the results of the microstructural shifts to find their effects on the TT.

## **2.8 Shoshana Blum-Kulka**

Blum-Kulka's (1986) approach to translation shifts is different from all the approaches discussed in this chapter so far in that it adopts "a discoursal and communicative approach to the study of translation" and postulates that "the process of translation necessarily entails shifts both in textual and discoursal relationships" (p.299). By textual and discoursal relationships, Blum-Kulka means the notions of cohesion and coherence. Cohesion is defined by Blum-Kulka as "an overt relationship holding between parts of the text, expressed by language specific markers"; while she defines coherence as "a covert potential meaning relationship among parts of a text, made overt by the reader or listener through processes of interpretation" (1986: 289,299). She assumes that translation is "a process that operates on texts rather than words or sentences", and it should be studied "within the framework of discourse analysis" (p.312). These two notions, i.e. cohesion and coherence, are detailed in the following sections.

### **2.8.1 Cohesion shifts**

Shifts in cohesion occur when the cohesive markers are changed during translation. Blum-Kulka states that the results of this change affect either the level of explicitness or text meaning. Shifts at the level of explicitness result in either increasing or decreasing the TT's general level of explicitness. She relates shifts at the level of explicitness to grammatical differences between languages, since each language has its own cohesive markers which are different from those of other languages. When the textual level is taken into consideration, Blum-Kulka states that shifts at the level of explicitness are related to "stylistic preferences for types of cohesive markers" in SL and TL.

In addition, the translation process may also contribute to the occurrence of these shifts. Blum-Kulka (1986: 300) illustrates this point by stating that “the process of interpretation performed by the translator on the source text might lead to a TL text which is more redundant than the SL text.” By “more redundant”, she means that the level of cohesive explicitness of the TT is higher than that of the ST. Blum-Kulka views the explicitation as inherent in the process of translation and calls this argument as “exploitation hypothesis” (Blum-Kulka, 1986: 299,300). As such, there are two types of cohesive markers shifts: obligatory and optional. Obligatory shifts are those that occur due to the grammatical differences between languages, while the optional ones are those that occur due to stylistic preferences. Blum-Kulka stresses that only optional shifts of cohesion should be taken into consideration because they can be used as “evidence for showing certain trends in shifts of cohesion through translation” (p.312).

Blum-Kulka argues that shifts in text meaning occur when “the explicit and implicit meaning potential of the source text changes through translations” (1986:299). In her discussion of the relationship between meaning and cohesion, she quotes Haliday and Hasan’s (1976) words which state that “cohesion ties do much more than provide continuity and thus create the semantic unity of the text.” Thus, cohesive devices are chosen to perform a specific function in a text and changing may result in changing the function of the text, then affecting its meaning (Blum-Kulka, 1986: 302).

### **2.8.2 Coherence shifts**

Blum-Kulka (1986:304) states that she understands coherence as “the realization(s) of the text’s meaning potential.” So, any change of the text’s meaning

potential is regarded as a shift in coherence. Blum-Kulka suggests two ways to realize the text's meaning potential; either by "postulating an ideal reader", or "by investigating the ways a given text has been remembered or interpreted by various readers". The first way is theoretical, because the writer considers himself a reader; while the second one is empirical, because the text is given to different persons to read it and then they are asked questions about its meaning. She distinguishes between two types of coherence shifts: reader-focused and text-focused shifts of coherence.

Blum-Kulka states that reader-focused shifts of coherence cannot be avoided for they occur "as a result of a text being read by culturally different audiences" (1986: 313). She argues that readers consider a text as coherent if they can apply "relevant schemas (e.g. based on world knowledge, subject matter knowledge, familiarity with genre conventions) to draw the necessary inferences for understanding both the letter and the spirit of the text" (1986: 304). This is called by Fillmore (1981) as envisionment of the text in the reader's mind. Envisionments of SL readers are definitely different from those of TL readers and that results in shifts in coherence. Following Toury (1977), she states that reader-focused shifts can also occur due to the prevailing normative system involved in the process of translation.

Text-focused shifts of coherence are related to the process of translation itself. To put it differently, they are related to the translator's choices during the process of translating. They usually occur due to the differences between SL and TL, but they also occur due to the translator's failure to interpret the ST. the translator may not have the linguistic competency needed to well understand the ST and reproduce it in the TL, and thus results in shifts in coherence.

## 2.9 Kinga Klaudy

Klaudy (2003; in Szilvasi; 2009; Akbari, 2012; and Banhegyi, n.d) develops a system to describe the linguistic changes that occur during translation. She calls these changes “transfer operations” which she divides into lexical and grammatical operations. Lexical operations are sub-classified into:

- Narrowing of meaning (differentiation and specification): when the SL lexical item has several meanings, this operation is carried out to differentiate these meanings and choose only one.
- Broadening of meaning (generalization): when the SL word that expresses a specific meaning is replaced by a word that expresses a general meaning in the TL.
- Contraction of meanings: this is when two or more SL items can be expressed by only one item in the TL.
- Distribution of meaning: when the SL linguistic item refers to more than one meaning, so its meanings are distributed to several TL linguistic items.
- Omission of meaning: items of the SL that may confuse the TL readers are omitted from the TT.
- Addition of meaning: when new items are added to the TT in order to well transfer the exact meaning of the ST.
- Exchange of meaning: when the SL and TL phrasings are different, but they express the same meaning.
- Antonymous translation: when the SL linguistic item, especially idioms and proverbs, is translated into a linguistic item that expresses an opposite meaning in the TL in order to look natural for the readers.
- Total transformation: when the SL and TL phrasings are different and express different meanings.
- Compensation: when a certain SL meaning cannot be expressed in the TL, so the translator compensates for this loss either by refereeing to this meaning in a different place in the TT, or by using ways different from those used in the ST to express it.

Thus, lexical operations are used when the translator faces problems in translating ST words; s/he then resorts to these operations to transfer the meaning of these words. Grammatical operations are classified according to Klaudy into:

- Specification and generalization: when the SL grammatical unit is translated into more specific or general unit in the TL.
- Division: when the SL sentence is divided into two or more sentences in the TL.
- Contraction: when two or more sentences in the SL become one sentence in the TL.
- Omission: grammatical units of the SL that may confuse the TL readers are omitted from the TT.
- Addition: when the SL grammatical unit does not exist in the TL, so the translator has to add a grammatical unit in the TL that cannot be found in the SL text to compensate for this loss.
- Transposition: when the SL and TL word orders are different.
- Replacement: it refers to the change that occurs within the same grammatical category, e.g. the change from passive voice to active voice and vice versa (in Szilvasi, 2009, Akbari, 2012, Banhegyi, n.d).

These operations are used when the translator faces problems with translating ST grammatical structures.

## **2.10 Hatim and Munday**

Hatim and Munday (2004:27) define translation shifts as “the small linguistic changes that occur between ST and TT.” They start their discussion of translation shifts with the example of the multilingual warning notice used in the international trains in Europe to show the structural differences between languages. The notice is found close to the windows and it states “do not lean out of the window.” The meaning of the notice is expressed by different forms in different languages; in English, it is expressed by using a negative imperative, and by a negative infinitive construction “not to lean outside” in French, and German; while the Italian uses a

statement “it is dangerous to lean out.” They claim that translation shifts are not restricted to the levels of word, phrase, or sentence, but they also occur at “the higher levels of text, genre, and discourse” (2004: 33).

Hatim and Munday are much concerned with the communicative interaction between readers and writers, or speakers and hearers. Readers and hearers receive meaning as signs sent by the writer or speaker who tend to make the interaction more effective by engaging their text or utterances by other texts or utterances. This is called intertextuality which is divided into two types: horizontal and vertical. The horizontal type includes direct quotation from other text such as quoting Quranic verses. The second type of intertextuality, the vertical, is described by Hatim and Munday (2004:87) as follows: vertical intertextuality, in addition to quoting, contributes through the intertextual reference to:

- \_ Clarity of expression and accessibility of the intention (a text matter),
- \_ The conventionality governing this mode of political speaking (genre),
- \_ The sense of commitment to a cause conveyed (discourse).

Hatim and Munday discuss the shifts that may occur during translation in these three factors, i.e. text, genre, and discourse. They define the first factor, genre, as “a conventionalized form of speaking or writing which we associate with particular communicative events.” Every genre has its own settings which include strict norms that regulate what participants can or cannot say. Hatim and Munday give an example of an application letter clarifying mishandling with genre: “Your Excellency, I am honoured and flattered to apply for a place on the MA programme at your esteemed University.” They claim that this is a result of either “poor translation or negative interference from the mother tongue” (2004: 88). “Your

Excellency” is used to address heads of state, ministers, governors, ambassadors, etc. Thus, it is not suitable to use it in this genre.

The second factor is text which is defined by Hatim and Munday as “vehicle for the expression of conventionalized goals and functions” (2004: 89). Text is different from genre in that it is not concerned with what participants can or cannot say, but with how a sequence of sentences can be regarded as coherent and cohesive. In other words, it is not associated with communicative events, but rather with rhetorical purposes. Finally, they define the third factor, discourse, as “the expression of attitude adopted towards areas of socio-cultural reality such as race, gender, entertainment” (2004: 92).

In conclusion, the translation strategies discussed in this section result in translation shifts. These strategies are developed by the translation scholars in order to help translators overcome the difficulties that they face during the process of translating because of the differences between the two languages and the two cultures. Thus, translation shifts cannot be avoided; in addition, they can be considered as translation strategies.

## CHAPTER THREE

### TEXT LINGUISTICS

#### 3.1.Introduction

Text linguistics is a “discipline which analyses the linguistic regularities and constitutive features of texts” (Bussmann, 1996: 1190). According to this definition, text linguistics is mainly concerned with studying the features that every piece of writing should have in order to be considered as a text. It is also defined by Noth (1977, as cited in Al-Massri, 2013:33) as “the branch of linguistics in which the methods of linguistic analysis are extended to the level of text.” This means that text linguistics aims at producing rules and methods that can be used to analyze the whole text. This approach has been put forward by the two scholars Robert-Alain de Beaugrande and Wolfgang U. Dressler in their seminal book *“Introduction to Text Linguistics”*, in 1981. The study of texts in linguistic studies starts in the 1970s with the work of Van Dijk (1972) who introduces the approach of text grammar. Van Dijk aims to produce a model that can be used to analyze the grammatical structures of the whole text and not separate sentences. Another approach that aims to study texts is discourse analysis which is developed in the 1980s. Like text linguistics, discourse analysis also aims at analyzing the whole text. The main contribution of these approaches is that they establish a new trend in linguistic theories in which the whole text, not separate sentences or words, is the linguistic unit.

Beaugrande and Dressler (1981: 3) define text as “a communicative occurrence which meets seven standards of textuality”. These seven standards are “cohesion, coherence, intentionality, acceptability, informativity, situationality, and intertextuality.” They proclaim that if any of these standards is violated, the text will

be non-communicative, then non-text. Since translation deals with two texts, these of SL and TL, written in two different languages, and due to the differences between these languages, the seven standards of textuality are supposed to undergo some changes.

This chapter is intended to discussing the historical background of text linguistics and the seven standards of textuality. Before that, the notions of text and discourse will be illuminated.

### **3.2. Text and Discourse**

First, a distinction is made between text and discourse; however, some scholars do not differentiate between the two terms. Zellig Harris (1952, as cited in Widdowson 2004), for instance, uses the two terms to refer to what an author has produced. Michael Stubbs sees it not important to distinguish between the two terms, he states that:

There is considerable variation in how terms such as text and discourse are used in linguistics. Sometimes this terminological variation signals important conceptual distinctions, but often it does not, and terminological debates are usually of little interest. These distinctions in terminology and concept will only occasionally be relevant for my argument, and when they are, I draw attention to them (Stubbs 1996, as cited in Widdowson, 2004: 5).

Stubbs claims that it is not that important to differentiate between text and discourse terminologically. However, he states that it may be important to differentiate between them conceptually, and he will do this distinction when it is important for his work without explaining when it is important and when it is not.

Another scholar who uses both terms to refer to a unit that is larger than sentences is Wallace Chafe who in the *International Encyclopedia of Linguistics* states:

The term ‘discourse’ is used in somewhat different ways by different scholars, but underlying the differences is a common concern for language beyond the boundaries of isolated sentences. The term TEXT (capitalized his) is used in similar ways. Both terms may refer to a unit of language larger than the sentence: one may speak of a ‘discourse’ or a ‘text’. (Chafe, 2003: 439-440)

Chafe means that one can use any of the two terms to refer to a linguistic unit larger than the sentence. Hoey 1991, (in Widdowson, 2004: 6) argues that some scholars don’t care about the distinction between text and discourse, and others are inconsistent in their use. Some scholars assume that sentences are linked together to form a discourse, and discourses are linked together to form a text. Discourse is then a part of text. Discourse is the unit that has a semantic representation, and this representation is created by connecting one of its sentences to the sentences that precede it. Text is then a unit that includes more than one semantic representation (Garrido, 2003: 17). The following example, quoted from Garrido (2003:18), will clarify this point:

A1: ¿you want a drink?

B1: no

B2: it’s late

In order to understand these sentences, one should connect them in the following way: the second and third sentences are the answer to the first one. Thus, two discourses can be distinguished: the first discourse is represented by A1 which is the

invitation and the second one is represented by B2 and B3 which the refusal to the invitation. The two discourses are then connected to form a text.

Widdowson (2004) claims that there is a difference between identifying a text and interpreting it. He argues that one may be able to note the intentionality but he/she may not be able to know the intention, and this makes it important to differentiate between text and discourse. Discourse is responsible for finding the intention of the text by relating its content to the extralinguistic reality. The process of relating the text to the extralinguistic reality, which is the discourse, results in the text. Widdowson thus defines discourse as “the pragmatic process of meaning negotiation” and the text as “its product” (2004: 8). Other scholars who distinguish between text and discourse in terms of product and process are Brown and Yule (1983). They state that “the discourse analyst treats his data as the record (text) of a dynamic process in which language was used as an instrument of communication in a context by a speaker/ writer to express meanings and achieve intentions (discourse)’ (Brown and Yule, 1983:26). It can be noted that Brown and Yule’s description of text and discourse is similar to that of Widdowson.

Scholars such as G. Pocheptsov, R. Hodge, G. Kress and others link the distinction between text and discourse to the distinction between sentence and utterance. Sentence is considered as an element of structure and it is defined as “Unit of speech constructed according to language-dependent rules, which is relatively complete and independent in respect to content, grammatical structure, and intonation” (Bussmann, 1996: 1059). Utterance can be defined as “The string of sounds or written symbols produced by a speaker between two pauses. An utterance can consist of a single word or several sentences” (Bussmann, 1996: 1254).

To best understand the difference between text and discourse, one needs to differentiate between text analysis and discourse analysis. David Crystal (2005) distinguishes between the two terms by relating text analysis to written language and discourse analysis to spoken language. He states that:

Discourse analysis focuses on the structure of naturally occurring spoken language, as found in such ‘discourses’ as conversation, interviews, commentaries, and speeches. Text analysis focuses on the structure of written language, as found in such texts as essays, notices, road signs, and chapters. (Crystal, 2005: 260)

However, Crystal claims that this distinction is not that clear as both of the terms text and discourse can be used to refer to the written and spoken forms of language. He states that some scholars use the term ‘discourse’ to refer to written and spoken language, while others use ‘text’ to refer to both of them. Fairclough (2003) illustrates this point by stating that discourse refers to both speech and written texts. To sum it up, there is no clear-cut distinction between text and discourse.

### **3.3. A Brief Historical Background of Text Linguistics**

It is noted that early modern linguistic theories do not take the whole text as a linguistic unit but stop at the level of sentence. One of the first scholars who try to study text is Zellig Harris (1952) who adopts the notion of “transformation” for this purpose. The work of Harris, however, has lost its importance when the notion of transformation has been modified by Chomsky. Other approaches to study texts adopt the descriptive structural approach (Pike 1967; Koch 1971; and Heger 1976). According to these approaches, text is defined as a unit larger than the sentence. Their main aim is to discover and classify the types of text structure.

Beaugrand and Dressler (1981:23) comment on these approaches stating that “We end up having classifications with various numbers of categories and degrees of elaboration, but no clear picture of how texts are utilized in social activity.” This means that they do not discuss the ways in which the text becomes communicative for receivers. Due to the complexity of language, the descriptive approach breaks down. There cannot be full classification when the language aspect is complicated and its system is open such as the case in English where there are unlimited numbers of possible sentences. (Beaugrande and Dressler, 1981: 21-23).

In order to cope with language complexity, “transformational grammar” is adopted. Transformational grammar sees the infinite number of possible sentences as “derivable from a small set of basic patterns plus a set of rules for manipulating and creating more elaborate patterns” (Beaugrande and Dressler, 1981: 23). The first scholars who employ this approach are Katz and Fodor (1963). They suggest that the whole text can be treated as one sentence by regarding the full stops as the conjunction ‘and’. It is argued that this approach does not refer to the speaker’s motives and knowledge, since they deliberately write the text in separate sentences for a reason. In addition, Karl-Erich Heidolph (1966) argues that this approach disregards that “factors of accent, intonation, and word-order within a sentence depend on the organization of other sentences in the vicinity” (Beaugrande and Dressler 1981: 24). For this reason, it is not possible to regard the separate sentences of the text as one long sentence. (Beaugrande and Dressler 1981: 23- 24).

Another approach to study text is carried out by a group of researchers who meet at the University of Konstanz to conduct a project about the notion of ‘text grammar’. The group includes Hannes Rieser, Peter Hartmann, Janos Petofl, Teun van Dijk, Jens Ihwe, Wolfram Kock and others. The aim of the group is to construct

an abstract grammar and lexicon to generate a text written by Brecht. It is shown by the results of the project that there are significant differences between sentence grammar and text grammar; however, this project just highlights problems without solving them. It just refers to the problem without suggesting ways to solve it. Beaugrande and Dressler (1981: 24) state that “despite a huge apparatus of rules, there emerged no criteria for judging the text ‘grammatical’ or ‘well-formed’.” They have not clarified the criteria they have depended on in judging the text grammatical, and why have not they considered it grammatical if it has been written in different form? In other words, they have not suggested standards to differentiate between grammatical and non-grammatical text.

Janos Petofi (1971) employs the text-structure/world-structure theory (TeSWeST) which works with factors related not only to an isolated text, but also to its users. Further, it works with “representational devices drawn from formal logic” (Beaugrande and Dressler 1981: 25). Beaugrande and Dressler believe that Petofi’s project is very complex especially the version of the 1980. They state:

In the 1980 version, components are offered for representing a text from nearly every perspective. To meet the demands of the logical basis, a ‘canonic’ mode (a regularised, idealised correlate) is set up alongside the ‘natural language’ mode in which the text is in fact expressed. Rules and algorithms are provided for such operations as ‘formation’, ‘composition’, ‘construction’, ‘description’, ‘interpretation’, and ‘translation’. The reference of the text to objects or situations in the world is handled by a ‘world-semantics’ component; at least some correspondence is postulated between text-structure and world structure. (Beaugrande and Dressler 1981: 25-26)

Teun Van Dijk (1972) also puts forward an approach that aims to study texts. He adopts the notion of ‘macrostructure’ which is “a large-scale statement of the text’s

context” (Beaugrande and Dressler 1981: 26). He means that in order to generate a text, the beginning must be a main idea which is developed later into “detailed meanings that enter individual sentence-length stretches” (Beaugrande and Dressler 1981: 26). Van Dijk suggests operations that are used to get the meaning back again when the text is presented. These operations are: deletion (direct removal of material), generalization (recasting material in a more general way), and construction (creating new material to subsume the presentation). As a result, Van Dijk resorts to cognitive psychology when the model of the text is a process-oriented. He also discusses with Walter Kintsch the procedures used by people in order to summarize texts. They claim that the summary of a text must depend on its macrostructure (Beaugrande and Dressler 1981: 26, 27).

Beaugrande and Dressler claim that their procedural approach to text linguistics has been developed on the basis of these other views. Procedural approach is the approach in which “all the levels of language are to be described in terms of their utilisation” (Beaugrande and Dressler 1981: 31). As said earlier in section..., they define text as a communicative occurrence which meets seven standards of textuality (cohesion, coherence, intentionality, acceptability, informativity, situationality and intertextuality).

### **3.4. The Seven Standards of Textuality**

According to Beaugrande and Dressler (1981), the seven standards of textuality, i.e. cohesion, coherence, intentionality, acceptability, informativity, situationality and intertextuality, serve as constitutive principles which are responsible for defining and creating the communication. In addition to the seven standards, there must be regulative principles responsible for controlling, rather than defining, the textual

communication. There is a difference between regulative rules and constitutive rules. The regulative rule is “a rule that governs some activity which, however, exists independently of the rule in question” (Malmkjær, 2010:502). An example can be found in *The Routledge Linguistics Encyclopedia*: the etiquette rules regulate the ways of eating; however, eating exists even without those rules. One does not have to confine to etiquette rules in order to eat. The constitutive rule is “a rule which both regulates and constitutes an activity” (Malmkjær, 2010:502). An example of constitutive rules is football which cannot be played without its rules. Football game consists of certain rules that are responsible for deciding if there is a foul, a penalty kick, a free kick, a goal, etc. Thus, one cannot play football without confining to its rules.

Beaugrande and Dressler suggest the following regulative principles: the efficiency of the text, the effectiveness of the text, and the appropriateness of the text. Efficiency means that the participants can use the text in communicating with minimum effort, while effectiveness is concerned with leaving an impression for a certain purpose. Beaugrande and Dressler (1981:11) describe the appropriateness of the text as “the agreement between its setting and the ways in which the standards of textuality are upheld.” The following pages are assigned to discuss the constitutive rules of textual communication, i.e. the seven standards of textuality.

### **3.4.1. Cohesion**

Cohesion is a notion that has been studied by different linguists. Cohesion refers to “the various linguistic means (grammatical, lexical, phonological) by which sentences ‘stick together’ and are linked into larger units of paragraphs, or stanzas, or chapters” (Bussmann, 1996: 199). It is thus responsible for forming texts by

combining their sentences together. Beaugrande and Dressler (1981:3) define cohesion as “the ways in which the components of the surface text, i.e. the actual words we hear or see, are mutually connected within a sequence.” They argue that these surface components are connected to each other according to certain grammatical conventions. Hatim (2013: 127) on his part defines it as “the diverse relations which hold among the words, phrases, and sentences of a text.” By “diverse relations”, he means both lexical and grammatical relations which are responsible for the continuity of the text. Further, Baker (1992: 180) depicts cohesion as “the network of lexical, grammatical, and other relations which provide links between various parts of a text.” She argues that these relations are to some extent responsible for creating and organizing the text. She gives the example of a word that is interpreted by its relation to other words in the text to illustrate this point.

In her approach to study shifts of cohesion and coherence in translation, Blum-Kulka (1986: 299) sees cohesion as “an overt relationship holding between parts of the text, expressed by language specific markers.” She claims that these overt relationships are grammatical. Another prominent linguist who deals with cohesion is Peter Newmark (1988) who defines it as “the features that bind sentences to each other grammatically and lexically” (p.54). Like most of the definitions discussed above, Newmark claims that there are two types of relationships that hold the parts of the text together: grammatical and lexical.

It can be concluded from these definitions that there are two types of cohesion: lexical, according to Bussmann, Hatim, Baker, and Newmark, which is expressed by vocabulary, and grammatical, according to Beaugrande and Dressler, Blum-Kulka, Bussmann, Hatim, Baker, and Newmark, which is expressed by grammatical structures.

The most detailed study of cohesion has been conducted by Halliday and Hasan (1976). They define cohesion as “relations of meaning that exist within the text, and that define it as a text” (1976: 4). Thus, they believe that it is cohesion what makes the texture of the text. Texture refers to “the property of being a text” (Halliday and Hasan, 1976:2). In other words, it is the property that distinguishes text from non-text. Halliday and Hasan suggest five types of cohesive ties: reference, substitution, ellipsis, conjunction, and lexical cohesion. The first four cohesive ties are grammatical, and the last one, as its name suggests, is lexical.

Reference is used in semantics to refer to the relation between the linguistic item and the extralinguistic object. In Halliday and Hasan’s view, reference is used to refer to the relation between two linguistic items. For instance, in the following sentence: “Ali got married last week. He invited all the friends to his wedding party”, it can be seen that the pronoun “he” refers to “Ali” within the text itself. Reference thus occurs in order to “retrieve the identity of what is being talked about by referring to another expression in the immediate context” (Baker, 1992: 181). To this effect, reference uses personals, which includes both pronouns and possessive determiners, e.g. “he, she, him, her, mine, yours, etc.”, demonstratives, which includes the use of demonstrative pronouns such as “this, that, these, those, etc.” and comparatives, which makes use of adjectives such as “similar, different, more, same, etc.” Halliday and Hasan (1976: 31) give the following examples for each type:

- a. Three blind mice, three blind mice.  
See how they run! See how they run!
- b. Doctor Foster went to Gloucester in a shower of rain.  
He stepped in a puddle right up to his middle and never went there again.
- c. There were two wrens upon a tree.  
Another came, and there were three.

In example (a), “they” is used to refer to “three blind mice”; while in example (b), “there” is used to refer to “Gloucester”; and in example (c), “another” is used to refer to “wrens”.

There are two types of reference: endophoric and exophoric. The reference is endophoric when it refers to an item that exists in the text as is the case with “Ali’s car is so fast. It is expensive.”; while it is exphoric when it refers to an item that exists in the context of situation and not in the text as is the case in “They ruined the party. No one tried to stop them.” As a result, the endophoric reference is called textual reference, and the exophoric is situational. An example of endophoric reference is quoted from Mehamsadji (1988: 37):

Wash and core six cooking apples. Put them in a fireproof dish.

“Them” refers to the previously mentioned “six cooking apples”. An example of exophoric reference is given by Halliday and Hasan (1976: 32):

For he’s a jolly good fellow

And so say all of us.

It is not known to whom “he” refers in the text; however, he is known for those who are present.

Endophoric reference is subdivided into two types: anaphoric and cataphoric. Anaphoric reference is used to “referring back”, and the cataphoric is used to “refereeing to something ahead” (Nida, 2001: 74). The example of endophoric reference mentioned above can be used for the anaphoric reference where “them” refers back to a previously mentioned item, i.e. “six cooking apples”. The following is an example of cataphoric reference:

This is how to get the best result. You let the berries dry in the sun till all moisture has gone of them. Then you gather them and chop them very fine. (Halliday and Hasan, 1976: 17)

In this example, the demonstrative pronoun “this” is used to refer to the whole next two sentences. It should be noted that cataphoric reference does not always contribute to cohesion as the anaphoric does.

The second type of cohesive devices suggested by Halliday and Hasan is substitution. A substitution is used to replace one item with another. An example can be found in Halliday and Hasan (1976: 89):

You think John already knows? –I think everybody does.

In this example, “does” is used to replace “knows”. Halliday and Hasan claim that substitution is a grammatical relation; thus, three types of substitution are distinguished: nominal, verbal, and clausal. In nominal substitution, nouns and noun phrases are substituted by “one, ones, and same”. The following examples are quoted from Bloor and Bloor (1995: 98):

- a. ‘Would you like **some sandwiches?**’  
‘Please pass the **ones** with cucumber in.’
- b. ‘I’m having **chicken and rice.**’  
‘I’ll have **the same.**’
- c. In an experiment, some children were given six cardboard **dicks** each in a different colour. They were then asked to choose the colour they liked best. The majority chose the **blue one.**

The second type of substitution, i.e. verbal substitution, substitutes verbs and verb phrases with the verb “do”. The following is an example of verbal substitution:

He never really succeeded in his ambitions. He might have done, one felt, had it not been for the restlessness of his nature. (Halliday and Hasan, 1976: 113)

“Done” in the second sentence is used to substitute for the verb phrase “succeeded in his ambitions”. In clausal substitution, the words “so” and “not” are used to substitute for an entire clause or part of a clause. An example is quoted from Silvia (n.d: 6):

Do you think the assignment will due this week? I hope not! I haven’t written anything!

In the example above, the word “not” is used to substitute for the clause “the assignment will due this week”.

Ellipses is a form of substitution. It is defined as “the idea of omitting part of sentences on the assumption that an earlier sentence will make the meaning clear” (Jabeen et al, 2013: 126). Halliday and Hasan (1976:142) define ellipses as “substitution by zero.” The difference between substitution and ellipses is that the item is replaced by nothing in ellipses. Substitution and ellipsis are “both devices for avoiding the unnecessary repetition of words or phrases in speech or writing” (Foley and Hall, 2003 in Vujevic, n.d: 410).

Similar to substitution, there are three types of ellipses: nominal, verbal, and clausal. In nominal ellipses, the nouns and noun phrases are omitted. For instance, “Ali wanted to buy blue trousers. I preferred the black.” It can be noted in the second sentence that “trousers” is not mentioned. In verbal ellipsis, verbs and verb phrases are omitted. In the following example: “Joan bought some carnations, and Catherine some sweet peas.”, the verb “bought” is not mentioned after “Catherine”. In addition,

Verbal ellipsis can be exemplified by yes/no questions as in the following example: “Are you studying? Yes, I am.” Another example is quoted from Halliday and Hasan (1976:158), “Here are thirteen cards. Take any. Now give me any three.” The last type of ellipsis is the clausal in which a clause or part of a clause is omitted. Clausal ellipsis can also be exemplified by answers to questions. For instance, “did you visit your grandfather? Yes, I did.” In this example, the clause “visited my grandfather” is left unsaid in the answer.

The fourth type of the cohesive ties suggested by Halliday and Hasan is conjunction. Conjunction is defined as “those words and phrases which explicitly draw attention to the type of relationship which exists between one sentence or clause and another” (Cook, 1989:21). Baker (1992:190) states that conjunction “signals the way the writer wants the reader to relate what is about to be said to what has been said before.” This means that the writer wants to tell the reader that the following sentence or sentences are related to previous sentences. Halliday and Hasan suggest four types of conjunction: additive, adversative, causal, and temporal.

Additive conjunctions either add information to previously mentioned items by using the conjunctions “and, in addition, furthermore, similarly, also, too etc.”, or negate the previously mentioned item by using “nor, either, neither, etc.” Adversative conjunctions express “contrary to expectations” (Halliday and Hasan, 1976:250) by using the conjunctions “but, although, despite, yet, in spite of, however, still, nevertheless, on the other hand, etc.” Causal conjunctions indicate “reason and purpose, result” by using the following conjunctions: “Because, since, as a result, thus, in order to, consequently, so that, so, for this reason, etc.” Finally, temporal conjunctions refer to time or sequence of time by using “when, initially, before, after,

while, subsequently, firstly, in the first place, finally, still, later, followed by, continued, then, etc.”

The last type of the cohesive ties in Halliday and Hasan approach to cohesion is lexical cohesion which is “the cohesive effect achieved by the selection of vocabulary” (Halliday and Hasan, 1976:274). Two types of lexical cohesion can be distinguished: reiteration and collocation. Reiteration is “the repetition of a lexical item, or the occurrence of a synonym of some kind, in the context of reference; that is, where the two occurrences have the same referent” (Halliday and Hasan, 1976:318). Thus, it is achieved by the use of repetition of the same word, synonym, superordinate, and general word (Tanskanen, 2006:32). Halliday and Hasan (1976:283) give the following example:

There’s a boy climbing that tree.

- a. The boy’s going to fall if he doesn’t take care. (repetition)
- b. The lad’s going to fall if he doesn’t care. (synonym)
- c. The child’s going to fall if he doesn’t care. (superordinate)
- d. The idiot’s going to fall if he doesn’t care. (general word)
- e. He’s going to fall if he doesn’t care. (pronominal reference)

The second type of lexical cohesion is collocation which is defined as “cohesion that is achieved through the association of lexical items that regularly co-occur” (Halliday and Hasan, 1976:284). Collocation includes “words that belong to the same area of meaning, or words that are frequently used in the same contexts, e.g. weather forecast, full moon, heavy rain” (Kennedy, 2014:322). It is argued that collocation is very hard to be analyzed since it is highly subjective, i.e. it depends on the text’s readers. Halliday and Hasan suggest the following collocational relations:

- a. Relation of Autonomy: e.g. 'hate' / 'like', 'wet' / 'dry', 'crowded' / 'desert', etc.
- b. Relation of Complementarity: e.g. 'girl' / 'boy', 'stand up' / 'set down' etc.
- c. Relation of Part to Whole: e.g. 'car'... 'box'... 'lid'.
- d. Relation of Par-part: this means that two or more terms are related to the same general term, e.g., 'mouth...' 'chin', 'verse...' 'chorus.'
- e. Relation of Co-hyponymy; e.g. 'chair' and 'table' (both are hyponyms of furniture).
- f. Words Down from the Same Ordered Series: e.g. 'dollar'; 'cent'; 'north'; 'south'; 'colonel'; 'brigadier'; 'Tuesday'; 'Thursday'; 'etc. (Djamila, 2010: 25- 26).

Beaugrande and Dressler approach to cohesion is different from that of Halliday and Hasan in that it argues that cohesion is not enough for the text to be communicative. In other words, Beaugrande and Dressler believe that in addition to cohesion, the text should meet the other six standards of textuality, i.e. coherence, intentionality, acceptability, informativity, situationality, and intertextuality, in order to be efficiently communicative. Beaugrande and Dressler (1981: 3) state that "the surface components depend upon each other according to grammatical forms and conventions, such that cohesion rests upon grammatical dependencies." They state that cohesion is achieved through the following devices: recurrence (repetition of the same words), partial recurrence (same items that are previously used are shifted to different classes), parallelism (repetition of the same structure), paraphrase (repetition of the same meaning with different words), use of pro-forms (referring to previously mentioned items with different expressions), ellipsis (when an item is omitted but it is clear in a previous sentence), tense, aspect, and junction (configuring the relations between the events in the text), functional sentence perspective (new and given information in the sentence, i.e. theme and rheme), and intonation in

spoken language. It can be seen that most of these devices are similar to those suggested by Halliday and Hasan.

As far as translation is concerned, cohesion is of a great importance for translators since it helps them to well understand the ST and produce a cohesive TT. Newmark (1991: 69) states: “the topic of cohesion has always appeared to me the most useful constituent of discourse analysis or text linguistics applicable to translation.” In order to show how it is important for the TT to be cohesive, Almann (2014: 143) gives the following example which is quoted from Hemingway’s “*The Old Man and the Sea*” (1952:10) and translated by Munir Al-Ba’albaki (1985:10):

They picked the gear from the boat. The old man carried the mast on his shoulder and the boy carried the wooden box with the coiled, hard-braided brown lines, the gaff and the harpoon with its shaft.

جمعا السارية من القارب، إذ حمل الشيخ السارية على كتفه، وحمل الولد الصندوق الخشبي بما فيه من خيوط بنية- ملفوفة ومضفورة بإحكام- والمحجن والحربون.

The translator tries to make the translation more cohesive by adding the two connectors "إذ" and "بما فيه".

### 3.4.2. Coherence

Coherence is the second standard of textuality suggested by Beaugrand and Dressler. It is defined as “a network of relations which organize and create a text” (Baker, 1992: 218). According to this definition, coherence is similar to cohesion in that both of them are concerned with certain relations to create text. However, there is a difference between the two notions. Hoey (1991, as cited in Widdowson, 2004 :72) summarizes the difference in the following words:

We will assume that cohesion is a property of the text, and that coherence is a facet of the reader's evaluation of a text. In other words, cohesion is objective, capable in principle of automatic recognition, while coherence is subjective and judgements concerning it may vary to reader to reader.

This means that one can make sure that a text is cohesive, since text cohesiveness can be achieved through certain cohesive devices which are either grammatical or lexical. The case is more difficult for coherence because a text may appear coherent for some readers and incoherent for others. Enkvist (1978, as cited in Baker, 1992: 218) gives an example of a text which is cohesive but incoherent:

I bought a Ford. The car in which president Wilson rode down the Champs Elysees was black. Black English has been widely discussed. The discussions between presidents ended last week. A week has seven days. Every day I feed my cat. Cats have four legs. The cat is on the mat. Mat has three letters.

Here, the text is highly cohesive, and different cohesive ties can be recognized. However, it does not make sense. There is no logical connection between the parts of the text. It talks about a car in the first two sentences, then about English in the third sentence. In the fourth sentence, a totally different topic is discussed, discussions between presidents, and so is the case in the last four sentences.

Beaugrande and Dressler (1981: 4) state that coherence "concerns the ways in which the components of the textual world, i.e. the configuration of CONCEPTS and REALATIONS underlie the surface text, are mutually accessible and relevant." The main components of coherence are thus concepts and relations. Concept refers to the knowledge that is stored in the human mind and expressed linguistically; while relation is the factor that is responsible for linking concepts together in order to be

meaningful for the readers. In Beaugrande and Dressler's words, "a concept is definable as a configuration of knowledge (cognitive content) which can be recovered or activated with more or less unity and consistency in the mind", and "relations are the links between concepts which appear together in a textual world: each link would bear a designation of the concept it connects to" (Beaugrande and Dressler, 1981: 4).

To illustrate this point, Beaugrande and Dressler give the following example: "children at play" (p.4), "children" refers to an object concept and "play" to an action concept, while the relation is that of "agent-of" since the agents of the action are the children. However, the relation sometimes is not clear in the text, so it requires the reader's prior knowledge to be clear. Beaugrande and Dressler argue that "any mismatch between the configuration of concepts and relations expressed and the receiver's prior knowledge of the world" (p.84) results in a senseless text. Thus, coherence is the standard that is responsible for making the text semantically meaningful.

Causality relations and time relations are regarded as the most common types of relations. Causality relations are those relations which include two or more events and one of them effects the condition of the other. Causality relations are classified into four types: cause, enablement, reason, and purpose. Beaugrande and Dressler (1981:5) give the following examples for each type:

**Cause:**

"Jack fell down and broke his crown". The event "breaking" is caused by the event of "falling down".

**Enablement:**

“The Queen of Hearts, she made some tarts, all on a summer day.

The Knave of Hearts, he stole those tarts, and took them quiet away.”

It is possible, not obligatory, to say that the Knave’s actions are caused by the Queen’s actions. Enablement is thus considered as a weaker type of causality.

**Reason:**

“Jack shall have but a penny day

Because he can’t work any faster”

The reason why Jack is low paid is that he works slowly.

**Purpose:**

“Old Mother Hubbard went to the cupboard to get her poor dog a bone.” The

“Old Mother” went to the cupboard for a purpose, to bring a bone for her dog.

Time relations are those in which events are arranged in time. In cause, enablement, and reason relations, for example, the earlier event effects the later; while in purpose relations, it is the later event that is considered the purpose of the relation.

**3.4.3. Intentionality**

Intentionality is the third standard of textuality which is concerned with the “producer’s attitude that the set of occurrences should constitute a cohesive and coherent text instrumental in fulfilling the producer’s intention” (Beaugrande and Dressler, 1981:7). Thus, intentionality is directly related to cohesion and coherence. To put it differently, it is easy for the receiver of a text to understand its goal or the information it tries to convey if that text is cohesive and coherent. Hatim and Mason

(1997: 16) discuss intentionality at two levels: highly abstract and relatively concrete. At the abstract level, the description of intentionality that they give is similar to that of Beaugrande and Dressler, i.e. intentionality refers to the text producer's aim to produce a coherent and cohesive text. At the concrete level, intentionality is said to have certain goals to achieve, e.g. "to assert, to substantiate, etc." (p.17).

Beaugrande and Dressler (1981:116) state that "intentionality designates all the ways in which text producers utilize texts to pursue and fulfil their intentions." Among these ways are the notion of "speech act", and Grice's co-operative principle. Speech act refers to the utterances of a text which are used to perform actions. Two types of utterances are distinguished: performative utterances, and constative utterances. Performatives are those utterances which perform actions, and constative are those which state or describe a situation (Malmkjær, 2010: 498). The following sentence is an example of speech act: "I name this ship the Queen Elizabeth" (Austin, 1962 in Malmkjær, 2010: 497). In this example, the intention of the sentence producer is very clear. Grice's maxims constitute another approach in which the intention of the text producer, especially in conversation, is explicit. Grice (1975: 45-47) suggest the following maxims for a cooperative conversation:

A. Maxims of Quantity:

1. Make your contribution as informative as is required for the current purposes of the exchange.
2. Do not make your contribution more informative than is required.

B. Maxims of Quality: Try to make your contribution one that is true.

1. Do not say what you believe to be false.

2. Do not say that for which you lack adequate evidence.

C. Maxim of Relation: Be relevant.

D. Maxims of Manner: Be perspicuous:

1. Avoid obscurity of expression.

2. Avoid ambiguity.

3. Be brief (avoid unnecessary prolixity).

4. Be orderly.

These maxims are “trying to communicate with a minimum of needless effort and disturbances” (Beaugrande and Dressler, 1981: 123). Thus, the intentionality of any text that meets these maxims is supposed to be clear.

#### **3.4.4. Acceptability**

Acceptability refers to the texts receivers’ attitude that the text appears cohesive, coherent, and relevant to them. Like intentionality, acceptability is closely related to cohesion and coherence. Beaugrande and Dressler (1981: 7) state that the text receivers’ attitude is related to the following factors: “text type, social or cultural setting, and the desirability of goals.” The text is considered non-communicative when the receivers raise questions about acceptability. “If acceptability is restricted, communication can be diverted” (Beaugrande and Dressler, 1981: 8). Text producers depend on the receivers to infer acceptability of the text. The following example, which is quoted from Beaugrande and Dressler (1981:8), illustrates this point:

Call us before you dig. You may not be able to afterwards.

In this example, the producer depends on the receivers to infer that they may cut a ground cable or they may get injured.

### 3.4.5. Informativity

Informativity is concerned with "the extent to which the occurrences of the presented text are expected vs. unexpected or known vs. unknown/certain" (Beaugrande and Dressler, 1981: 8-9). In the last example, "you may not be able call us" is not expected; however, it is much less unexpected if it occurs in the following text:

Call us before you dig. There might be an underground cable. If you break the cable, you won't have phone service, and you may get a severe electric shock. Then you won't be able to call us. (Beaugrande and Dressler, 1981:8)

Beaugrande and Dressler (1981:9) state that "every text is at least somewhat informative: no matter how predictable form and content may be, there will always be a few variable occurrences that cannot be foreseen." Any text that does not provide the readers with new or unexpected information tend to be boring or it may be rejected by the readers. Beaugrande and Dressler (1981: 9) give as an example the following opening stretch of a science textbook:

The sea is water

This stretch of text is cohesive, coherent, and thus acceptable. But, it is highly uninformative since everyone knows this fact and there is no need to mention it. A look at the continuation of the text will reveal that this stretch of text is just a starting point for more information:

The sea is water only in the sense that water is the dominant substance present. Actually, it is a solution of gases and salts in addition to vast numbers of living organisms...

### 3.4.6. Situationality

The sixth standard of textuality is situationality which is concerned with “the factors which make a text RELEVANT to a SITUATION of occurrence” (capitals theirs) (Beaugrande and Dressler, 1981: 9). Hartmann (1980, as cited in Al-Massri, 2013: 106) states that situationality is “relevant to a communicative context.” Text receivers depend on the situation in which the text occurs to infer its meaning. Beaugrande and Dressler (1981:5) give as an example the following road sign:

SLOW

CHILDREN

AT PLAY

This road sign can be interpreted in different ways, but the situation in which it occurs help the receivers a lot understanding its intended meaning. This sign is intended for motorists and it asks them to slow down their speed. Situationality can also affect cohesion. The following is a more cohesive version of the road sign discussed before:

Motorists should proceed slowly, because children are playing in the vicinity and might run out into the street. Vehicles can stop more readily if they are moving slowly. (Beaugrande and Dressler, 1981, 10).

Since the receivers do not have much time and attention for the sign, the less cohesive version is considered more suitable for this situation.

Hatim and Mason (1997: 17) argue that situationality “is taken to mean the way text users interact with register variables such as field, mode and tenor.” These three variables constitute what is known as “register” which is defined by Halliday (1978,

as cited in Almann, 2013: 122) as “the set of meanings, the configuration of semantic patterns, that are typically drawn upon under the specific conditions, along with the words and structures that are used in the realization of these meanings.” Field is concerned with the topic of the text and the participants, mode is concerned with the function of the language of the text, and tenor is concerned with the relationship between the participants.

In translation, situationality represents a serious problem for the translator since s/he deals with two different languages, two different situations, two different readers, and two different cultures. The translator is required to produce a TT that looks natural for TT readers and relevant to their situation. For this purpose, the translator resorts to certain translation strategies which result in translation shifts.

#### **3.4.7. Intertextuality**

The last standard of textuality is intertextuality which is concerned with “the factors which make the utilization of one text dependent upon knowledge of one or more previously encountered text” (Beaugrande and Dressler, 1981:10). This means that the receivers infer the meaning of the text depending on other texts they have read before. Beaugrande and Dressler give an example of a road sign which states “RESUME SPEED”. This sign does not make sense unless the driver has read a sign asking him to slow down before this sign. Intertextuality is related to text types. It is highly needed in texts such as critical reviews, rebuttals, parodies, etc.; while it is less needed in a text type such as a novel which is, although, related to the traditional conventions of writing novel.

Hatim and Mason (1997:15) argue that intertextuality is built on the notion that “the various surface elements of a text, together with their underlying conceptual

meaning potential, are in effect ‘signs’ which play a role in the signification process.” By “signs” they mean the characteristics of the text that the readers have come across in other texts. Hatim and Mason then deal with intertextuality from a semiotic perspective. They state that the factors of intertextuality can be linguistic and nonlinguistic. One of the intertextual references is the sociocultural objects which are characterized as being very common in a specific linguistic community. Another intertextual reference can be “entire sets of rhetorical conventions governing texts, genres and discourses” (Hatim and Mason, 1997:15) (see 2.2.9). Texts are concerned with a specific rhetorical purpose, e.g. arguing, narrating, etc. Genres are concerned with the linguistic items used for a specific social occasion, e.g. the news report, the letter to the editor, etc. Discourses are concerned with the linguistic items adopted to express an attitude toward a sociocultural reality such as sexism, feminism, etc. (Hatim and Mason, 1997:15).

In conclusion, due to the diversity of these seven standards, the present study is concerned with “the situationality” standard. Situationality is regarded as one of the most important standards of textuality that contributes to the formation of meaning. Readers are required to be familiar with the situationality of the text in order to understand its intended meaning. As the data of this study, *Girls of Riyadh*, is related to a specific situation and specific readers, i.e. Saudi or Arab readers, the novel is expected to undergo many situational shifts when it is translated to different readers with different situations. So, the present study aims to find out the situational shifts in the English translation of *Girls of Riyadh*.

## CHAPTER FOUR

### DATA ANALYSIS

#### 4.1. Introduction

This chapter attempts to lay out and analyze the data of the research in terms of the standard of situationality, one of the seven standards of textuality advocated by Beaugrande and Dressler (1981). The data to be analyzed is Rajaa Alsanea's novel "بنات الرياض" *Girls of Riyadh*. The ST is written in Arabic in 2005 and translated into English by Rajaa Alsanea (the author herself) and Marilyn Booth in 2007. This novel is related to a specific community, Saudi community, and much of its content cannot be understood if not read by Saudis or Arabs. Being translated into English, its content is supposed to undergo some shifts due to the different readers, communities, and situations. This is the reason behind choosing this novel. The following pages are assigned to give first a brief summary about the ST and TT of the novel, and then to analyze the data in order to find out the shifts of situationality between the original and the translated version.

#### 4.2. *Girls of Riyadh*: preliminaries

This section aims to introduce *Girls of Riyadh* in English and Arabic by giving background information about them.

##### 4.2.1 The Novel in Arabic

The novel is written by Rajaa Alsanea who is a Saudi writer. Alsanea was born in 1981, in Riyadh, Saudi Arabia. She is a graduate of College of Dentistry in King Saud University in 2005. Her novel, "بنات الرياض" *Girls of Riyadh*, is first published

in Lebanon, 2005. The novel is about a girl who sends to the most Saudi Internet users a weekly email talking about her four friends, who are young women from the velvet class. In these emails, the relationship between men and women in Saudi Arabia is touched upon, and how the love relationships end sadly because of society traditions. One of the main goals of the novel is to show the very limited freedom that girls have in Saudi society; e.g. they cannot drive a car or cannot get in a mall, a hospital, or everywhere without a male guardian.

The major characters of the novel are Gamrah, who discovers that her husband is in a love relationship with another girl and that is the reason why he is not interested in her, Sadeem, who goes through two unsuccessful love relationships, Michele, who is half Saudi, half American, she always complains about the Saudi society which is the reason why her lover leaves her, and Lamees, who is the girl who has a relationship that ends with a successful marriage. The language used in the novel is the standard Arabic in addition to different Saudi dialects. Lebanese-Arabic, Egyptian-Arabic, and English-Arabic are also used. Saudi authorities have banned the novel immediately after it has been released owing to its supposed inappropriate content. The edition of the ST is the fourth, published by Dar Al Saqi in Beirut, Lebanon, in 2006. It falls into 319 pages.

#### **4.2.2 The Novel in English**

"بنات الرياض" *Girls of Riyadh* has been translated into English by Rajaa Alsanea (the other herself) and Marilyn Booth in 2007. Booth was born in 1955. She has earned her PhD in Arabic literature from St. Antony's College, Oxford in 1985. Booth has expressed her dissatisfaction with the final version of the translation due to, as she states, the interfering of the original writer, Rajaa Alsanea, and the

publisher, Penguin. The language used in translation is the everyday language which is understandable for all readers. The TT is published by Penguin Press, New York, USA. It includes 281 pages.

### 4.3 Analysis of Situationality Shifts in *Girls of Riyadh*

The novel is confined to a specific society, the Saudi, and it is very hard to be understood if read by non-Saudi or non-Arab readers. That makes it less feasible, if not impossible, to translate the novel without resorting to shifts. The following pages are assigned to analyze samples taken from the novel to show the shifts that the ST has undergone. The examples will be categorized according to Kinga Klaudy's model into narrowing of meaning, broadening of meaning, distribution of meaning, omission of meaning, addition of meaning, exchange of meaning, and total transformation (see 2.9).

#### 4.3.1 Narrowing of Meaning

Narrowing of meaning refers to the ST that has more than one meaning in the TL but it is translated into just one specific meaning. The following examples will touch upon the situational shifts that result in a TT which expresses more specific meaning than the ST does:

##### 1. ST:

وكما تنبت نجدنا الصالح والطالح، فمن بطلات قصتي من هي صالحة ومن هي طالحة..... (p.10)

##### TT:

Just as it is with our desert plants, you'll find the sweet and the thorny here, the virtuous and the wicked. Some of my heroes are sweet and others are thorny.... (p.3)

When the Saudi, or even the Arab, readers read the ST in example (1), they need no effort to conclude that "نجدنا" (our Najd) refers to the desert called Najd by virtue of the verb "تنبت" (grow). However, Najd includes, in addition to the desert, many towns and villages, so it has been translated into the TL as “desert” supposing that it will confuse the TL readers if translated as “Najd”. In this example, the situationality is related to geographical places, i.e. to a place which is popular for ST readers but not for TT readers. The translation is carried out from the TT readers’ point of view.

## 2. ST:

تولت ميشيل التي تحمل رخصة قيادة دولية قيادة جيب الإكس فايف ذي النوافذ المعتمة كلياً ..... (p.23)

## TT:

Michelle had an international driver’s license. She took charge: she drove the BMW X5 SUV with its dark- tinted windows. (p.15)

When reading "جيب الإكس فايف" (X5 Jeep), ST readers will know that the brand of the car referred to is BMW. However, it may not be clear for TT readers what is meant by “X5 Jeep”, so the brand of the car is mentioned in the TT for the purpose of avoiding confusion, “BMW X5 SUV”. The situationality in this example is related to names that are familiar to the ST readers but not for the TT ones.

## 3. ST:

ومن السياسة الداخلية سوى بفضائح شركة الاتصالات؟ (p.78)

## TT:

Or, in domestic politics, only the flagrant corruption at the Saudi Telecom Company? (p.65)

In the ST, it is not mentioned which telecom company is being referred to; however, ST readers know very well that the company in question is the Saudi Telecom Company (STC). Consequently, it has been translated into its specific name in the TT.

In all the previous examples of 1 through 3, the different situationalities of the ST and the TT require the translators to narrow down the meaning of the ST in order not to confuse the TT readers with general meanings that may not be understandable for them. In other words, the translators narrow the meaning of "نجدنا" into "our desert", "جيب الإكس فايف" into "BMW X5 SUV", and "شركة الاتصالات" into "Saudi Telecom Company".

#### 4.3.2 Broadening of Meaning

Broadening of meaning is a strategy which results in a TT that is broader in meaning than the ST. In this section, examples of situational shifts in which the TT has a more general meaning than the ST will be discussed.

#### 4. ST:

تنتهي قمره المسح بيديها على سائر جسدها بحركة سريعة بعد أن قرأت المعوذتين والإخلاص ثلاثاً مخافة الحسد .....(p.13)

#### TT:

With a swift movement Gamrah wiped her hands along her body after reciting some verses of the Holy Qur'an to protect her from envious eyes..... (p.4)

It is well known among Muslims that in order to prevent envy or any other evils, the Muslim reads "المعوذتين" (*Almaoztin*) and "الإخلاص" (*Surah Al-Ikhlās*) three times. Supposing that TL readers are not familiar with these verses, they are then translated

into a general phrase (some verses of the Holy Qur'an) without mentioning the names. TT readers will not know that these verses are from the Holy Qur'an if they are translated as the ST, i.e. translating the names without stating that they are from the Holy Qur'an. Here, the situationality is related to the religions of the ST and TT readers.

## 5. ST:

في الأشهر لأولى كانت قمره تمضي وقتها أمام التلفاز أو في قراءة روايات "عبير" التي جلبتها معها من الرياض، أو تعيد قراءة روايات بيار روفائل التي عرّفتها سديم إليها وهما في المرحلة المتوسطة.....(p.91, 92)

## TT:

In their early months in Chicago, Gamrah spent her time in front of the television or reading the **romance novels** she had brought with her from Riyadh, which Sadeem had introduced her to when they were in middle school.... (p.77)

"رويات عبير" (Abeer novels) are a series of romance novels translated into Arabic, while "بيار روفائل" (Pierre Raphael) is a famous Lebanese writer who also has a number of romance novels. ST readers are familiar with these novels, whereas TT readers are not. So, they have been translated into a general term, "romance novels".

## 6. ST:

كانت تشعر بنشوة عارمة كلما استمعت إلى أغاني مثل "رسالة حب" لطلال مداح، أو "كان يا ما كان" لميادة الحناوي، أو "نسيانك صعب أكيد" لهاني شاكر، أو "أه يا قاسي أنا فيك ابتليت" لمصطفى أحمد....(p.74)

**TT:**

She would feel transported, even elated, whenever she listened to one of the classic love songs by famous Arabic singers that were full of romance and melancholia.... (p.62)

All the singers and their songs mentioned in the ST are familiar for the readers, but they are not for TT readers. Therefore, all the names have been translated by one single phrase “famous Arabic singers”.

#### 7. ST:

كانت مكتبة "دار الساقى" وجهتها في صباح الغد.....(p.76)

**TT:**

Her destination the next morning was an Arabic bookshop... (64)

"دار الساقى" (*Dar al Saqi*) is an Arabic bookshop in London and that is how it translated into the TT without mentioning its specific name.

#### 8. ST:

وجدت في كتابات القصص الكثر من الأحداث والتلميحات التي ذكّرتها بروايات يوسف السباعي و إحسان عبد القدوس التي أدمنت قراءتها في مرحلة المراهقة.....(p.78)

**TT:**

In the novels of Al- Qusaibi and Al- Hamad, she found a lot of political allusions that reminded her of the novels of the Egyptian writers she had been addicted to as a teenager.... (p.65)

In the ST, two of the most famous writers in the Arab world are mentioned, Yusuf Al-Sibai and Ihsan Abdel Quddous. In the TT, what is found is just a general phrase, “Egyptian writers”, without mentioning the names.

## 9. ST:

قرأت كلاماً عني خلال الأسبوعين المنصرمين في أشهر المنتديات الإنترنتية، الإقلاع والساحات وغيرها.... (p.79)

## TT:

Over the past two weeks, I have read what has been said about me in some of the famous Saudi Internet forums..... (p.66)

"الإقلاع" (*Al-Iqlaa*) and "الساحات" (*Al-Sahat*) are famous internet forums in Saudi, and then they are familiar for ST readers. The situation is different for TT readers who are supposed to have no idea about these forums; thus, their specific names have not been translated, they are rendered as "the famous Saudi Internet forums".

## 10. ST:

قررت أن تقفل باب هذا النقاش العقيم حول هذه المهزلة إلى غير رجعة بأن تلجأ لتكنيك يوسف بيه وهبي بعد السعادة: (p.110)

## TT:

she decided to bang the door shut for good on this fruitless dialogue around this utterly ridiculous topic. So, like countless mothers before her, she resorted to the oldest trick in the book: (p.94)

"يوسف بيه وهبي" is a famous Egyptian character whose trick is famous among Arabic readers. This trick is known for TT readers but Yusuf Wahbbi is not, so the name of the character is not mentioned in the TT. Instead, "the oldest trick in the book" is used.

## 11. ST:

قرأت خلال الأسابيع الماضية أخباراً في صحف محلية شهيرة كـ "الرياض" و "الجزيرة" و "الوطن", تتحدث عني! أعني عن إيميلاتي تحديداً، كتبوا عن: ..... (p.117)

**TT:**

During the past few weeks, I have been reading news stories that talk about me, or let's say, about my e-mails! Eminent national newspapers are writing about.... (p.101)

The newspapers mentioned in the ST, i.e. "الرياض" و"الجزيرة" و"الوطن", are famous in Saudi Arabia but they are not within the situationality of TT. Thus, names of the newspapers are not mentioned in the TT, "eminent national newspapers is used".

## **12. ST:**

عصافير الكيمستري أو الكيمياء كانت نحلق فوق رأسيهما كما تحلق عصافير توم حول جيري!  
(p.125)

**TT:**

The chemistry between them became so thick that it hovered and swooped around their heads like cartoon sparrows. (p.107)

The scene from Tom and Jerry cartoon where sparrows go around Jerry's head is very famous in Saudi, and even in Arab world. Having supposed that mentioning the names of Tom and Jerry may confuse the TT readers who may not be able to recall that scene, the names have not been translated into the TT; instead, they have been translated into a general phrase, i.e. cartoon sparrows.

## **13. ST:**

تراكم زهقتونا إنتو الثنتين، خلونا نتفرج على عدنان ولينا ذولي! يا ربي مرة طالعين كيوت وهم يرقصون! (p.267)

## **TT:**

Shut up, both of you. You two are giving me a headache! Let's just watch those lovebirds over there. They look so cute when they're dancing together. (p.235)

"عدنان و لينا" (Adnan and Leena) is a very famous cartoon in the Arab world. Adnan loves Leena so much, and so does she. So, if one sees two persons who love each other so much, they say that they are like Adnan and Leena. These characters, Adnan and Leena, are not familiar for TT readers, so they have been translated as "lovebirds".

In all the previous examples in 4 through 13, the STs include names of verses from the Holy Qur'an (example.4), names of popular novels (example.5), names of popular singers (example.6), name of a bookshop (example.7), names of famous writers (example.8), names of Saudi internet forums (example.9), name of a famous character (example.10), names of famous newspapers (example.11), and names of popular cartoons (examples.12, 13). All these names are not familiar for TT readers, so they have been translated into general phrases without mentioning the names in order not to confuse the readers with unfamiliar names because the translators fear that such names may be not well comprehensible among TL readers.

### **4.3.3 Distribution of Meaning**

Distribution of meaning is used when the meaning of the ST is distributed to more linguistic items in the TT. Below are examples of one ST word translated by more than one TT words will be given in this section:

## **14. ST:**

ومن ثم توجهن إلى محل صغير لبيع الشيشة والجراك والمعسل واشترين شيشاً بعددهن ..... (p.25)

**TT:**

After eating, they headed for a tiny shop that sold water pipes, or what we call the shisha—otherwise known as the hookah or hubbly- bubbly. The girls bought enough shishas that they would not have to share..... (p.17)

The word "شيشة" in the ST has been translated into more than one word in the TT “water pipes, shisha, hookah, and hubbly-bubbly”. The ST word has different meanings in English, and if it is translated into just one word, some TT readers may not understand what is meant by it.

#### **15. ST:**

وتعلقت به على الرغم من كل شيء، فهو أول رجل تختلط به من خارج محارمها..... (p.63)

**TT:**

She was even devoted to him, in spite of everything, for he was the first man she had ever spent time with outside of the company of her brothers, father and uncles.... (p.52)

In Islam, "محارم" (*maharim*) refers to the persons the girl can never marry, i.e. her father, her brothers, and her uncles. The meaning of “*maharim*”, and not the word itself, has been transferred into the TT as “the company of her brothers, father, and uncles”.

In the two previous examples, the meaning of the ST word has been distributed to many TT words in order to well transfer the meaning intended by the ST.

#### 4.3.4 Omission of Meaning

Omission of meaning is a strategy used to omit items that seem not necessary or confusing for the TL readers from the ST. the following are examples of situational shifts in which items from the ST have not been translated into the TL:

16. All the original chapters in Arabic start with poems, famous quotes, and verses from the Holy Qur'an, but most of these starters have not been translated into the TL. The following are these that have not been translated:

##### A. Verses from the Holy Qur'an:

- A verse from the Holy Qur'an at the beginning of chapter one:  
(p.9) إِنَّ اللَّهَ لَا يَغَيِّرُ مَا بَقِيَ حَتَّى يَغْيُرُوا مَا بَأَنفُسِهِمْ
- A verse from the Holy Qur'an in chapter fifteen:  
"وَمِنْهُمْ مَّن يَسْتَمِعُونَ إِلَيْكَ أَفَأَنْتَ تُسْمِعُ الصُّمَّ وَلَوْ كَانُوا لَا يَعْقِلُونَ. وَمِنْهُمْ مَّن يَنْظُرُ إِلَيْكَ أَفَأَنْتَ تَهْدِي الْعُمْيَ وَلَوْ كَانُوا لَا يُبْصِرُونَ. إِنَّ اللَّهَ لَا يَظْلِمُ النَّاسَ شَيْئًا وَلَكِنَّ النَّاسَ أَنفُسُهُمْ يَظْلِمُونَ." سورة يونس: ٤٤-٤٢ (p.109).
- A verse from the Holy Qur'an in chapter nineteen:  
"رَبَّنَا لَا تُزِغْ قُلُوبَنَا بَعْدَ إِذْ هَدَيْتَنَا وَهَبْ لَنَا مِنْ لَدُنْكَ رَحْمَةً إِنَّكَ أَنْتَ الْوَهَّابُ" سورة آل عمران: ٨ (p.132).
- A verse from the Holy Qur'an in chapter twenty:  
(p.139) "وَأَفْوضُ أَمْرِي إِلَى اللَّهِ إِنَّ اللَّهَ بَصِيرٌ بِالْعِبَادِ" سورة غافر: ٤٤

##### B. Famous quotes:

- A saying by Helen Keller, American writer, at the beginning of chapter two:  
(p.22) "إما أن تكون الحياة تحدياً ومغامرة أو ألا تكون شيئاً أبداً"
- A saying by Tawfiq al-Hakim, Egyptian writer, in chapter three:  
(p.28) "المرأة التي تعطي الغير حياتها، امرأة لم تجد رجلاً تمنحه هذه الحياة"
- A saying by Honore de Balzac, French novelist, in chapter five:  
"يعتقد الرجل أنه بلغ غايته إذا استسلمت المرأة له، بينما تعتقد المرأة أنها لا تبلغ غايتها إلا إذا شعرت  
(p.36) بأن الرجل قد قدر ما قدمته له"
- A saying by Anis Mansour, Egyptian writer in chapter eight:

عندما تصاب المرأة بحالة يأس، فإن قلبها يصبح كأكرة الباب، أي إنسان يديرها يميناً وشمالاً" (p.59).

- A saying by Alien Kady in chapter twenty-one:  
لا بأس من أن تفعل شيئاً يستهجنه الجميع، فما يبدو صحيحاً بالنسبة لك قد لا يبدو كذلك في نظر الآخرين" (P.146).
- A saying by Agnes Reblair in chapter twenty two:  
"ليس من السهل أن نجد السعادة في داخلنا، لكنه من المستحيل أن نجدها في أي مكان آخر" (p.154).
- A saying by T.S. Eliot, American writer and poet, in chapter twenty three:  
"وحدهم الذين يقومون بالمجازفة، يمكن أن يكتشفوا إلى أي مدى يمكنهم البلوغ" (p.158).
- A saying by Oscar Wilde, Irish writer and poet, in chapter twenty four:  
"للنساء غرائز تحبب إليهن القسوة، وقد فعلنا نحن الرجال كثيراً لتحريهن، فأبين إلا أن يكنّ لنا عبيداً، وإلا أن نكون لهن أسياداً" (p.162).
- A saying by Nelson Algren, American writer, in chapter twenty eight:  
"عندما تبرد المحبة في قلب المرأة، لا تعود كل أجواخ العالم تُدْفئها" (p.184).
- A saying by Tagore, Indian writer, in chapter twenty nine:  
"متى أحببت المرأة، كان الحب لها ديناً، وكان حبيبها موضع التقديس والعبادة" (p.189).
- A saying by George Bernard Shaw, Irish writer, in chapter thirty one:  
"يكفي المرأة رجل واحد لتفهم جميع الرجال، ولكن لا يكفي الرجل مئات النساء حتى يفهم امرأة واحدة" (p.200).
- A saying by Victor Hugo, French writer and poet, in chapter thirty eight:  
"الرجل له مصباح هو الضمير، والمرأة لها نجم هو الأمل. فالمصباح يهدي، والأمل ينجي" (p.238).

### C. Poems:

- A poem by Ghazi Al Gosaibi, Saudi writer, in chapter six:

على الدفاتر خلفت الصبا نتفاً      وفي الفصول تركت القلب أجزاء  
على الطباشير شيء من دمي...عجباً      تبدو الطباشير رغم الجرح بيضاء  
(p.44).

- A poem by Nizar Qabbani, Lebanese poet, in chapter seven starting from "هل" (p.52) and ending by "لمصور ثاني؟" and these words "هذه الكلمات شغل يدي؟"
- A poem by Elizabeth Barrett Browning, English poet in chapter nine starting from "كيف أحبه" and ending by "بعد الممات" (p.67).
- A poem by Ibrahim Nagi, Egyptian poet, in chapter sixteen:

(p.112). أيها الشاعر: كم من زهرة عوقبت لم تدر يوماً ذنبها

- A poem by Nizar Qabbani in chapter forty three starting from "لقد عاد" and ending by "الرجوع إليه" (p.269).
- A text by Neil Gaiman, English writer, in chapter forty four starting from "هل" and ending by "أكره الحب" (p.274).
- A poem by Farouk Gouda, Egyptian poet and journalist, in chapter forty five starting from "أترى ستجمعنا الليالي" (p.280).

17. A whole paragraph in the ST starting from "خلونا نترزق الله" (p.44) and ending by "ابعتلنا" (p.45). This paragraph is written in the Lebanese Arabic which makes it difficult to transfer. The translators may have seen this paragraph not necessary or confusing if translated into the TL. The omitted paragraph is written in Lebanese dialect in order to show that the presenter of the TV show is a beautiful Lebanese girl since most of the Arabic TV stations hire Lebanese girl to present such kind of shows. The Lebanese dialect cannot be transferred into the TT, which means that the reason behind the paragraph cannot be transferred, so it seems better to be omitted.

#### 18. ST:

يا للفضيحة التي لم تكن على البال! على رأي ماري منيب: "ده اللي حصل واللي جرى لا ينكتب ولا ينقرأ!" (p.47)

#### TT:

What a total scandal—and the possibility hadn't crossed anyone's mind!  
(p.38)

A saying by Mary Muneeb, an Egyptian actress, has been added to the ST to emphasize how big the scandal is. This saying is not found in the TT since TT readers are not supposed to know who Mary Muneeb is, and it adds no new

information. Here, the situationality is related to proper nouns, i.e. nouns that are familiar for ST readers but not for TT readers.

#### 19. ST:

جمعت لميس الأشرطة من الفتيات، ووضعتها في كيس ورقي كبير، وطلبت منهن أن يتصرفن لى طبيعتهن "وهنا تتضح قدرات لميس الإرهابية". أخبرتهن بأن كل شيء سوف يكون على ما يرام وأنها ستتولى الموضوع. (p.47)

#### TT:

Lamees gathered up the videos from her classmates, stuck them inside a large paper bag, and asked them all to act normal. She assured them that everything would turn out just fine and that she would handle the whole mess and take care of everything. (p. 38)

Within the context of the ST, what is meant by "قدرات لميس الإرهابية" (Lamees terroristic skills) is that Lamees is very smart and she always has plans for everything, and not really terroristic. This sentence has not been translated into the TT either because the translators have misunderstood the ST, or has decided that it may confuse the TT readers if translated.

#### 20. Chapter six ends by the following paragraph:

"هكذا كانت شخصية لميس، وكانت تماضر على العكس منها، هادئة ومطبعة، ورافضة لكل ما تقوم به اختها العنيدة. رافضة، كانت تلك الكلمة بداية لأكبر خلافات لميس مع أختها تماضر، ومع بقية الشلة أيضاً. (p.51)

(That was the personality of Lamees. On the contrary, her sister, Tamadur, was calm and obedient, and refused everything her stubborn sister was doing. Refusing, that word was the beginning of the big differences between Lamees and her sister, Tamadur, and with the *shilla*, too.) (*Translation mine*)

This paragraph is missed in the TT, in spite of the fact that it summarizes the whole chapter, and serves as an introductory statement for next events. The

translators may have seen that the idea that Lamees is different from her sister, Tamadur, is clear and there is no need to repeat it again.

21. At the beginning of each chapter, or email, the sender comments on the responses she receives from the readers. At the beginning of chapter seven, she comments on the accusations that she imitates some famous writers in their style of writing. Then, she takes about three paragraphs talking about her style of writing. These paragraphs starting from "للأمانة أنا أكتب بهذا الأسلوب" (p.52) and ending by "الأسباب المؤدية إلى الزواج الثاني" (p.53) are not found in the TT. The style the writer is talking about is that of the ST which is different from the style of the TT, so these three paragraphs seem not necessary on the part of the translators in the TT.

## 22. ST:

تعرفت عند دخولها للجامعة إلى زميلات لها في كلية الطب قدمن من مناطق بعيدة لم تسمع بكثير منها. منهن من جاءت من حفر الباطن، ومنهن من قدمت من الجوف ومن عرعر ومن القرىات ومن خميس مشيط، ومنهن من تسكن على أطراف مدينة الرياض أو في أحياء لم تسمع بها من قبل كالسويدي وخنشيلية. كانت كمية الطالبات القادمات من خارج الرياض ..... (p53, 54)

## TT:

When the girls entered the university, they got to know for the first time girls who had come from faraway areas about which they had heard very little. If you counted up all of the girls who came from beyond greater Riyadh..... (p.43, 44)

The second sentence in the ST clarifies the areas the girls are coming from. These areas are definitely unfamiliar for non-Saudi readers, so they have not been translated into the TT. Here again, the situationality is related to geography.

### 23. ST:

ولم تتخيل أخرى يوماً وهي تتذوق ما مع لميس من شيكولاتة فاخرة، أنها بهذا السعر الباهظ:

- خير إن شاء الله؟ وش ذي؟ شوكلاطة والا ذهب؟
- أنا سمعت عن شي عندكم اسمه باتشي يقولون مرة كشخة!
- في شي أعلى من باتشي بعد؟ يا ويلي! (p.54)

This is an example of one of the conversations, which is in the Saudi dialect, between Lamees and one of the girls from other areas to prove how simple these girls are. The example has not been translated since it is difficult to transfer its content and the idea of these girls' simplicity has been proven by previous sentences.

### 24. ST:

كان لرصيف نمره خمسة، كما في أغنية عمرو دياب في فيلم "أيس كريم في جليم" - هل كان يعني عليشة ما غيرها؟- أسرار أشبه بالأساطير..... (56, 57)

### TT:

The sidewalk of Street No. 5 had its secrets, many of them having to do with legendary students.... (p.46)

The clause after "نمره خمسة" in the ST talks about a song by Amr Diab, a well-known Egyptian singer, in which he mentions "street No.5", so the writer wonders if he means Oliasha. TT readers are not supposed to have an idea about Amr Diab and his song, so the clause has not been translated in order not to get the readers confused.

### 25. ST:

كانت لميس المستشارة الفلكية للشلة تأتي بكتب خيرية حبيب وماغي فرح عن الأبراج من بيروت....(p.64)

**TT:**

Lamees had always served as astrological consultant for their little shillah.  
From Beirut she would bring books on the signs of the zodiac.... (p.53)

Magi Farrah and Khairia Hideb are very famous Arab specialists in zodiac. ST readers then have no problem with these names, while TT readers have no idea about them. Thus, these names have been omitted from the TT.

## **26. ST:**

لملمت سديم جرحها مع ثيابها- على رأي راشد الماجد- وقامت بشحن الجميع.... (p.73)

**TT:**

Sadeem packed away her wound along with her clothes and carried it all..... (p.61)

Rashed Al Majed is a very famous Saudi singer, and he has a song talking about the same sufferings that Sadeem is going through. In order not to confuse the TT readers with a new character whom they have no idea about, the name of the famous singer has not been mentioned in the TT.

## **27. ST:**

(ملاحظة صغيرة بخصوص الحوار في هذا الإيميل "الغير الناطقين بالنجدية": التاء والسين تعادلان الكاف، وذلك في بعض المدن النجدية كالقصيم، كما تعادل الجيم الكاف في بعض الدول الخليجية كالكويت) (p.98)

**TT:** no translation at all.

This is a note by the sender of the emails to explain for the readers the Najdi dialect, and how Najdi people pronounce certain sound instead of other since the

emails includes conversations in the Najdi dialect. There is no need to transfer this note to the TT which includes no Saudi dialects; thus, it has not been translated.

#### 28. ST:

كانت فاطمة تجيب عن أسئلة صديقتها الفضولية ببساطة وهي تضحك من معالم الإثارة البادية على وجهه لميس! عندما وصل النقاش إلى الأئمة الاثني عشر وسرداب سامراء، شعرت كلتاها بتوتر الأجواء.....(p.150)

#### TT:

Fatimah answered her friend's questions simply and directly, laughing at the surprise and wonder on her face. When the conversation started to go too far, though, they both sensed the tension in the air... (130)

"الأئمة الاثني عشر وسرداب سامراء" (*the twelve Imams and Samarra Crypt*) are issues that are familiar just for Muslims, and as most of the TT readers are non-Muslims, this phrase is not mentioned in the TT.

As have been explained by the previous examples, many items from the ST have not been translated into the TL. The reason behind this omission seems to be the translators' feeling that these items are not necessary for the TT or they may confuse the readers if translated.

#### 4.3.5 Addition of meaning

The translator uses the strategy of addition of meaning to add new items to the TT in order to transfer the intended meaning of the ST. The following examples will show that the TTs include extra information that are found in the STs:

## 29. ST:

(يملأ صوت محمد عبده المنبعث من جهاز التسجيل القاعة الضخمة.....p.13)

## TT:

The voice of the famous Saudi singer Muhammad Abdu finally blasted from the amplifiers, filling the enormous hall..... (p.4)

SL readers already know who Muhammad Abdu is and there is no need to mention that he is Saudi. The situation is different with TL readers who don't know him, so the phrase "the famous Saudi singer" has been added to the TT to make it clearer for its readers. Again, the situationality in this example is related to proper nouns.

## 30. ST:

تسير سديم خلف صديقتها محنية الظهر خوفاً من أن تظهر في الصور. تتابع العملية بتركيز شديد. تصلح  
وضع الطرحة المثبتة فوق رأس قمره ..... (p.14)

## TT:

Behind her, Sadeem followed her progress with utter concentration, ducking to avoid appearing in any of the photos. One never knows who might be looking at the photos from the bride's or groom's side, and like any decent girl, Sadeem wouldn't want strange men to see her in an exposing evening dress and full makeup. She adjusted the veil on Gamrah's head..... (p.5)

The second sentence in the TT (**One never knows who might be looking at the photos from the bride's or groom's side, and like any decent girl, Sadeem wouldn't want strange men to see her in an exposing evening dress and full makeup**) is not found in the ST. It has been added in order to explain the reason why Sadeem avoids appearing in the photos. It seems not necessary to explain for the ST

readers the reason why Sadeem does not want to appear in the photos since most of them already know that. But, the case is different for the TT readers who may see Sadeem's avoiding photos not logical, so the explanation is added in order to make the TT comprehensible for them. Here, the intervention of the author, who is also the translator, is clear.

### 31. ST:

حيث تقوم صديقات العروس بعمل الحفل الراقص الضخم الذي قد يشتمل أحياناً على وجود مطربة (طفاقة)، ودعوة جميع الصديقات والقريبات..... (p.23)

### TT:

.... it would have to be a positively massive dance party that might even have involved hiring a professional local taggaga, a female singer, the kind that once upon a time just had a drum backup but now might have a whole band. They would need to send out invitations to every one of their girlfriends and female relatives..... (p.14)

Just as the case in the previous example, the clause after “a female singer”( i.e. a **female singer, the kind that once upon a time just had a drum backup but now might have a whole band**) is not found in the ST, and it has been added to the TT to further explain what is meant by “taggaga”.

### 32. ST:

علمها والدها كيف تقدم له النبيذ الأحمر مع اللحوم والأبيض مع الأطباق الأخرى، لكنها لم تكن تشاركه الشرب إلا في المناسبات، أما لميس فهي لم تتذوق أياً من هذه المشروبات إلا مرة واحدة في منزل ميشيل إلا أنها لم تستسغ الطعم ..... (p.27)

### TT:

Her father had taught her how to pour him red wine with red meats and white wine with other dishes, but she didn't drink with him except on very special

and rare occasions. Since drinking alcohol is forbidden in Saudi Arabia, as it's against Islamic law, Lamees had never before tasted any of these drinks, except once at Michelle's, and then she did not find the taste of whatever it was particularly pleasant... (p.18)

In this example, the clause **"Since drinking alcohol is forbidden in Saudi Arabia, as it's against Islamic law"** has been added to the TT in order to explain for its readers why Lamees does not drink alcohol, and why alcohol is banned in Saudi Arabia.

### 33. ST:

وهكذا ظل نوري على حاله، وأصبح الجميع ينعنونها بأم نوير.....(p.30)

### TT:

So it was that Nuri went on just as he had, and people began to call her, instead of "Mother of Nuri," "Mother of Nuwayyir," i.e., the girlie version of the name... (p.22)

Since Nuri is so soft and pretty and he looks like a girl more than a boy, people call him Nuwayyir rather than Nuri, which is considered as a kind of degrading. The difference between the two names is that Nuri is used for boys while Nuwayyir is for girls. Having supposed that TT readers are not familiar with this difference, the phrase **"the girlie version of the name"** has been added to the TT.

### 34. ST:

وأما إذا ذهب للنوم في سريرهما، فإنه يذهب بسرواله الداخلي الأبيض الطويل وفنيلته القطنية  
(p34).....

**TT:**

If he did go in to their bedroom to sleep, he kept on the long white underwear that Saudi men always put on underneath their thobes— we call them “Sunni underpants” (I have no idea why)—and T-shirt... (p.26)

According to the situationality of the ST which is related to the Saudi community, ST readers already know what the long white underwear (سروال) is. But, this is not clear for TT readers, so a clause has been added to the TT after “**long white underwear**” in order to explain what kind of underwear it is. This is an example of the situationality that is related to the culture.

### **35. ST:**

خبأت بعض الطالبات ما يحملنهمن أشرطة كاسيت "واحد أو اثنين" أو قنينة عطر أو ألبوم صور صغير أو جهاز بيجر في جيوب المريول المدرسي..... (p.48)

**TT:**

Some students hid the music cassettes that they were carrying, or a bottle of perfume, a small photo album or pager (that was in 1996; cell phones weren't popular yet) in the big pockets of their school uniforms..... (p.39)

At the time the novel has been translated into English, pager is no longer used, so a clause including the date of the event has been added after the word “pager” in the TT.

### **36. ST:**

يا له من طلب مكشوف! لم لا تطلب منها بصراحة أن تستعير الأفلام لمشاهدتها؟ على أية حال، لن تتمتع هذه الكريهة بأفلامها بعد هذه المشاكل التي تقحمها فيها كل يوم... (P.50)

**TT:**

How rude of her! What sort of film was she insinuating? Each tape had the name of the movie written on it. They were the latest American movies and she was sure that Ms. Elham had heard about each one of them. There were Braveheart, The Nutty Professor and a few others that the girls' brothers got from Dubai or Bahrain or from American compounds in Riyadh where they sell uncensored movies. She wasn't carrying sex tapes! Maybe Ms. Elham just wanted to watch the movies for fun! But why didn't she just ask to borrow them in a direct way instead? In any case, Lamees decided that this horrid principal was not going to get the pleasure of watching her films, after all of the misery she inflicted on Lamees every day. (p.41)

Lines starting from "what sort of" and ending by "for fun" are not found in the ST. They have been added to the TT in order to explain what sort of movies they are. Here, the role of the translators, one of them is the original writer, is clear since it may not make sense to assume that this precise information has not been added by the original writer.

**37. ST:**

في الفصل الدراسي الأول من أولى سنواتهن الجامعية، كانت سديم ولميس تجتمعان يومياً على رصيف شارع خمسة أو الشانز "الشانزليزية" كما يسمونه في جامعة البنات في عيشة... (p.56)

**TT:**

In the first term of their first year, Lamees and Sadeem would meet daily on the sidewalk of Street No. 5, or "the Champs," as they called it, after the Champs- Élysées in Paris, because it was the street that all girls in the university spent their free time between classes walking down..... It was initially built in 1957 and was strictly for male students at that time. Later on, the males were moved to a huge new campus, leaving Olaisha for females. (p.45)

In the TT, a clause has been added after “the Champs” in order to explain for readers why it is called so. The last two sentences have also been added to the TT to give more information about the street. ST readers are supposed to already know these details that are added to the TT, so there is no need to mention them in the ST.

### 38. ST:

كانت ترتدي عند خروجها معطفاً طويلاً فوق ثيابها مع حجاب أسود أو رمادي....(p.60)

### TT:

Whenever she went out, Gamrah wore a long overcoat with a hijab. \* (p.50)

Footnote: \*In Islam, a hijab is any kind of head covering that conceals the hair and neck of a woman.

Since the word “hijab” is new for the TT readers, footnote has been added to the bottom of the page in the TT to clarify its meaning.

### 39. ST:

لم تره قبل العرس إلا يوم الرؤية الشرعية.....(p.61)

### TT:

Before the wedding, Gamrah had seen Rashid only once, and that was on the day of the shoufa, the day set for the bridegroom’s lawful viewing of the bride- to- be. (p.51)

“*shoufa*” refers to the day in which the bride can legally see the bridegroom before the marriage contract is signed. This is understandable among ST readers. But, the situation is different for TT readers, so a clause explaining its meaning is found in the TT.

#### 40. ST:

كان الزواج عندهم كالبطيخ على السكين كما يقولون..... (p.62)

#### TT:

As far as they were concerned, marriage was—as they always said—like the watermelon on the knife, you never knew what you were going to get... (p.52)

“Like the watermelon on the knife” is very popular within the ST situationality, and it means that one can never know whether the watermelon is good or not until the knife is used, so it is all about luck. In the TT, the clause “**you never knew what you were going to get**” has been added in order to make it more natural and understandable for readers.

#### 41. ST:

تتصل بأمها في الرياض لتسألها عن كيفية إعداد الجريش..... (p.66)

#### TT:

She called her mother in Riyadh and asked her how to prepare jireesh, a traditional Saudi dish..... (p.55)

When TT readers read the word “*jireesh*” for the first time, they are supposed to have no idea about it. Thus, the phrase “a traditional Saudi dish” has been added to tell the readers what “*jireesh*” means.

#### 42. ST:

كان ذلك قبل أن تُمنع جميع مظاهر الاحتفال بعيد الحب في السعودية..... (p.69)

## TT:

That was before the Religious Police banned anything that might remotely suggest a celebration of the holiday of love, Saint Valentine's Day, as in Islam there are only two holidays, or Eids: one is Eid Al- Fitr, the day following the month of Ramadan, and the other one is Eid Al- Adha, after the days of pilgrimage to Mecca. Saudis started celebrating Valentine's Day in the late nineties after they heard about it through satellite TV channels broadcast from Lebanon and Egypt.... (p.57, 58)

It may not make sense for TT readers why Saudi Religious Police banned the celebration of Valentine's Day. Thus, two sentences, with sixty words, have been added to the TT to clarify the reason behind this ban.

## 43. ST:

ولسبب تجهله، كانت أمه العقربة كما تلقبها، تساعده وتصفق له في تقديره وتنكيده عليها! (p.116)

## TT:

In fact, the Scorpion (as she had nicknamed her mother- in- law) positively applauded her darling son Khalid for being so stingy with his wife. That's how a good Najdi man should be. It was how her husband, Khalid's father, treated her all those years... (p.100)

"السبب تجهله" (*for unknown reason*) has not appear in the TT, and instead, a whole sentence, the last sentence in the TT, has been added to clarify the reason behind her mother – in – law behavior.

## 44. ST:

فهي تعرف أن الشذوذ قد لا يُعد مرضاً في أميركا، لكنه يُعد مصيبة حيث تعيش هي وابنها.... (p.142)

**TT:**

She was well aware that even if showing signs of being homosexual might not be considered an illness in America, in Saudi Arabia it was an utter calamity, an illness worse than cancer. (p.122)

In the ST, it is clear by virtue of the situationality of the text that "حيث تعيش هي" (where she lives with her son) means Saudi Arabia. It may seem confusing for TT readers if translated like this, i.e. without mentioning Saudi Arabia which is then mentioned in the TT. Also, the phrase "an illness worse than cancer" has been added to the TT to show how bad being homosexual in Saudi Arabia is.

**45. ST:**

مع دخول الإنترنت إلى السعودية.....(p.172)

**TT:**

When the Internet was introduced to Saudi Arabia two years later in 1999.....  
(p.151)

In the TT, the year of introducing the internet to Saudi Arabia is mentioned, while it is not found in the ST. it is supposed that SL readers, who are Saudis, already know the year and there is no need to mention it in the original text.

**46. ST:**

تضع أم نوير صحن الحلاوة الطحينية "الرَّهَش" وإبريق الشاي أمام سديم.....(p.190)

**TT:**

Um Nuwayyir set down a platter of Kuwaiti tahini halvah\*\* and a pot of tea in front of Sadeem..... (p.167)

Footnote: \*\*Tahini halvah: a type of dessert made of sesame paste.

Most of the TT readers are expected to hear about “tahini halvah” for the first time, so a footnote has been added to the TT to explain what it is.

**47. ST:**

غداً يا معودة سويتيه حسين فهمي! (p.192)

**TT:**

“Oh, for God’s sake! You are making him sound like Hussein Fahmi!”\*

Footnote: \*A handsome, well- known Egyptian actor who starred in many Arabic romantic films. (p.169)

In Saudi Arabia, and other Arab countries, if one wants to show how handsome the person is, he says that he looks like Hussein Fahmi, known for his good looking. So, ST readers know very well who Hussein Fahmi is, but the situation is different for TT readers who have no idea about him. As a result of this, a footnote has been added to the TT to give more information about him.

**48. ST:**

المشكلة مع ماتي أعقد بكثير، فهي لا يمكنها الزواج منه كونه مسيحياً. هل تستطيع أن تتزوجه مدنياً في أميركا؟ (p.207, 208)

**TT:**

Matti’s problem was much more complex, because according to Islamic law, she couldn’t marry Matti, since he wasn’t a Muslim. Her dad, as a Muslim man, had been able to marry her Christian mother, but Muslim women weren’t permitted to marry non- Muslim men. Could she marry him in a civil ceremony in America? (p.184)

The ST and TT talk about the problem of Michelle with her cousin, Matti. The problem is that she cannot marry him because he is non-Muslim. But, how come her

Muslim father married her Christian mother! The answer is found in the second sentence of the TT (**Her dad, as a Muslim man, had been able to marry her Christian mother, but Muslim women weren't permitted to marry non- Muslim men**) which has been added to remove this contradiction.

**49. ST:**

ربما كان لا يشعر نحوها بأكثر من عاطفة الصداقة أو الأخوة..... (p.208)

**TT:**

Perhaps his feelings toward her were no different from the customary affection between friends or between brothers and sisters. Especially since in America it wasn't generally accepted for first cousins to form romantic relationships... (p.184)

The second sentence in the TT, the underlined one, is not found in the ST. It is embedded to serve as a proof that he may love her as a sister.

**50. ST:**

لكنه راح يغازلها بأغنية أخرى لنبيل شعيل: (p.273)

**TT:**

He started teasing and flirting with her, singing to her:

Footnote: \*By Nabil Shu'ail, a Kuwaiti singer.

Since TT readers have no idea who Nabil Shu'ail is, the name is not mentioned within the text, but in a footnote with clarifying that he is a Kuwaiti singer.

## 51. ST:

أعلنت لميس ارتدائها للحجاب بعد عودتها من شهر العسل. باركت صديقاتها هذه الخطوة الجريئة..... (p. 276, 277)

## TT:

Lamees announced that she would officially start wearing the hijab after returning from her honeymoon. In Saudi, as everyone knows, women have to wear some form of hijab—some kind of head cover to conceal their hair and neck—but women have the choice to take it off, even in front of unknown men, within the confines of houses and as soon as they cross the country borders. Lamees decided that she would start to wear it whenever non-Muhram men were around, following the rules of Islam. She would wear it in front of her cousins and coworkers and whenever she traveled outside of the kingdom. Her friends all congratulated her on this bold spiritual step ..... (p.244)

The ST states that Lamees has decided to wear hijab, while TT readers know that wearing hijab is a must in Saudi Arabia. Thus, the second sentence in the TT has been added to explain this matter for TT readers in order to avoid contradiction and to make the text meaningful for them.

## 52. ST:

يستغرب الأخ "ولد شيوخ" انتقادي للرجل الغيور، ويقول مؤيداً إن من لا يغار ليس برجل..... (p.580)

## TT:

A man who signed as “Son of the Sheikhs”\* is furious. He doesn’t understand why I criticized proud and jealous Saudi men in my last e-mail. (The ones who wouldn’t like to expose their wives to strange men, even their own friends, by walking down a shopping mall next to them or dining out in a restaurant with them.) “Son of the Sheikhs” explains this behavior by informing me that it is more embarrassing if a friend sees your wife than if a stranger sees her, because a stranger would not know who the husband is, but the friend will carry your wife’s

picture engraved in his head and can call it up whenever he sees you! Brother “Son of the Sheikhs” sums it up with this: A man who is not jealous is not a man.... (p.247)

All the lines underlined in the TT, starting with “the ones” up to “you!”, are not found in the ST whose readers know what “Son of the Sheikhs” means by “jealous men”, but the situation is different for TT readers who are away from the Saudi society and its culture. Therefore, these lines have been added to the TT to explain for its readers the meaning of “jealous men”.

### 53. ST:

ثم عاد طارق إلى الرياض مرة أخرى ليلتحق بكلية طب الأسنان بجامعة الملك سعود.... (p.288)

### TT:

Tariq had returned to Riyadh to attend the College of Dentistry at King Saud University, because there were no dental schools in the eastern province at that time... (p.255)

The last underlined clause in the TT, starting from “because” up to “time”, is not found in the ST. It has been added to justify Tariq’s return to Riyadh.

### 54. ST:

يوم ما قبلوني بطب الأسنان عندكم طرت من الفرحة! عارفه ليه؟ أولاً لأنني إذا صرت دكتور باكير بعينك..... (p.291)

### TT:

“The day they accepted me in the College of Dentistry in Riyadh, I was in ecstasy! Do you know why? First, because you might respect me more if I became a doctor, a dentist in fact... (p.257)

In Saudi Arabia, the dentist is also called doctor, so the phrase “a dentist in fact” has been added to the TT.

All the information added to the TTs in the previous examples are intended to explain for the readers notions and concepts that are understandable for the ST readers but may not be for TT readers. Many additions seem to have been added by the original writer who, as stated before, is also one of the translators.

#### 4.3.6. Exchange of Meaning

Exchange of meaning is the strategy that results in a TT that conveys the same meaning of the ST but in different wording and structure. The following extracts are examples of STs and TTs that are different in wording and structure but express the same meaning:

##### 55. ST:

فأم نوير عبارة عن منبع دائم للنكت والتعليقات اللاذعة..... (p.30)

##### TT:

Um Nuwayyir was an eternal fount of jokes and, if she chose, she could use her humor and insight to cut a person to pieces... (p.22)

The phrase "التعليقات اللاذعة" (sarcastic comments) in the ST is translated into a whole sentence in the TT aiming to well transfer its meaning; although, “sarcastic comments” can do this purpose.

##### 56. ST:

كانت قد وضعت في ذهنها أنها لن تنال رضا الكامل حتى تعرض عليع المزيد من "أنوثتها"، ولا مانع من ذلك في سبيل إرضاء وليد الحبيب، من أجل عين تكرم مدينة... (p.41)

**TT:**

She was convinced that he wouldn't be satisfied unless she offered him a little more of her "femininity," and she was willing to do anything to please him, the love of her life, even if it meant exceeding the limits she had spent her lifetime guarding.... (p.32)

"من أجل عين تكرم مدينة" is an Arabic proverb which means that one can love, respect, appreciate, do anything for a whole city just because it is related with the person whom s/he loves. The meaning of this proverb is almost transferred to the TT but with different words and structure. It can also be said that the TT, "even if it meant exceeding the limits she had spent her lifetime guarding", means that she loves him, and then she is ready to do anything to please him, which is the same meaning that the ST aims to convey.

**57. ST:**

ولكن أيعقل أن يُجبر رجل- طول بعرض- على الزواج من امرأة لا يريد لها أيّاً كانت الأسباب؟ (p.61)

**TT:**

But did it make sense that a man—and he was every inch a man, whatever else he turned out to be—would be forced to marry a woman he didn't want, no matter how compelling the reasons? (p.51)

"طول بعرض" (literally "length and width") means that the person concerned is a real man and he can do whatever he wants without any influence from anyone. This meaning has been transferred into the TT but with different wording and structure.

**58. ST:**

ويعملون من الحبة قبة كما يقال..... (p.82)

**TT:**

They make mountains out of molehills, or, as we say, “a dome out of a seed.”  
(p.69)

"يعملون من الحبة قبة" (a dome out of a seed) is an Arabic idiom which refers to the people who make a very important issue out of an unworthy one. The idiom that has the same meaning in English is “they make mountains out of molehills”. So, it seems that there has been no need to mention “a dome out of a seed” in the TT.

**59. ST:**

فإذا كانت الموضة في تلك الفترة حضور الحلقات الدينية مع ارتداء الحجاب خارج حدود المملكة، فهن مع  
الموضة أو "مع الخيل يا شقرا" ..... (84)

**TT:**

If the trend during a certain time is to act all spiritual, attend religious gatherings and wear the hijab outside the kingdom, she will do it and “go with the flow.”  
(p.72)

"مع الخيل يا شقرا" (literally “with the horses, blonde”) is a popular proverb that refers to the person who is imitating everything. It has been translated as “go with the flow” which is the most appropriate equivalence in English.

**60. ST:**

البعض أقام الدنيا ولم يقعدُها بعد إيميلي الأخير ..... (p.113)

**TT:**

All hell broke loose for some after my last e-mail.... (p.97)

Although "أقام الدنيا ولم يُقعدھا" and its translation as "All hell broke loose" are different in wording and structure, they express the same meaning.

#### 61. ST:

كان طول علي لا يقل عن مئة وتسعين سنتيمتراً.....(p.159)

#### TT:

Ali was a full six feet tall.... (p.138)

The metric unit of length used in the ST is centimeter (exactly 190 cm), which is the unit used in Arab countries, while the one used in the TT is foot, which is used in western countries.

#### 62. ST:

لاحظت أن رسائلي قد بدأت تجد أخيراً أصداءً طيبة بين أخواتي السحالي، رغم أن غالبية رسائل التشجيع ما زالت تصلني من التماسيح....(p.127)

#### TT:

I've noticed that recently my e-mails have (finally!) begun to get approval from members of my own sex, although most of the encouraging letters I get are from males.... (p.109)

"التماسيح" (crocodiles) is a word that is used to refer to males in Saudi dialect, while "السحالي" (lizards) used to refer to females, so "أخواتي السحالي" in the ST is translated as "members of my own sex" in the TT, and "التماسيح" is translated as "males". The situationality in this example is related to the culture of the ST readers.

#### 63. ST:

فسأنتظر حتى أحصل على عرض بتقديم برنامج تلفزيوني أو إذاعي مثل برنامج إضاءات لتركيب الدخيل.....(p.189)

**TT:**

I shall wait until I get an offer to anchor my own TV show just like Oprah or Barbara Walters! (167)

Turki Aldakhil " تركي الدخيل " and his TV show "إضاءات" "Edha'at" are very popular in Saudi Arabia, and in the Arab world. However, this show is not popular for TT readers, so it has been translated into shows that are very common for them, i.e. TT readers, Oprah and Barbara Walters.

**64. ST:**

بس يا سدوم ما يصير تحسسينه إنه كل شي بحياتج! إنتي صابرة تسوين له "تبسط كفيها وتؤرجحهما أمامها" يا دهينة لا تنكئين! (p.191)

**TT:**

"But Saddoomah darling, it's not good to show Firas that he's everything in your life and that you'll do anything for his sake!" (p.169)

"يا دهيئة لا تنكئين" is a Kuwaiti popular proverb which refers to the person who spoils the one he loves so much. Since this proverb has no equivalence in the TL, and it cannot be translated literally, its meaning has been transferred by different wording and structure, "you'll do anything for his sake".

**65. ST:**

وستصبح عما قريب دكتورة قدّ الدنيا! (p.196)

**TT:**

and soon she would become a doctor and have the world at her feet! (p.173)

"قدّ الدنيا" (literally "as big as the world") is an idiom that refers to the person who is very successful and has a great status in her/his society. This idiom has been

translated into the TL by an idiom which also has the same meaning, but with different wording and structure, “have the world at her feet”.

**66. ST:**

أحد معاه ريال؟ (p.233)

**TT:**

Shoot me! (p.208)

This is a comment by the emails sender after a boring comment from one of the emails recipients. Although the ST and TT are different in wording and structure, they express the same idea which is to show how boring this comment is.

**67. ST:**

وكم من قصة حب غير قصتي انتهت في ليلة بعد أن عاشت لسنوات، لأن الحبيب "طاح" من عين حبيبته؟  
(p.284)

**TT:**

How many love stories like mine ended after years, in a single night, because the woman suddenly saw the man for what he was? (p.251)

"طاح من عين حبيبته" (literally” he dropped from his beloved eyes”) in the ST is an idiom which means that the woman has discovered her man’s reality from a certain behavior, and thus she no longer loves him. This idiom has been translated by a clause which expresses the same meaning.

**68. ST:**

لكن الكل الآن يدّعي أنه "أبو العُزّيف" ..... (p.304)

**TT:**

But now, naturally, all of them claimed to have known it all along! (p. 268)

"أبو العُرَيف" (literally "the omniscient one") is an expression that refers to the person who claims that he knows everything. It has been translated by a sentence which conveys its meaning, i.e. "to have known it all along!".

Most of the STs in the previous examples are popular proverbs or expressions related to the SL culture. These STs may not make sense for the TT readers if they are translated literally to the TT, so the translators try to find equivalences in the TL that express the same meaning. The strategy of foreignisation, i.e. translation with an eye upon the TT culture, has been adopted in translating these examples.

#### **4.3.7 Total transformation**

Total transformation refers to the failure of the translator to transfer the intended meaning of the ST into the TL. The following examples involve situational shifts in which the STs and the TTs express different meanings:

**69. ST:**

إلى كل الساخطين والناقمين، الثائرين والغاضبين، ولكل من يرى أن الناس خبيثتها السبب والحد، وإحنا  
خبيثتنا ما وردتش على حد.... (p.10)

**TT:**

the heated and the hostile, the rebellious and the bilious, and to all of you who just know that every weekend for the rest of your lives will be a total loss—  
not to mention the rest of the week.... (p.2)

The ST (الناس خبيثتها السبت والحد، وإحنا خبيثتنا ما وردتش على حد) is an Egyptian proverb used by a person to express the bad luck, while the sense of bad luck is not found in the TT which talks about the loss. The reason behind this shift is that the ST is vernacular and it is hard to understand if the reader is not Egyptian, or Arabic. Thus, the translator has misunderstood the ST.

#### 70. ST:

ماذا فعل التنبل بقمرة تلك الليلة؟ (p.32)

#### TT:

What Did That Jerk Do to Gamrah That Night? (p.24)

"التنبل" (*Al-Tanbel*) in the ST is not an adjective, but it is the surname of Gamrah's husband, Rashid. Although, it has been translated into the TT as an adjective, "jerk". This means that the translators have missed the meaning intended by the ST.

#### 71. ST:

إذا بدأتم الحرب علي في الإيميل الخامس، فماذا ستقولون عني بعد قراءة الإيميلات القادمة؟ جايمكم خير!!! (p.36)

#### TT:

If you are mounting a war against me in the fifth e-mail, then imagine what you will be saying about me after you have read the many e-mails to come! You're in for a ride. May goodness and prosperity come to you! (p.28)

What the source writer means by "جايمكم خير" (literally "goodness is coming for you"), which is related to the Saudi culture, is that events are to come to you so you can know more about the lives of the four girls. Yet, it has been translated as a prayer

in the TT, “may goodness and prosperity come to you!”. Thus, the TT does not convey the intended meaning of the TT.

## 72. ST:

حتى أبوها الذي كان في إجازة في المغرب آنذاك، قررت ألا تخبره عما حدث..... (p.114)

## TT:

Her mother decided not to tell even Gamrah’s father, who was in North Africa on holiday... (p.98)

What is meant by "المغرب" in the ST is not the Arab West which is in North Africa, but Morocco, the Arab country.

## 73. ST:

على من تقرأ كتابك يا موسى.... (P.132)

## TT:

Hey, don’t shoot the messenger! (p.114)

"على من تقرأ كتابك يا موسى" (literally to whom are you reading your book, Moses?) is an idiomatic expression referring to the idea that “no one will listen to you, so don’t bother yourself. “Don’t shoot the messenger” is also an idiomatic expression which means that one should not blame the messenger who is just the carrier of the information. Thus, the ST and TT are different in wording and structure, and they express different meanings. This shift is intended to make the TT more understandable for readers, and the translators missed the target.

## 74. ST:

سأعود لكم محمّلة برسائل خطيرة بعد رمضان بإذن الله، فانتظروني.....(p.222)

## TT:

After Ramadan, I will return bearing truly weighty letters, by God's leave. Wait for me.... (p.199)

What is meant by "بإذن الله" in the ST is "God willing", but it has been translated as "God's leave" which may not convey the same meaning, or may not be acceptable for TT readers.

## 75. ST:

— لا ... أنا بصراحة مصل عشان أقول لك، أني اكتشفت ... أني حاس ...

— بسرعة ترا ماني فاضية! (p.315)

## TT:

"No . . . to be honest, I am calling to say to you, um, I have discovered . . . I feel that—"

"Hurry up. My battery's low." (p.277)

"ترا ماني فاضية" (literally I'm busy) in the ST means that "you should tell me what you want quickly because I have many things to do, so I have to end up this call". But, its translation, "my battery's low", does not have the same meaning, it means that I will end up this call not because I want that, but because of my phone's battery.

As have been seen in the previous section, the STs and TTs have different wordings and structures and express different meanings. The reason behind this seems to be the translators' less competence in the SL and its culture, or the lack of editing on the part of the original writer who is also the translator.

#### **4.4 Discussion:**

According to the model adopted, i.e. Kinga Klaudy (2003), and depending on the comparison between the ST and the TT, it has been discovered that due to situational shifts between the ST and the TT, the translators have resorted to the operations of narrowing of meaning, broadening of meaning, distribution of meaning, omission of meaning, addition of meaning, exchange of meaning, and total transformation. All of these operations have come to make the TT more natural and understandable for its readers by explaining notions that belong to the situationality of the ST in order to make them fit the different situationality of the TT.

Narrowing of meaning is used by the translators to narrow down the meaning of the ST which they consider as general for the TT readers and may confuse them. Broadening of meaning is used to translate names that are familiar for the ST readers but they are not for the TT ones. Distribution of meaning is used to translate the ST that has more than one meaning in the TL. The translators also use omission of meaning to omit items from the ST that are not necessary or may confuse the TL readers. They also use addition of meaning to add new details to the TT in order to transfer the intended meaning of the ST. Exchange of meaning is used to translate the meaning of the ST into the TL with different wording and structure. Total transformation refers to the translators' failure to convey the intended meaning of the ST into the TL.

As stated before, the novel is translated by two translators, Marilyn Booth and Rajaa Alsanea who is the original writer. As far as the addition of meaning is concerned, the role of the original writer is positive since most of the additions cannot be added by other persons rather than the writer. The role of the original

writer is also clear in translating the Saudi Arabic which is very hard to understand by non-Saudis. However, it seems that the original writer has not edited the translation because there are TTs which express meanings different from their STs (see 4.3.7.).

## CHAPTER FIVE

### FINDINGS AND CONCLUSIONS

#### 5.1 Introduction

This thesis attempts to study translation shifts from a text linguistic perspective. It follows Beaugrande and Dressler (1981) in their assumption that the text should meet the seven standards of textuality, i.e. cohesion, coherence, intentionality, informativity, acceptability, situationality, and intertextuality, to be a text. Thus, the notion of translation shifts and text linguistics are discussed in the theoretical part of the thesis. In the practical side, the data is analyzed to find out the shifts in one of the seven standards of textuality, i.e. situationality.

This study takes Rajaa Alsanea's novel "بنات الرياض" *Girls of Riyadh* as a sample to find out the situational shifts occurred during the process of translating. The novel is written in Arabic and related to Saudi community. Having translated into English, i.e. a different community, many situational shifts have occurred. The ST has many details that cannot be understood if read by non-Saudis, which has required the translators to resort to different strategies in order to make the TT more natural and understandable for its readers.

#### 5.2 Answers of the Study Questions

Some questions are asked at the beginning of the study and the study attempts to find answers for them. The questions are related to the reasons behind the situational shifts, how the translators dealt with them, and their effects on the TT. Below are the answers the study has reached at.

### **5.2.1 What are the reasons behind situational shifts?**

This question is about the reasons that lead to the situational shifts. The standard of situationality is user-centered which means that it depends on the text users. Since Rajaa Alsanea's novel *Girls of Riyadh* is written for specific readers, i.e. Saudi or Arab readers, it has undergone shifts when translated to different readers. There are many details that are related to the situation of the ST readers and cannot be understood if read by other readers. ST readers have their own situationality which is different from that of the TT readers. Thus, the main reason behind situational shifts is the differences between ST and TT readers.

### **5.2.2 How have the translators dealt with the situational shifts?**

This question addresses the strategies used by the translators to deal with the situational shifts. To produce a natural and understandable text for the TL readers and to overcome the difficulty of situational shifts, the translators have resorted to the operations of narrowing of meaning (see 4.3.1.), broadening of meaning (see 4.3.2.), distribution of meaning (see 4.3.3.), omission of meaning (see 4.3.4.), addition of meaning (see 4.3.5), exchange of meaning (see 4.3.6), and total transformation (see 4.3.7).

### **5.2.3 What are the effects of the situational shifts on the TT?**

This question tackles the effects the situational shifts have on the TT. The answer to this question is related to the answer of the previous one, i.e. the effects of the situational shifts on the TT depends on the operations the translators have resorted to. These operations have resulted in a TT that:

- is broader or narrower than the ST, i.e. it states either more general or more specific meaning than the ST does (see 4.3.1., and 4.3.2.).
- has more linguistic items than the ST has, i.e. when the ST word has more than one meaning in the TL (see 4.3.3).
- has information that cannot be found in the ST or vice versa, i.e. either it adds more information to explain notions that are not understandable for TT readers, or it omits information that are found in the ST in order not to confuse TT readers (see 4.3.4, and 4.3.5).
- expresses the same meaning of the ST but with different wording and structure or, this is mostly used to translate idioms and proverbs (see 4.3.6).
- expresses a meaning which is totally different from that of the ST, i.e. when the translators try to make the TT more understandable for readers but they go away from the intended meaning of the ST.

### **5.3 Conclusions**

Due to the fact that the present study is concerned with both text linguistics and translation shifts, it has arrived at the following conclusions:

1. Situationality is related to the text readers, i.e. if the text is understandable for them, it then fits their situation. Thus, situational shifts cannot be avoided due to the differences between ST and TT users.
2. The operations of narrowing of meaning, broadening of meaning, distribution of meaning, omission of meaning, addition of meaning, exchange of meaning, and total transformation are used by the translators as techniques to deal with situational shifts. Narrowing of meaning operation is used to translate ST notions that are general and non-understandable if translated

without being narrowed down, so this operation has resulted in a TT that expresses a more specific meaning than the ST. On the contrary, broadening of meaning has resulted in a TT which expresses a more general meaning than the ST which includes names of verses from the Holy Qur'an, names of famous Arab writers, famous Arab singers, etc. which are not familiar to TT who will feel confused if translated literally. So they have been translated into general expressions without mentioning the specific names.

Distribution of meaning is used to translate an ST word whose meaning needs to be expressed by more than one word, so the TT has more linguistic items than the ST has. Omission of meaning is used whenever the ST includes notions that cannot be found in the TL or cause confusion for the TT readers such as verses from the Holy Qur'an, popular proverbs, poems, sayings, etc. Opposite to the operation of omission is that of addition of meaning which is used to translate ST items that need explanation to be understood by TT readers. As a result, the TT includes more linguistic items than the ST. The operation of exchange of meaning has resulted in a TT that has the same meaning of the ST but different in wording and structure. This operation is mostly used to translate proverbs and idioms. While the operation of total transformation has resulted in a TT which is different from the ST in wording, structure, and meaning.

3. Situationality is related to geographical names, names of famous persons, religion, and culture, which are familiar to the ST readers but not to the TT readers.

4. All the operations (i.e. narrowing of meaning, broadening of meaning, etc.) are resorted to for the purpose of making the TT more natural and understandable for its readers.
5. As far as the operation of total transformation is concerned, it is seen that there is a lack of editing on the part of the original writer, who is also one of the two translators. For instance, in example No. 72, if the writer edited the translation, she could see that what is meant by "المغرب" is "Morocco" and not "North Africa".
6. The advantage of having the original writer as a translator appears in the operation of addition of meaning where many additions seem to be likely added by the original writer who is completely aware of the Arab culture. In example No. 52, for instance, the addition is supposed to be added by the original writer since it is related to the Saudi culture and not known by non-Saudis.

#### **5.4 Recommendations for Further Studies:**

The present study recommends the following topics be investigated:

1. Studying the shifts in terms of other standards of textuality. i.e. cohesion, coherence, intentionality, informativity, acceptability, and intertextuality.
2. Additions and omissions in the English translation of Rajaa Alsanea's novel *Girls of Riyadh* and other literary works,
3. The translation of dialects with reference the English translation of Rajaa Alsanea's novel *Girls of Riyadh*,
4. The translation of idioms and proverbs in the English translation of Rajaa Alsanea's novel *Girls of Riyadh*,

5. Translating poetry with reference to the English translation of Rajaa Alsanea's novel *Girls of Riyadh*

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## المستخلص

### تحويلات الترجمة في رواية بنات الرياض من منظور علم اللغة النصي

يُعرف دي بوجراند ودريسليز النصّ على أنّه تشكيل لغوي تواصلِي يتضمّن سبعة معايير النصّانيّة، وهي الترابط النصّي والترابط المنطقي والقصدية والتقبليّة والإعلامية والموقفيّة والتناص. ويُتوقّع أن تمرّ هذه المعايير بتحويلات خلال عملية الترجمة. ولذلك فإنّ هذه الرسالة تحاول أن تدرس التحويلات الحاصلة في معيار واحدٍ من المعايير السبعة وهو معيار الموقفيّة في الترجمة الإنجليزيّة لرواية رجاء الصانع "بنات الرياض". الهدف هو إيجاد الأسباب وراء هذه التحويلات، وتأثيرات هذه التحويلات على النصّ الهدف، وكيفية تعامل المترجمين معها. وخلال هذه الدراسة، ستتم مناقشة آراء عددٍ من العلماء حيال موضوع تحولات الترجمة، بالإضافة إلى دراسة مفهوم علم اللغة النصّي، لا سيما المعايير السبعة للنصّانيّة. وبعد ذلك، سيتمّ عرض رواية بنات الرياض بنسختيها العربيّة والإنجليزيّة ليتمّ فيما بعد تحليلها طبقاً للنموذج الذي اقترحتّه كينجا كلاودي (٢٠٠٣) للوصول إلى أهداف الرسالة. وبعد التحليل تمّ اكتشاف عدة تحولات ظهر معظمها من أجل جعل النصّ الهدف مفهوماً وطبيعياً للقارئ الهدف.

جامعة البصرة

تحولات الترجمة في رواية بنات الرياض من منظور علم اللغة

النصّي

رسالة تقدم بها

عمار فؤاد مشاري

إلى

مجلس كلية الآداب-جامعة البصرة وهي جزء من متطلبات نيل شهادة ماجستير آداب

في

دراسات الترجمة

بإشراف

الأستاذ المساعد الدكتور

رمضان مهمل سدخان

