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Re-reading Chinua Achebe’s Things Fall Apart: A Postcolonial Perspective

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ABSTRACT

Being a postcolonial narrative, Things Fall Apart experiences a wide critical acclaim. From the pen of Chinua Achebe, the Igbo cultural complexity has come into being a theme that opens up a historical account of the clash of two cultures. Okonkwo, a very well-known public figure in his community falls under the threat of a new culture brought by the white missionaries preaching the gospels of the Christianity. After the arrival of the Christian culture, the first collision that takes place is the division at the individual, and then at the societal levels. When a number of the Igbo people, including Okonkwo’s son, change their religion, it creates chaos and confusions throughout the community. Although the Igbo people have a well-established way of life, the Europeans do not understand. That is why they show no respect to the cultural practices of the Igbo people. What Achebe delivers in the novel is that Africans are not savages and their societies are not mindless. The things fall apart because Okonkwo fails at the end to take his people back to the culture they all shared once. The sentiments the whites show to the blacks regarding the Christianity clearly recap the slave treatment the blacks were used to receive from the whites in the past. Achebe shows that the picture of the Africans portrayed in literature and histories are not real, but the picture was seen through the eyes of the Europeans. Consequently, Okonkwo hangs himself when he finds his established rules and orders are completely exiled by his own people and when he sees Igbo looses its honor by falling apart.

KEYWORDS

Chinua Achebe, Things Fall Apart, Anglophone Tradition, Igbo Culture, White, Missionaries, Cultural Tension, Colonialism, Patriarchy, Failure.

INTRODUCTION

Turning and turning in the widening gyre
The falcon cannot hear the falconer;
Things fall apart; the centre cannot hold;
Mere anarchy is loosed upon the world,
The blood-dimmed tide is loosed, and everywhere
The ceremony of innocence is drowned;
The best lack all conviction, while the worst
Are full of passionate intensity.

(Yeats: 1921)

The above lines are quoted from a very famous piece of poetry, The Second Coming from the pen of an Irish poet, W.B. Yeats. Actually, these lines talk about a kind world where the accepted beliefs are doubted and the things are broken. Yeats’ use of the word, “gyre” indicates the contemporary cynical attitudes of people toward life and religion. The world is filled in anarchy since good remains no more in the society. Moreover, these lines also indicate the concept of “modernity”, which shows how people make their bestiality go free. The seminal novel, Things Fall Apart is the depiction of this bestiality of a modern man. Like Yeats, Chinua Achebe laments on the loss of belief in religion and the irrational
murders or killings of the people of the Obi tribe. When the novel unfolds, it introduces the reader of Okonkwo, who is the most influential person in his tribe. His idea of masculinity makes him a very proud man in his tribe. He believes in hardness and thinks that man should not weep for the loss he experiences since the loss is, as he believes, a sign of weakness. A man’s masculinity signifies that he is muscularly strong, powerful and godlike. From the reading of the novel, it is understood that Okonkwo acts like a god, who is very proud of his masculine identity and manliness. Achebe is seen to accost this sense of Nigerian identity that is supposed to deteriorate ultimately. In his An Image of Africa, Achebe has put his reasoning over the national identity “on an appropriately positive note in which [he] would suggest from [his] privileged position in African and Western cultures some advantages” (p104).

LITERATURE REVIEW

The West African Anglophone tradition has a very strong purpose in the history of African literature. The African oral tradition is replaced by the introduction of the Anglophone tradition in which the histories of colonization and conflict between the African tribe and the Whites are recorded in English. In J M Coetzee’s Elizabeth Costello, the nominative character interprets:

“The English novel is written in the first place by English people for English people. The Russian novel is written by Russians for Russians. But the African novel is not written by Africans for Africans. African novelists may write about Africa, about African experiences, but they are glancing over their shoulder all the time as they write at the foreigners who will read them. Whether they like it or not, they have assumed the role of the interpreter, interpreting Africa to the world.” (p 51)

M. Keith Booker asserts that “the chapter of the Anglophone novel in English presents an introduction to the historical development of important issues and trends in the African novel” (p 30). According to Booker, Chinua Achebe is the founding figure in the contemporary African novel since his novels signify a clear breakthrough with the colonial tradition in Africa. Achebe comments (as cited in Guthrie, 2011) that “I have indicated somewhat off-handedly that the national literature of Nigeria and of many other countries of Africa is, or will be, written in English. This may sound like a controversial statement, but it isn’t. All I have done has been to look at the reality of present-day Africa” (p 59). Using English language in his novels as a medium of expression, Achebe has challenged the western cultural superiority and through this medium of language, Achebe has re-explored the African experiences and the history of their suffering and pain of what Booker signifies the “African cultural identity” (p 32). In addition, he has separated the African experiences from the colonial language of western culture.

In Things Fall Apart, Achebe has described a severe sort of conflict with regard to the influences of Christianity brought by the Whites that primarily contradict the accepted values of the people of Obi tribe. Since the novel belongs to the Anglophone tradition, the novel combines a sort of narration, proverbs, old values which are brought into being in the novel. There are some African traditional songs which convey the traditional folklore. The children say:

“The rain is falling, the sun is shining,
Alone Nnadi is cooking and eating” (p 25).

Besides, the people of Obi tribe observe a kind of religion along with its teaching which is based on what their ancestors do. This is the belief system that is orally accepted among the people of the Obi tribe. On the contrary, the new belief system of Christianity begins to tear down this belief especially in the younger generation. The village of Umuofia is seriously filled with a fear of lurking threat from the western Christianity. The values which Okonkwo along with his people keep in their heart do not match the new belief. Okonkwo says that “the white man has indeed brought a lunatic religion” (p 126) while the District Commissioner thinks that the new religious culture brought by them will create a peaceful administration in the village (p 137). This new religious culture in another sense indicates a new generation belief. To Okonkwo, the Christian religion, he experiences as peripetia, a reversal of the religious thoughts what Aristotle clearly defines as “a
change from one state of affairs to its exact opposite” (p 672).

Due to the effect of a post-colonial affair of the white missionaries, Achebe has noticed that a rich native culture is destroyed under an imperial power. As a result, Okonkwo commits suicides at the end out of increasing tension and a sense of humiliation. Thus, the Anglophone novel shows how the African experience on one hand and the new culture affecting the young generation on the other come to a contradiction. This contradiction tends to be more intense when Nwoye starts going into the church and his father reacts against it. His father roars and grips his son by the neck and tells “answer me before I kill you!” (p 107). In addition to this, the so-called ideals Okonkwo cherishes to be implemented in the society and represented in his clan remain no longer significant to his people. He takes no care of the thing that identity can be changed with regard to the ideals previously cherished. The way people behave after the missionaries’ preach indicates the existing identity is under flux. Shirley Chew argues that “as a consequence, identities are also in a constant state of flux. Colonialism has been a major engine driving an accelerated pace of change, forcing different cultures into new forms, ‘unfixing’ what was thought to be solid, and creating new identities” (p 19).

Experiencing the changes of Okonkwo’s belief, he starts to believe that his prevailing religious influences on the village fall apart. He feels like he along with his values and ideals is sent into the exile. Despite that, he alone no longer takes part in the colonial influx through which “replacing any earlier constructions of location and identity, is to establish at least partial control over reality, geography, history, and subjectivity” (Gilbert et al., 2002, p.165). In fact, things are really falling apart. Okonkwo finds out that “worthy men are no more” (p 200). To him, the intervention of the white missionaries brings home a post-colonial process of hostility and reform.

For the style and content, the novel, Things Fall Apart marks remain different according to the hybrid culture and identity. The African society and the European culture are not matched according to the values and ideologies. Both of the cultures remain strange to each other. It may be said that the European culture seeks dominance over the traditional African society which breeds conflict between the two cultures as Booker points out. What the African believes is nothing but their own ideologies while the whites show their political power under the queen or the military power. Considering the historical engagement in the African novels, Eleni Coundouriotes has identified three narrative ways to put knowledge about the African historical account. They are “as an answer to colonialism, as a critique of state power in specific national contexts, and as an intervention in (inter)disciplinary conversations” (p 58).

For example, the District Commissioner says the tribe of Okonkwo that they should not molest others and burn the houses and warns “that must not happen in the dominion of our queen, the most powerful ruler in the world” (p 137). The African people are strange to this sudden opposite values of the westerns. The novel presents the reader two kinds of cultures, namely, the known culture which the Africans understand and the alien culture which is brought by the western people. Achebe considers the Europeans in the novel as peculiar since the translator speaks “a different dialect from the audience. The translator’s words seem strange (and sometimes comically) he continues says “my buttocks” whenever he means to say ‘myself’” (p 68). Achebe does not mix the African society with the European culture rather he exposes the two different cultures fighting for their singular identities. In this respect, Oyekan Owomoyela’s observation can be taken into consideration. Owomoyela asserts that “Achebe presents a thorough understanding of narrative organisation and style, and a keen observation of and absorption with day-to-day happenings, not through the lenses of the anthropologist, but through the clear insight of one who was involved with and felt at one with his culture while at the same time inculcating western ideas” (p 18).

“Things Fall Apart”, Booker suggests, can be compared with Oedipus Rex where Okonkwo can be compared with Oedipus, extremely proud and strong (p 68). It is Okonkwo’s pride like Oedipus that he (Okonkwo) cannot come to terms with the new arrival of Christianity. It is his choice of what he should accept between the two beliefs. Achebe seems to be taking no partial stand, that is to say, he takes
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neither the side of African nor the side of European. He does take this particular style only to create the African cultural identity. The new culture seems not to be like a Savior Christ who will save the tribal people from the ignorance, but it may practise a sort of colonial rule over the African social values.

Moreover, this new culture seems to be more acceptable to the African young generation while the African old generation ignores it. Therefore, begins an internal social conflict in the African society. Nwoye after the murder of Ikemefuna loses his belief in his society and later joins the white missionaries. Umuofia Obierika notices Nwoye in the missionaries and inquires “How is your father?” Nwoye replies, “I don’t know. He is not my father.” After Umuofia confronts Okonkwo to know the about Nwoye, his father remains uninterested (p 101). Okonkwo’s not responding about his son to Umuofia is then assumed that he might realize his son’s being “weak and woman-like” (p 2). He, afterwards, disowns his son, but Okonkwo’s suicide indicates his inability to show strength to protect the Igbo culture.

METHODOLOGY

This paper follows a qualitative style of research and analysis to reach the goal of the paper. In this process, a standard amount of previous literary endeavors concentrated on the African literary canon has been taken care of and brought under considerations. Specifically, the previously published articles, books, webpages, and dissertation have been used for the analysis as presented in the paper. However, the paper, literally, re-reads Things Fall Apart to re-investigate to find out what actually happened to the Igbo people after the white missionaries came to operate in the Igbo’s society.

Things Fall Apart: A Critical Results and Discussion

In an interview with The Atlantic Online, Achebe discloses how ideas to write Things Fall Apart came to mind:

The last four or five hundred years of European contact with Africa produced a body of literature that presented Africa in a very bad light and Africans in very lurid terms. The reason for this had to do with the need to justify the slave trade and slavery. […] This continued until the Africans themselves, in the middle of the twentieth century, took into their own hands the telling of their story. (Achebe, 2000)

This seminal novel is literally all about as A.S. Alimi observes that “collapse, breaking into pieces, chaos, and confusion” (p 121). Alimi has also explained that the novel has an additional theme featured as of “internal division in the tribe” (p 121). This literary canon opens an enterprise that catches the wider attention of the readers to the age of imperialism being “scramble for Africa” period of the 1880s to the 1890s. In his presentation of erudite discussion in the novel, Achebe achieves a distinctive place for his multifarious quality of his literary imagination. Achebe’s narrative tone is one of the qualities of his literary imagination. As Dannenberg clearly puts it: “Achebe’s narrator is so nimble and mercurial that he subverts all binaries.

This narrative and ideological mercuriality is achieved through the inclusion of many layers of voice, perspective and culture in the text” (p 176). His potential efficacy is rarely found less as a narrator, but more as a powerful national writer. S. Syed Fagartheen puts that “Achebe, who never patronizes his own culture shows how rival priests function as political agents and have shallower roots than their rhetoric implies” (p 36). The novel describes how the pride of Okonkwo has made him misfit in the new generation society. The textual analysis discloses Okonkwo as being a physically powerful as well as an influential person in the beginning, but is found spiritually weak at the end. In the Obi tribe there has been a kind of “mere anarchy” which is “loosened”, that is to say, a kind of cruel war between the neighboring regions. Okonkwo tells his sons the stories of his land that read “masculine stories of violence and bloodshed. Nwoye knew that it was right to be masculine and to be violent” (p 37). The novel presents a conflict between two generations in their fullest in terms of their sensibilities and action.

Okonkwo, who is a strong man, confronts with a new concept of religion, namely, the Christianity. Hence, begins the disagreement of Okonkwo since he thinks that he may be or is dominated by this new ideology of religion. He has created fortune by his own labor
and industry following the social custom. He is not lazy like his father, but he enjoys his superiority. The sudden arrival of the Christianity - threatens Okonkwo’s established social order, which Achebe points out as being duplicate complex colonial encounters between the Whites and the Blacks. This neo-colonial agenda unfolds a devastating effect on the Igbo people consequently. Indeed, “Achebe’s novel shatters the stereotypical European portraits of native Africans. By unfolding the devastating effects of colonialism on the life of the Igbo people in Things Fall Apart Chinua Achebe has successfully made a comprehensible demarcation between the pre-colonial and the colonial Igbo land” (p 105).

Actually the sudden arrival of Christianity has questioned the legitimacy of Okonkwo’s rule and administration in the Obi tribe. His personal ideologies and what he cherishes in his mind as an essence of individuality encounter contradiction with the values and belief system of the Christianity. He believes that producing yams is the sign of manliness and he who feeds his family on yams is a great man indeed (p 23). Producing yams is so important in the community’s life that the people call it “the king of crops, (who) was a very exacting king. For three or four moons it demanded hard work and constant attention from cock-crow till the chickens went back to roost” (Achebe, 1958). Besides, he considers man should not cry and he should not be afraid of anything since man is believed to be a strong being with him. His masculine strength or manliness is stereotyped when he beats his first wife in the day of “sacred peace” and according to the priest, the beating on the sacred day is his dishonor to the gods and the ancestors. Therefore, it bears a clear message that there is no sign of religion in his life and works except they show his manly code of conduct and all he does and suggests others is nothing but his individual ideologies. As a conscious advocate of anti-racial undertone, Achebe encounters Okonkwo’s character’s weakness. Maryam Navidi discusses this fundamental consciousness in Achebe leads the world readers “into this new African world of literariness comes Chinua Achebe, a conscious artist, who as a native of Africa, penetrates through the root cause of the problems of his native fellow beings” (p 10). His manliness has permitted him to kill Ikemefuna with his machete lest he should not be considered weak (p 43). All through his life, he enjoys superiority over his clan. He has his own traditional values that construct his identity and his style of thinking and his values are so higher to him that he cannot change it and cannot like those thinking and values to be replaced by others’ values as displayed by the Christianity.

In the novel, Okonkwo and his son Nwoye are seen being on a stand different from each other in terms of thinking, point of view and ethics. While Okonkwo believes in the fatherland, his son lives in his mother’s world. Their keeping beliefs in their Mother’s world carry meaning to be soft and weak to Okonkwo and in this respect, Nwoye is considered not a man but a woman. To his sons, the teaching of manliness and masculinity provided to them are, on the second thought, a kind of an emerging cruelty, which Okonkwo teaches and tries to pass on them. The church of the Christianity considers this belief system as thoroughly fake and devoid of usefulness. Achebe’s Things Fall Apart forms a topographic element with regards to all nine tribal villages, where Okonkwo’s colonization remains the sole ideal and the cultural pride. When the Whites pledge the Christian reformation for the aboriginal beliefs to be replaced into new belief, it questions the validity of the association of the indigenous identity and falls into the challenge. In Postcolonial Liberalism, Duncan Ivison claims “the terms of association would have to be ones acceptable to both Aboriginal and non Aboriginal peoples – and therein lies the challenge” (p 72).

The people of Obi tribe believe in the god of earth, and the god of sky, Amadiora of the thunderbolt while the interpreter tells “all the gods you have named are not gods at all. They are gods of deceit who tell you to kill your fellows and destroy innocent children” (p 103). On being asked by another man “if we leave our gods and follow your god, who will protect us from the anger of our neglected gods and ancestors?” the white man answers that “your gods are not alive and cannot do you any harm” (p 103). In fact, the new religion has come to inform the people about the right path and peace, but on the other hand, the introduction of the white men and their values signify a scheme of colonialism in the tribe. The Christianity, as introduced by the whites, seems to be
oppressing to Okonkwo and his people. There is a conflict between the sense of individuality and the Christianity. Okonkwo presents the individual ideologies, which are his own and he spreads them into others, but in spite of his spreading, the new culture has torn his old ideologies and pride at last. Ultimately, being unable to cope with the teaching of Christianity, he commits suicide. In the colonized society, power is changed not in the way the aboriginal identity expresses it to be, but is treated in the way the colonial power replaces it to be. In Postcolonial Contraventions, Laura Chrisman puts her opinion that “there is always a risk that critique will be construed as an hominem attack, and indeed several critiques … It is their profound intellectual substance, as much as their canonical power, or their typicality, that has prompted my critical engagement” (p 2).

CONCLUSION

Okonkwo is the representation of the Igbo society. The novel starts with “Okonkwo was well known throughout the nine villages and even beyond” (p 3). He has his own pride for his unmatched physical prowess, martial honors, titles, yams, lands, and three wives. He, who in spite of his being powerful, collapses at the end. Achebe’s emphasis of the Ibo society signifies how the internal colonizing in the African society is ended by the alien power (new culture) brought by the whites. The supremacy of the new culture breaks the regular frame of the Obi society and the basis of their belief. The people of the Igbo society think their priest and the priests are half human and half divine and their concept of gods is made by them. A deep study of Okonkwo confirms that he may not be the follower of any religion since he has no respect for the sacred peace which means the peace all through the society. There are a lot of gods regarding their beliefs and, on second thought, it may also be said that Okonkwo himself is a god to his people.

On the other hand, Okonkwo falls down from his social position to the downward due to the imperial domination of the European colonial power. The Ibo society exposes a sort of social ego against this imperial domination. In this case, Okonkwo can again be taken into consideration. He has done a lot of hard work in his life and gains reputation in nine villages both as a rich man and a wrestler. He is socially constructed full man but the entrance of the Christianity questions his social stability and he may realize that his reputation, wealth and power, however, construct him not fully but partly since he may feel a lack of solid religious faith in his heart. His suicidal act proves that he cannot meet the demand of the new religion and, as a result, he cracks. Fanon says that “the colonial world is a Manichean world” meaning that “European and African societies come together in a mode of radical difference” (p 67).

Fanon may be right because the traditionally accepted belief cannot come to terms with the new belief all on a sudden. Achebe agrees on this point because the Christianity preaches it’s gospel and at the same time, it forces Obi and his people to follow the new religion. In the novel Achebe tells how “the men of Umuofia decides to collect without delay two hundred and fifty bags of cowries to appease the white man” (p 139). Therefore, two hundred bags of cowries mean a punishment who violates the rule of the new religion. In fact, the fighting between the old and the new religions is not only for the different religious beliefs but also for the domination of the whites on the tribe of Okonkwo.

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Promoting Innovation and Change in English Education: Towards a Philosophy of Lifelong Learning
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Lifelong learning, innovation and change, EFL settings, philosophy of learning, English Education

ABSTRACT
Notwithstanding the many opportunities of learning offered to further the EFL learners’ knowledge and skills needed throughout life, the majority of learners often associate learning with formal education at school, college or at university. However, with the tremendous changes in education within the globalization process, different teaching and learning types are called urgently to be applied. Lifelong learning is but one method to keep pace with the new perspectives of education and maintain a positive attitude towards learning both for personal and professional development. Hence, the present talk problematises how may the philosophy of lifelong learning promote innovation and change in the EFL teaching/learning process.

INTRODUCTION

(...) The classroom is the crucible—the place where teachers and learners come together and language learning, we hope, happens. It happens, when it happens, as a result of the reactions among the elements that go into the crucible—the teachers and the learners”. Gaies (1980) in Allwright and Bailey (1991:18)

In Practice, this may denote that an essential pyramid process exists within the teaching-learning process; namely between the teacher, the learner and the classroom. None of these elements go into the classroom with ‘empty-handed’, but rather every one brings into the classroom a number of influencing factors. The learner, on the one hand, will recall in the classroom his own learning experience, his life, his style, his emotions and his personal differences. The teacher, on the other hand, will bring into the classroom his learning/teaching experience, his personal character, and his course entailing all its connected variables. Various interactions take place between the teacher and the learner within the classroom setting. Chemistry of variables may come to light in the classroom setting, even the best laid-out lesson plans are subject to far reaching modifications as a result of the manifold existing challenges.

Within this pyramid process, one of the main tasks of all teachers is to inculcate in their students a disposition towards lifelong learning. They must, therefore, demonstrate their own commitment towards and enthusiasm for lifelong learning.

LITERATURE REVIEW

‘Our whole life is an Education — we are ‘ever-learning,’ every moment of time, everywhere, under all circumstances something is being added to the stock of our previous attainments. Mind is always at work when once its operations commence. All men are learners, whatever their occupation, in the palace, in the cottage, in the park, and in the field. These are the laws stamped upon Humanity.”
Edward Paxton Hood, Self-Education: Twelve Chapters for Young Thinkers, 1852.

Lifelong learning may be broadly defined as learning that is pursued throughout life: learning that is
flexible, diverse and available at different times and in different places. Watson (2003: 3) defines it as: “...a continuously supportive process which stimulates and empowers individuals to acquire all the knowledge, values, skills and understanding they will require throughout their lifetimes and to apply them with confidence, creativity and enjoyment, in all roles circumstances, and environments.”

As human beings, as language learner/teacher, the conception of lifelong learning appears to be the core skill for this changing age. The philosophy of LLL is part of the life of everybody. The day the process of learning new things professionally / personally, literally, it would be the end of life. Lifelong learning is seen as a holistic view of education and recognises learning from different environments. It consists of two dimensions as proposed by (Skolverket, 2000: 19):

- lifelong learning recognising that individuals learn throughout a lifetime,
- life-wide learning recognising the formal, non-formal and informal settings. This was put as the following

### Table 1: Formal, non-formal and informal learning

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<thead>
<tr>
<th>Formal</th>
<th>Non-formal</th>
<th>Informal</th>
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<tr>
<td>ACE institutions</td>
<td>Labour market programs</td>
<td>Clubs</td>
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<td>Universities</td>
<td>Professional associations</td>
<td>Libraries</td>
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<td>VET providers</td>
<td>On-the-job training</td>
<td>Museums</td>
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<tr>
<td>High schools</td>
<td>Work experience programs</td>
<td>Art galleries</td>
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<td>Primary schools</td>
<td>Volunteer organisations</td>
<td>Playgrounds</td>
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<td>Pre-schools</td>
<td>Childcare centres</td>
<td>Families</td>
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<td>U3As</td>
<td>Learning circles</td>
<td>Elder care</td>
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### How to Become a Lifelong Learner

The obvious question that is worth asking at this level is how to become a lifelong learner? As it is generally believed that specialization is for insects only, language teachers/learners need to have an idea on the tips needed to be lifelong learning:

The first thing to bear in mind is that learning does not have to be in a formal classroom setting per se, but rather learning occurs at every moment of life. To become a lifelong learner, ditch the idea that you need to sign up for a class to actually learn something. Learning opportunities are all around us, thus, they are not confined to what is found in books – acquiring practical skill sets is a big part of it too.

Besides, effective learning requires active participation and reflective thinking, asking questions about everything surrounding our world. Of course
learning cannot take place without practice, and practice and practice. In fact, language teachers, parents, educators and decision makers today have the commitment of developing in students the spirit of lifelong learning. If we take an x-ray to depict the existing situation, we would straight fully find that we are teaching content, but not teaching students how to be lifelong learners and be creative throughout their learning process.

**Traits of lifelong learner**

Lifelong learning seems to be governed by self-directed learning and autonomy. Lifelong learning presents a continuous process which requires self-directed learners who are willing to take the initiative and collaborate with others. In this sense, a lifelong learner is the learner who:

- can critically analyze and reflect on different situations;
- can diagnose his own learning needs;
- can formulate and set relevant learning goals;
- can identify and implement appropriate learning strategies;
- is able to reflect on and evaluate their learning;
- is able to be responsible for his own learning;
- is ready to take risks;
- is motivated to learn and grow
- is confident;
- is logical and flexible in thinking.

The following table presents the most important traits and skills of a lifelong learner:

<table>
<thead>
<tr>
<th>Traits</th>
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<tbody>
<tr>
<td>Curious</td>
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<td>Venturesome and creative</td>
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<td>Innovative in practice</td>
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<td>Resourceful</td>
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<tr>
<td>Motivated to learn</td>
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<tr>
<td>Confident in ability to learn from others, share what they know, and accept feedback</td>
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<td>Willingness to make and learn from mistakes</td>
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<tr>
<td>Persistent</td>
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<tr>
<td>Flexible in thinking</td>
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<tr>
<td>Interdependent and interpersonally competent as well as independent and self-sufficient</td>
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<tr>
<td>Methodical and disciplined</td>
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<tr>
<td>Logical and analytical</td>
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<tr>
<td>Reflective and self-aware</td>
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<tr>
<td>Adaptable to changing healthcare needs</td>
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<td>Responsible and accountable for work</td>
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<tr>
<th>Skills</th>
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<td>Well-developed communication skills</td>
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<td>Self-directed learning skills</td>
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<tr>
<td>Information-seeking and retrieval skills</td>
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<tr>
<td>Higher-order thinking skills</td>
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<tr>
<td>Metacognitive skills (skills for “thinking about thinking”)</td>
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<tr>
<td>Able to develop and use defensible criteria for evaluating learning</td>
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<tr>
<td>Able to work as a change agent</td>
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<td>Able to share good practices and knowledge</td>
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**CONCLUSION**

In today's hyper-connected world, no nation can instigate a fully effective education agenda, without taking into account the global needs and trends, and nurturing a globally competent citizenry. The philosophy of lifelong learning and leaning to learn may instill creativity, initiative and responsiveness in learners and teachers alike, thereby enabling them to show adaptability, innovation and change within this changing age of globalization.

Transferring our classrooms into classrooms with lifelong learning objectives may create a global vision and culture in our educational systems. It may also recruit and prepare teachers, transform and upgrade our curriculum and instruction by integrating international content that leads to learners’ centered approach. It may also emphasize language proficiency, expand students’ experiences through attaching technology and internationalizing cooperation.
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REFERENCES


Female Heroism in the Face of Tyranny: Sembène Ousmane’s The Mother
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ABSTRACT

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This paper is devoted to the study of La Mère ‘The Mother’ in Sembène Ousmane’s Tribal Scars and other stories (1974) translated by L. Ortzen from the original French version titled Voltaique (1962). It highlights the brave characteristics of the mother and the effect of her in the kingdom. Ousmane’s (1974) is a story of a King, a tyrant, who exercises power arbitrarily over his subjects. He is extraordinarily powerful. However, his subjects see him as an absolute ruler, owing allegiance to no one. The subjects reverence the King but not without fear and hatred. The preposition of the paper will deal with the highlights of the brave mother and the aftermath of it in the kingdom.

KEYWORDS
Heroism, Tyranny, Mother, Feminism

INTRODUCTION

Womanist principles serving as the theoretical background in this article belong to the sociological branch of criticism. Womanism is a variant of feminism which is favoured by people of African descent. They have certain distinguish features in literary studies which include characterization, typical actions, plot structure and narrative view point. In this context, the woman is considerably enterprising, hardworking, industrious, beautiful and enjoys moral sympathies while the man in many cases is covetous, inconsiderate, irresponsible, proud, ugly and selfish. The main contention of this paper this paper is the examination of the female experience with a view to ascertain the womanist inclinations of the male – authored African text. However, feminism differs from womanism to some extent.

In brief, womanism tends to emphasize pro-African humanist values pertaining to women; while feminism has wider ideological and universal implications, which hardly takes care of African concerns. Both theories promote among other things, dignity, socio, economic and political development without discrimination and harmonious co-existence between men and women in the society.

It is learnt from the story that all cherish a desire to see the King burnt alive. He exterminates those who dare to oppose him and he makes unjust laws. The King decrees that no man shall marry a girl unless he (the King) be the first to spend the night with her. When the King’s daughter is getting married, the King repeals the “wicked law”. He suspects that elders murmur against him; he summons all men above fifty years old and he kills them all.

DISCUSSION OF ISSUES

This section is concern with the crux of this study. The issues examined are discussed under two broad topics- condemnation and heroic fortitude.

CONDEMNATION

It is not unusual for the king to condemn to someone to death which he regards as “lacking” in enthusiasm for his particular task. Sembène Ousmane writes:

As soon as he had spoken, the deed was accomplished.

The earth became stained with blood. The sun dried up the blood, the wind blew over it and licked it and bare feet obliterated the last traces, but the passage of time did not wipe out the memory in the minds…

The Mother in Tribal Scars, P.35.
The quotation from the translated version by Ortzen shows abuse of power. He used his absolute power to exploit women sexually and assassinate male opponents, in a bid to show that he is awesome. The king kills and rapes at his will in the story. In this state of social insecurity, a ray of hope springs up in the person of the mother – the heroine. Her courage and daringness change the story for something better in favour of the people in the kingdom. The mother whose daughter the King has lately kidnapped because of her beauty revolts single-handedly. She carries her cross and ‘makes a one woman demonstration to the King’s palace’ to rescue her daughter and by extension rescue others and effect a permanent change. Her actions make a remarkable impact in the kingdom. This resulted in the dethronement of the King, which had a concomitant effect of restoring sanity.

HEROIC FORTITUDE

The novelist Sembène Ousmane, endows the mother with great heroic fortitude. She is the central character in the story. The names of the characters are not indicated. The King dominates the story but the mother’s actions lead to a great change in socio-economic and political issues in the kingdom. She does not see the King as a person destined to brutalize but to lead peacefully. Her role brings peace for all. She is a fairly old black African woman but she disregards the notion of destiny which makes people agree to suffer unjustly. She sees the King as a man who needs to be corrected and called to order. She decides to correct him. The men are afraid. The King thinks he is destined to live the way he lives and acts. He is brutal to his subjects and he sees nothing wrong in it. The heroine disregards the notion of destiny, bends it to her will and restores freedom for everybody. She is a messiah for the whole lot of them, fearing no death or threat during the process of correcting the King.

The role of the women in this story is central and significant though the male characters are much more numerous. This presentation of Sembène Ousmane is similar to that of several English novelists like Samuel Richardson, Daniel Defoe, George Meredith who present women as central characters in their works particularly in 18th and 19th century. The women in Ousmane’s story are seen primarily in relation to the King. The daughter’s contribution in the story is of interest largely in terms of the sexual relationship to the King. The King orders that she be taken by his servants to his palace for his sexual pleasures, which she is resisting. The idea of kidnapping young marriageable women was common in Africa up to the early years of independence. A type of forced marriage was then in vogue. The young women saw the force in action. Some of them were carried by huge men to the man’s house in the night. Such a practice was usually carried out without the prior knowledge of the young woman concerned.

Sembène Ousmane, a writer born in 1923 in Senegal, must have seen or heard of the kidnapping of young women. As a social critic with a soft spot for women, he exposes this sexual abuse in a way to encourage mothers to come out bravely to rescue their daughters from the brutality and oppression of men, not minding whether the oppressor is a king or not. This goes a long way to demonstrate the fact that it is largely the duty of the mother to ensure that the children are properly settled in life. This is a womanist vision, a type cherished by Mariama Bâ in so long a Letter (1980). The children enjoy motherly love and the mother ensures that the children are happily settled in life.

This is to say that the duty of the mother towards her children does not end at childbirth, it goes beyond that. There is no age limit to it. It may not cease but may become reciprocal with time and change in status. The mother should see her children through a good education. In ‘Domestic Labour and Child Care’ by E. Croll, women are encouraged to invest more time in family relations. They are encouraged to be guardians of social morality within and outside the family. To ensure a healthy and progressive community/society, men and women are urged to be considerate to each other in their daily lives. In our story, the king is not considerate. The King, by kidnapping that girl, is imposing his own will and desire on the girl. In essence, he is trying to hinder that girl’s plan and will.

By extension, the King is equally hindering the will and plan of the girl’s parents for her. The act of hindering women/girls’ will and plan is one of the social ills which is seriously attacked in feminist and womanist trends. Today, feminist and womanist writers and critics detest the idea of blocking or stopping the stage of evolution of women and girls by
the opposite sex. Such hindrance is dangerous because in many cases, it restricts them to unjust monopolies. The women are, in such a case, restricted to one virtue. The King’s desire towards the girl he is trying to kidnap is nothing other than to compel her to consume her energies in the functions of housekeeper or wife. As far back as 1953, the Reverend Theodre Parket preached in Boston against such existence. Robert Dale Owen has a similar view, so also has Sembène Ousmane who tries to promote the necessity of equality of the two sexes for true sexual fulfillment. These men try to show that after the sexual revolution, ‘then will the monopoly of sex perish with other unjust monopolies’.

Sembène Ousmane is against the idea of ‘suffering humanity’ in the story. He tries to educate the readers with a view to eradicating the agony of women as caused by some men. He does not like the way the King exploits women. The novelist endows the mother with great courage much more than the elders (men), the chiefs, the King-makers and the other men in the story. Her action leads to a stop in bloodshed. It leads to freedom and preservation of life. The mother’s heroic action is for the benefit of all the subjects in the Kingdom. When the King kidnaps the young beautiful daughter of the Mother, little does he know that he is digging his own grave. He does not know that it would lead to his dethronement. He does not know that the Mother would be extraordinarily bold enough to come to his palace and query him face to face, in such a way that his crown would be removed from his head for life. For the first time he is automatically rendered impotent to kill. In the presence of the mother, his absolute power collapses before him. His orders become void of power and value. He sees for the first time too that his absolute power, honour and glory are in danger.

The status of Ousmane’s heroine here is not limited to the marriage level. This heroine sees beyond that point. She is a social, economic and political reformist in the Kingdom. She reforms the King, the Kingmakers and the subjects. She does not tolerate nonsense. Her anger shakes the social order and reforms it considerably. Her interest is to restore peace and freedom and she does it. The tyrant sees her as a devil but the other subjects see her as a messiah. Thus, when the King orders that she should be killed, nobody obeys him. The heroine’s honesty, sincerity and seriousness command widespread respect and dignity. Instead of killing her, the subjects’ comportment towards her reveals nothing short of, ‘may she live long’. The King’s act of aggression and hostility fails him. The subjects prefer a state of non-aggression. Ousmane’s heroine is different from the house-wife heroine of Betty Friedan in Feminine Mystique (1963). Friedan’s heroines try to distinguish themselves but amazingly, they rise and fall owing to the storms of life, particularly as a result of indifference from their husband/man. They fall from the grace of their men. They risk to be abandoned if they refuse to be quiet. It is optional. Ousmane’s typical heroine has her freedom to execute her plan. She has freedom at home and in the community at large to execute her potential creativity. She makes decisions not only for herself but also for others in the Kingdom. She starts by working on the highest power, she shakes the throne, removes the King and eventually gets him replaced. She provokes the subjects to a state of awareness through the power of speech.

Unlike Friedan’s heroines, Ousmane’s heroine executes her plan and decision without any disturbance from her family members. Some of the husbands of Friedan’s heroines pose problems for them. The women are sad over it and they condemn male chauvinism. Significantly, heroines are special, they are capable, they identify their problems. They see their status degrading and they desire a change because they detest child-like existence. The sandwich maker of Betty Friedan, for instance, wants to solve her problem of money. She wants to earn money because she hates to ask her husband for money every time she needs a pair of shoes. She takes orders for sandwich and she makes them to the best of her knowledge. Her husband says: ‘You’re a mother. That is your job. You don’t have to earn money, too’. The heroine replies: ‘Yes, boss’ She murmurs like a child and she keeps quiet.

Ousmane’s heroine sees the King as an instrument of destruction in the life of her daughter, if not corrected at once. This heroine is a guardian of morality for both men and women. She does not want her daughter’s life to be ruined or wasted away in the King’s palace. The way the King kidnaps the girl could not be seen as a form of marriage. It is a sexual abuse – a violent sexual crime. He is a kidnapper. The King is supposed to eradicate such immoral behaviour but surprisingly, he is fond of committing such a crime. The brutal action of the king suggests
malevolent absolutism and commitment to the principle that ‘might is right’.
In the text, the heroine sees that the King has erred, Armed with a metaphorical mirror and a real power of speech, she brings herself before the King where he is resting in his palace, surrounded by his servants. On seeing her, the King jokingly exposes his sexual exploitative desire verbally: “old one if you have a daughter, take note that I don’t receive during the day”. (Tribal Scars P.36) “Vieille,… je ne reçois pas dans la journée (Voltaique P.40.) The heroine ignores his statement and like a typical African woman, she lashes him with her eyes. She goes straight to the point. She presents the King with a critical mirror of his existence.

Sire, by the look of you, anyone would think that you have
No mother. From when you were born until now, you have
Contended only with women, because they are weak…
“The Mother” in Tribal Scars, p.36.

She means that he has no manners. He is wicked to women and girls. In essence, she is telling him to look at himself in the mirror of her mind and to see how he really is. In a typical African posture, her limbs dramatize and she slightly bends to the left, half akimbo, and she waves the right hand slightly to and fro, in front of him. Calmly, she stresses her point and as if saying, look at your life, see what you do and see what you are. Her gestures and words amount to a metaphorical and critical mirror which she places in front of him. Before he knows what is happening, he has already taken a good look at himself. His actions provoke the mother to call his historical and political records for re-examination. His record is nothing to write home about. It reveals no justification and no praise. He sees himself in a mess. Despite that, the mother says she is not angry with him, for he has a mother, and through mothers she respects every human beings. She underlines the fact that the world does not rejoice in seeing women destroyed and that the motherhood instinct detests wickedness and brutality, the two evils which he practices. She forgives him because of her love for his mother, thereby categorizing the mothers on the same human level bound together by love. She then brings the King to the level of a son, to be taught to respect and honour women/girls but not to bring agony to them.

Hold women in respect, not for their white hair but
for the sake of your own mother in the first place and then
for womanhood itself.

She goes further to teach him women’s values; she stresses the importance of women in the society in a simple educative form. She says: “C’est d’elle, la femme, que découle toute grandeur, celle du maitre, du brave, du lache, du griot, du musicien…”La mere in Voltaique p.41 [It is from women that all greatness flows, whether of the ruler, of the warrior, the coward, the griot or musician…”]
The heroine’s method of approach shows that nobody is above education. The King’s comportment from the metaphorical mirror with her shows that the King needs such education, which is informal but essential for good living and solidarity in the Kingdom. She mirrors the King’s life calling on everybody around him as witnesses to his bad conduct. She says:

You were all witnesses when he used your sister, on his orders, your fathers were put to death. And now he’s putting his hand on your mothers and sisters.
“The Mother” in Tribal Scars, p.36.

This is the summary of his reign. It has no record of peace and happiness. It is all death, mourning, weeping, sadness and sorrow. The King is violent. His language is violent. It is shown in his use of words. Desiring to kill the heroine, he yells: ‘Kill her’ (“Tuez-la) Voltaique, P. 41. He kidnaps the daughter. He wants to kill the mother. He has already killed all men above fifty years old. He is fond of killing without trial. He has over used the act of aggression to the extent that the terminology is now posing a special problem for him. The King senses that of a truth, this woman, standing before him, lashing him with her tongue, is not like the rest. After mirroring his life and reign for him, she fearlessly turns her attention to the people around him, the servants and provoke them to awareness like the way Aimé
Césaire provokes the black race during the colonial era in his work: Cahier d’un retour au pays natal (1939). She urges them to stand up and claim their rights for freedom and dignity. She does it effectively with the power of speech. All along, the men have been looking like robots, seeing that they lack a sense of reasoning and direction, she challenges them by saying: “To look at you all, anyone would think you’d lost all senses of dignity”. (Tribal Scars, p. 36) ‘A vous voir, on dirait que vous ne possedez plus de dignité. Voltaique, p. 41). For the first time, the King feels insecure on his throne. His order that she should be killed is not obeyed by anybody. Revolt follows and he is dethroned that same moment. The heroine brings victory to the Kingdom. She carries her cross to the end. She is not renunciatory. She is calm. Her weapon is truth and love. We see here that she uniquely raises the image of women to honour, dignity and freedom in the Kingdom.

The Mother is a remarkable heroine. She is a big asset to the members of the society and she systematically encourages the subjects and wakes them up to a state of awareness. She is surrounded with marks of respect and honour because of her love and truthfulness while the King is surrounded by the marks of hatred. At the end of the story, he is not burnt alive, he is dethroned. The mother’s actions show elements of womanist ideological standard in the story.

CONCLUSION

The mother is a guardian of morals, guiding others in the Kingdom along the right paths. This is Ousmane’s desire. The aura that surrounds the mother suppresses the hostility of the absolute King. This symbolizes the fact that a good mother is a refuge.. The daughter recognizes: she calls on her mother for protection. Her mother protects her and by extension protects others in the kingdom. She is in fact a messiah. Through her initiative, people could now move freely. For this purpose, her bravery is compared to that of a lion, and both men and women sing her praises in the Kingdom.

In “La Mère translated “The Mother” in Sembène ousmane’s Tribal Scars and other stories, the concept, the idea or the principle of female heroism connected with the fiction is straight forward according to the manner of presentation by the author. The Mother, the chief female character is a woman of great courage. She has undergone a great danger and difficulty, specifically the danger and threat of death. The king declared that she should be killed. However, through her power of speech, style and honesty, she prevailed over the oppressive network of the king on socio-cultural issues in the entire kingdom. Rather than being killed, the mother is highly regarded and worthy of admiration by the subjects for her courage, truthfulness and open mindedness concerning willful killing, aggression, absolutism and the philosophy of might of the king. Her daring is equated to the classical mythology and such characteristic is a unique divine parentage noted for outstanding courage and heroic fortitude. As a unique heroine not collective and not limited to conjugal issues within a social unit, the mother in this fiction has a large heart. From the beginning to the end of the text, her style and comportment are befitting the deeds of heroes.

REFERENCES


Semantic Loss in Two English Translations of Surah Ya-Sin by Two Translators
(Ab Abdullah Yusuf Ali and Arthur John Arberry)

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ABSTRACT

The aim of the present study is to examine the semantic Loss and its causes in two English translations of Surah Ya-Sin by two translators: Abdullah Yusuf Ali and Arthur John Arberry. Semantic loss focuses on over-translation, under-translation or mistranslation of a source text and can result in partial or complete loss of meaning in the target text. Semantic loss is inevitable while translating from a source language due to the lack of equivalence of some cultural words in the target language. Baker’s typology of equivalence (1992) was adopted to identify causes of losses in the two English translations: Equivalence at word level, above word level, Textual, Grammatical and Pragmatic Equivalence. This research is qualitative in nature and is based on Hermeneutics, an interpretative framework of translation studies. The English translations of Surah Ya-Sin were selected from Abdullah Yusuf Ali’s work “The Holy Qur’an: Text and Translation” (1938) and Arthur John Arberry’s “The Koran Interpreted” (1968). Two language experts were consulted for the present study to understand the meanings of the source text. Moreover Tafsir by Ibn Kathir (2000) was used as a reference book. The analysis of the data revealed frequent partial loss of meaning in Abdullah Yusuf Ali’s translation and complete loss of meaning in Arthur John Arberry’s translation. Linguistic deviation from the source text was identified as one of the major causes of such losses.

INTRODUCTION

Language is the most powerful form of communication used by human beings to communicate their thoughts, feelings and emotions. It helps them to think and build relationship with others as well. Moreover, it also assists people to understand their culture, religion, values and morals of a society. In short, language is a tool of communication which shapes our thoughts and helps us to express ourselves. According to Fromkin (1999), language is the source of human life and its power lies in its meanings and its functions enabling people to communicate and each language is unique due to its vocabulary, structure and grammar. These differences among languages can create problems of communication between speakers of various societies. Therefore, translation can serve as a bridge to reduce communication gap between speakers of different languages.

Catford (1965) defines translation as “the replacement of textual material in one language by an equivalent textual material in another language” (p. 20). In this respect, Catford (1965) is more concerned with formal language rules and grammar, rather than the context or the pragmatics involved in the text. However, he stressed that “since every language is formally sui-generis, and formal correspondence is, at best, a rough approximation it is clear that the formal meaning of source language items can rarely be the same” (p. 36). Nida & Taber (1969) claimed that “translation is a process of transferring message from the source language into the target language” (p. 15). To sum up translation transfers the meaning through written or spoken language so that the message conveyed in the source language can be understood by a large number of people speaking other languages.

Hornby (1988) defines translation as “a complex act of communication in which the Source Language–
author, the reader as translator and translator as Target Language–author and the Target Language–reader interact” (p. 81). Thus, translation is an intricate process in which the author, the translator, and the reader interact with each other. According to Martono (1995) “translation is possible by an equivalent of thought that lies behind its different verbal expressions. The thought or content of the two verbal expressions must be equivalent to the thought expressed in the source language” (p. 72). Therefore, the task of the translator is to transfer faithfully both the meaning and the message of the source language into the target language. Every language possesses linguistic, social, cultural and psychological features and the absence of these features in one language creates a lot of difficulty for a translator as he has to transfer the intended meaning of the source text into the target text. Consequently, some unavoidable losses can occur during the process of translation.

According to Baker (1992) these losses are of two types: Inevitable loss and Avertable loss. Inevitable loss occurs because of linguistic differences between two languages, i.e., the source language and the target language. Subsequently, English and Arabic belong to two different language families, so the difference between the two languages can be investigated. English belongs to Germanic Indo-European language family and Arabic belongs to Semitic language family. Avertable loss occurs when a translator fails to find the equivalent or suitable translation in the target text. Furthermore, numerous problems and differences exist at linguistic, social and cultural level between two languages for example the Arabic language and English language. All these elements have an impact on the translation of different genres, such as prose, novel, drama, poetry and the sacred text like the Holy Qur’an. Among all these genres, translation of the Holy Qur’an is a challenging task for a translator, because it carries the word of Allah. In translation studies, Baker (1992) presented the idea of meaning and message by adopting a bottom up approach (moving from simple to complex). She highlighted the importance of a single word in the process of translation because the translator looks initially at a phoneme, i.e., a single word as a unit, in order to find out their equivalence in the target language. According to Baker (1992) “a single word can sometimes be assigned different meanings in different languages. Consequently, when translating word parameters such as number, gender, and tense should be taken into consideration” (p. 12). Thus a translator aims to transfer ideas of the original text in the target text. Hence, Baker’s (1992) typology was adopted as the theoretical framework for the present study to analyze the two English translations of Surah Ya-Sin (The Heart of Holy Qur’an). Khamami (2005) argues that this Surah was revealed because non-believers raised a question about the prophethood of Muhammad ﷺ. Surah Ya-Sin was referred to as “the heart of Holy Qur’an” by Prophet Muhammad ﷺ as it contains all the five pillars of Islam.

The aim of this research is to compare the two English translations of Surah Ya-Sin from al-Qur’an, translated by two translators, i.e., Abdullah Yusuf Ali and Arthur John Arberry. The first translator Abdullah Yusuf Ali is an Indian Muslim scholar who interpreted the Holy Qur’an in English language in 1938. The text for the present study was selected from his work “The Holy Qur’an: Text, Translation and Commentary” (1968). The second translation is selected from Arthur John Arberry’s work “The Koran Interpreted” (1996). He is a British Orientalist and a scholar of Arabic, Persian and Islamic studies. The purpose of the present study was to find Semantic loss and its causes in the English translations of Surah Ya-Sin rendered by these two translators. Moreover, the objective of the study is to investigate to what extent the linguistic and cultural essence of the source text has been maintained by the two translators.

LITERATURE REVIEW

This literature review explores the concept of translation, types of translation, its methods and procedures. Moreover, it focuses on the role of the translator and translation strategies used during the process of translation. It also investigates challenges encountered by the translator and examines the concept of equivalence and semantic loss.

2.1 The Concept of Translation

The English term translation comes from Latin “translatio” which means “transporting”. According to Munday (2012) “the process of translation between
two different languages includes the changes of an original written text (the source text) in the original verbal language (the source language) into a written text (the target text) in a different verbal language (the target language)” (p. 8). Hatim & Munday (2004) defined translation from two different viewpoints: firstly as a process and secondly as a product. As a process, translation is an act of taking a text from one language and changing it into another and as a product; it focuses on the results attained by the translator, the concrete product of translation.

Catford (1965) states that “translation is the replacement of textual material in one language (source language) by equivalent textual material in another language (target language)” (p. 20). Newark (1988) describes translation as “rendering the meaning of a text into another language in the way that the author intended the text” (p. 5). According to Nida & Taber (2003) “translation is “the reproduction in the receptor language of the closest natural equivalent of the source language message, first in terms of meaning, and second in terms of style” (p. 12). Shiyaib (2006) describes translation as the transmission of a message transferred from one text into a message communicated in another, with a high degree of attaining equivalence of context of the message, components of the original text, and the semiotic elements of the text. To sum up, translation can be defined as transferring the form and meaning of the source text into the target text.

2.2 Brief History of Translation

Translation as an active human movement appeared with the social progress as it was means of communication between people. The very first form of translation was the oral one due to the simple language system and non-existence of written language. A brief history of translation in the Western and the Arab world is presented in the following paragraph.

2.2.1 In the Western world

A lot of western translators appeared in prehistoric and modern times. Cicero and Horace (first century BC) were the old schools of translation. They differentiated between word for word translation and sense for sense translation. St Jerome (fourth century CE), renowned for his translation of the Greek King James Bible into Latin, was the first one to differentiate between translation of religious texts from other texts. According to him, the correct translation is based on translator’s understanding of the original text and the degree of understanding the target language. For many centuries, mainly religious texts were translated and it was only from sixteenth century onwards that translation appeared in other domains and fields of study such as politics, war and literature.

The invention of printing system in the fifteenth century paved the way for the development and improvement of translation. Moreover, renowned theorists like John Dryden (1631-1700), Abraham Cowley (1618-1667) and Etienne Dolet (1915-1946) made significant contributions in the field of translation. In the twentieth century, translation developed as a science called translation studies due to contributions by many scholars such as Jean-Paul Vinay and Darbelnet (1958) in stylistic, J.C.Catford with his book “linguistic theory of translation” (1965), Eugene Nida’s Toward a Science of Translating (1964) and Peter Newmark’s Approaches to Translation (1988).

2.2.2 In the Arab World

Arabs established relationships with the Romans and the Persians which consequently helped to promote the language and culture of the nations. Arabic terminology and numerology were introduced in Persian and Roman languages with the help of translation. Zainurrahman (2009) is of the view that “with the spread of Islam and non-Arabic speaking communities, communication with Jews, Romans and others emphasized the findings of translators to translate and encouraging foreign language learning” (p. 5). Translation increased during the time of caliphate due to the need to maintain contacts with non-Arabic speaking communities and to promote culture, science and literature.

Arabic interest in translation reached its climax during the time of Khalifa Haroun-ul-Rashid who praised famous translators for example Yohana Ibn Al- Batriq, Ibn Naima Al-Himsi, Hunayn Ibn Ishaq AlJawahiri, and Al-Jahid for their works and their
knowledge of target language and rewarded them generously. “In addition to his insistence on the language structure and the culture of his people, the Almighty spoke much about the importance of modifying translation. In short, the Al-Jahiz had two books Al-Hayawan and Al-Bayan Wa Altabayin” (ibid) which provided extensive ideas.

2.3 Types of Translation

Roman Jakobson (1959) presents three types of translation: intralingual, interlingual and intersemiotic. Intralingual translation involves interpreting of verbal signs in the same language whereas interlingual translation is an interpretation of verbal signs by means of some other languages. Intersemiotic translation refers to transmutation of verbal signs by means of nonverbal signs system. Moreover, Catford (1965) defines full versus partial translation in his prominent book “A Linguistic Theory of Translation”. He further elaborates that in full translation “the entire text is submitted to the translation process: that is, every part of the source language text is replaced by the target language text material” (p. 21). In this type, every single detail of the source language text is rendered; every single feature is transported into the target language. On the contrary, in partial translation “some part or parts of the source language text are left untranslated” (ibid). Translation can either be “Literal” or “Free”. Literalists tend to make form inseparable from content, while partisans of free translation tend to believe the same message can be conveyed in what is perhaps a radically different form” (Rose, 1981, p. 31).

2.4 The Role of the Translator

Nida & Waard (1986) states that “the translator must be a person who can draw aside the curtains of linguistic and cultural differences so that people may see clearly the relevance of the original message” (p. 21). Bassnett (1991) stresses that “the translator has to take the question of interpretation into account” (p. 22). She adds that the interpreter needs to reflect carefully the ideological implications of the translation. Thus, the translator plays a vital role because “a successful translation relies, in the first instance, on the translator” (Katan, 1999, p. 10). He affirms that the translator needs to be well experienced in the customs, traditions and behaviors of the two cultures. Moreover, the translator needs solid background information about the cultures he is working with, particularly the topography and modern social and political history. Nida (2001) considers that “the translator’s lack of awareness of the cultures of the Source language and the Target Language breaks three key principles of translation” (p. 1). These principles are: faithfulness (faithful equivalence in meaning), expressiveness (expressive clarity of form) and elegance (attractive elegance that makes a text a pleasure to read). To sum up, the role of the translator has been shifted from that of transferors of words and sentences between two languages to mediators of culture and cross-cultural communicative functions.

2.5 The Challenges of translation

Translation is a complex task and the translator may encounter challenges at structural, semantic and cultural level while translating from a source text into a target text. Consequently, semantic loss may occur when source text meaning is not transferred in the target text.

2.6 Semantic Loss

Nida (1994) argues that “the relationship between words in two different languages does not correspond to one-to-one sets or even one-to-many sets; in addition, there are a lot of fuzziness, obscurity, and ambiguity in the boundaries between any two languages” (p. 10). Because of these complicated structures of words within the languages, translators face many problems related to loss of meaning of the source language text in the target language text. The target language’s linguistic system may not represent a lot of meanings of the source language. For example, sometimes English grammar lacks plural forms but plurality makes a big difference in meaning (Abdul-Raof, 2004). Semantic loss can occur because of difference of vocabularies in different languages in the process of translation. Ameel et al., (2009) state that “languages map words in different ways; a concept that can be expressed by just one word in English may be expressed by many words in another language” (p. 45). For example, the English word “cup” can be rendered in Arabic and the Qur’anic
language into different lexemes as كوب، كان، and ابهریق. Such a gap of vocabularies may cause difficulty in translation and henceforth, losses could occur.

Al-Masri (2009) is of the view that “Semantic losses, cultural losses or in equivalences, can result from overlooking the literariness or figurativeness of the source text” (p. 8). At times translators do not notice figures of speech or rhetorical devices in the source language. Therefore, a loss in literary translation takes place when translators have difficulties in understanding the symbolic meaning. This can also be applicable to the Holy Qur’an as its language is more cultured than literary texts. Semantic loss can be categorized into two groups: linguistic (semantic and syntactic) and cultural. These semantic problems can include lexical and morphological problems. Whereas, cultural problems include the cultural specific and cultural bound terms while translating any text. Baker (1992) categorized cultural problems as cultural bound and cultural specific terms and they can cause loss in translations of literary texts.

The present research aims to investigate semantic loss in two English translations of Surah Ya-Sin by two translators: Abdullah Yusuf Ali and Arthur John Arberry. The Holy Quran is the sacred book of Muslims and thus is a challenging task for the translators to render its complete meaning due to lack of equivalence in the target language.

2.7 Problems and Inadequacies in Translating the Holy Qur’an

As Arberry (1973) says “the Qur’an is neither prose nor poetry, but a unique fusion of both. So it is clear that a translator cannot imitate its form as it is a Quran-specific form having both the features of prose and poetry and utilizing beautifully the peculiar properties of the original language” (p. 10). Similarly, it is so carefully bonded with its content that neither form-focused nor content-focused translation can replace an equivalent translation in terms of either form or content.

Usually, the idea of equivalence at different levels is always the central notion in translation studies and Qur’anic translations in particular. Abdul Raof (2001) states that “one cannot deny the centrality of equivalence in translation theory and it will continue to dominate translation training programs and translation in general. He accepts it as true that whether at a micro-level or at a macro-level, one cannot accomplish absolute symmetrical equivalence for languages as their various layers of meaning and their cultures in which they display, are considerably different” (p. 7). Therefore, every translator puts emphasis on equivalence, for example, denotative, aesthetic and translate accordingly ending up with a different translation. According to Baker (1992), “Problems and difficulties due to lack of equivalence appear at all language levels starting from the word level to the textual level. Non-equivalence at word level indicates the lack of a direct target language equivalent item for a source language item. The type and level of difficulty posed may vary to a large extent depending on the nature of non-equivalence. Different kinds of non-equivalence require different strategies, some very straightforward, others more involved and difficult to handle” (Baker, 1992; 20).

2.8 Semantics and Translation

2.8.1 Lexical Meaning

Lyon (1981) says that “Semantics is the study of linguistics meaning or morphemes, words, phrase and sentence. It deals with the description of word and sentence meaning. There are certain kinds of meaning and certain aspects of meaning in linguistics” (p. 35). The word “lexical” is defined as the lexemic meaning which depends on the particular context in which it is used. It is not easy to categorize the lexical meaning because it not only deals with literal meaning but also with denotation and connotation, synonymy, hyponymy, polysemy and homonymy. For the present study, Baker’s typology (1992) was applied in order to identify the following lexical and morphological problems: synonymy, polysemy, homonymy and hyponymy.

2.8.1.1 Synonymy

Synonymy “is a lexical relationship used to refer to the sameness of meaning” (Palmer 1981, p. 2). According to Shunnaq (1992) “translating synonyms is confusing because of the slight differences between
the synonyms” (p. 40). As a consequence, a native speaker can judge these variations more faithfully as compared to a non-native speaker. Shehab (2009) discusses the example of two Arabic words “yaghibit” and “yashud” as they cannot be understood without the information of the differences among these synonyms. Hence, translators can use the word “envy” for both, but it does not transfer the original meaning because the word “yaghibit” has a positive connotation whereas “yashud” has a negative connotation.

According Murphy (2003) “synonyms can be grouped into different types and commonly be recognized as lexical relations. Synonyms are interpretable on the basis of theories, knowledge, traditions and everyday convention” (p. 43). To sum up, a synonym refers to words which are considered to be similar in meaning.

2.8.1.2 Homonymy

According to Simpson (1981) “There are two views regarding lexical ambiguity: that words have their lexical ambiguity prior to their semantic occurrence inside a text or that lexical ambiguity is context dependent, and this means it occurs due to the effect of text” (p. 45). The key explanations of lexical ambiguity are homonymy and polysemy. According to Crystal (1991) homonymy “refers to the relationship when two words have the same spelling but different meanings” (p. 54). The best example of the homonym is the word “bank”. According to Collins Advanced Learner’s Dictionary (2006), “it is an institution where people and business keep their money” (p. 97) or it can be defined as bank of the river, which is defined as, “the raised areas of ground along its river edge” (p. 98).

Homonymy “is a term used in semantic analysis to refer to lexical items which have the same form but differ in meaning” (Crystal 2008; p. 231). It is also defined as “a word with the same pronunciation as another but with a different meaning, origin, and, usually spelling” (Webster's New world College Dictionary 1985). To conclude, Homonymy involves layers of meaning according to the context in which it is used.

2.8.1.3 Polysemy

Polysemy according to Geeraerts (2010) “refers to the multiplicity of meaning as when a word is used in different fields with different meanings” (p. 12). For example, the word “fig” has different meanings in Arabic such as “عَين”的 الصواب both mean “completely right” while on the other hand “عين الإبره” means “the needle’s eye”. Depending on the context, it can also mean a spy. As a result, “they are polysemous because they have the same etymological root and this kind of polysemy might create ambiguity for a translator” (Sadiq 2008, p.38). So, a polysemy has a number of apparently related meanings.

2.8.1.4 Hyponymy

Hyponymy is a phenomenon that shows the lexical relationship between more general terms and the more specific instances of it. For example, the lexical relationship of yellow, black, white is color. So, red can be called as hyponym of color. A hyponym includes the meaning of a more general word. For example, he words “fig and olive” have a hyponym relation in Surah 95 “By the fig and the olive”. Fig is a tree with a soft sweet fruit of small seeds. Olive is a tree found in southern Europe with a small fruit, eaten raw used for making cooking oil. Both of them (fig and olive) are kinds of fruit so, fig and olive are hyponyms of the hypernym, fruit.

METHODOLOGY

Research is a “systematic process of formulating question, collecting relevant data relating to questions, analyzing, interpreting the data and making the results publicly accessible” (Nunan, 2000, p. 23). Thus, research methodology aims to find out the result of a given problem on a specific matter that is also referred to as a research problem. The research methodology describes different standards used by the researcher to probe and solve the given research problem. Moreover, it clarifies why the researcher is using a particular method to enable the research results to be evaluated either by the researcher himself or by others (Kothari, 1990).
Therefore, this section focuses on the research methods used by the researcher to collect data in order to answer the research questions. It also justifies the reason for selecting the particular research method, determines the sample selected for the study and how the research was carried out.

3.1 Nature of Study

This research was qualitative in nature. Strauss and Corbin (1990) define qualitative research as “the one that refers to any kind of research that produces findings that are not attained by means of statistical procedures or other means of quantification, and instead, the kind of research that produces findings arrived from real-world settings where the interest area is pronounced naturally” (p. 45). Sandelowsk (2000) is of the opinion that data collection in a qualitative research “may include observations of targeted events, focus group interviews and the examination of documents and artefacts” (p. 58). Therefore, the researcher chose qualitative method research for the present study and collected data from two English translations of Al Quran by Abdullah Yusuf Ali and by Arthur John Arberry. English translations of Surah Yasin by these two translators were selected to examine semantic loss as qualitative inquiry focuses in depth on small purposeful samples (Patton, 1990).

3.2 Sources of the Research

The data of the present study were two English translated texts of “Surah Ya-Sin” and were taken from the works of Abdullah Yusuf Ali “The Holy Qur’an: Text and Translation” (1938/1968) and Arthur John Arberry’s “The Koran Interpreted” (1996). Tafsir Ibn Khathir (2000) was used as the reference book to examine the interpretation of the Arabic verses of Surah Ya-Sin. Dictionaries such as Collins Co-Build Advanced Learner’s English Dictionary (2000) and Cambridge Advanced Dictionary (2006) were used to check the meanings of lexicons used in the two translations. Moreover, two Arabic language experts who are also proficient in English were consulted to verify the selected data.

3.3 Purpose and Procedures of Data Collection

Purpose of data collection was to find out the answers of following research questions: 1) how linguistic deviations of the source text are dealt by both the translators? 2) What are the similarities and differences between the two translations? 3) What are the types and causes of semantic losses in the two English translations of Surah Ya-Sin? The data collection procedure involved three phases:


2. In the second phase, the two English translations of Surah Ya-Sin were studied to understand the lexical meanings of the verses.

3. Finally, a comparison of lexical meanings in the two English translations was carried out with the help of authentic meanings in the reference book

3.4 Translation Tools

As Baker (1992) states “in order to meet the structural, stylistic and grammatical demands of the target language translation process requires certain strategies” (p. 11). The present study examines the following translation tools defined by Baker (1992):

- “Borrowing is one of the translation strategies that bring source language to the target language. Borrowing is a strategy or procedure to adopt source language when target language has no equivalent for the source language. For example, the Arabic word “âyûlujia” is adopted from English language, “ideology” (ibid., 315)

- Addition is a strategy used to help translators to add cultural information while keeping an eye on the differences between the source language and the target language.

- Omission or deletion means there is no translation of source language in the target language.
- Modulation involves a change in lexical elements, a shift in point of view. Modulation is a key procedure in translation. It may take place at the same time.

- Transliteration is the process of rendering the letters of one alphabet into the letters of another with the different alphabetical system” (ibid).

### 3.5 Selected Translations and Their translators

During the twentieth century, both Muslims and non-Muslims translated the meaning of the Qur’an. The number of translations is thought to be more than fifty. Fourteen of these are popular nowadays (Mohammed, 2005). Due to the large number of translated versions and the impossibility of studying them all, only two translations were selected for the present research. The first translation is by Abdullah Yusuf Ali, a Muslim translator and the second translation is by Arthur John Arberry, a non-Muslim translator whose translation is considered as the main source of reference on Islam by Western academics (Khaleel, M. 2006, Al-Sahli 1996). The aim of selecting these translators from two different religious backgrounds is to examine the similarities and differences in their English translations of Surah Ya-Sin.

Abdullah Yusuf Ali, born in 1872 to a religious family in Bombay, India, memorized the Holy Qur’an and received Arabic and Islamic education at a very young age. He obtained an Indian Civil Service award to study English literature at Cambridge University in which he excelled. He resided in London for a considerable period of time and developed an interest to translate the Qur’an into European languages. After his return to Lahore, he became Dean of Islamic College, where he began his translation and commentary on the Qur’an (Ali 1989).

Arthur Arberry, a Cambridge University graduate, was born in 1905. He spent several years in the Middle East perfecting his Arabic and Persian language skills (Lyons, 2004). For a short while, he served as Professor of Classics at Cairo University; in 1946, he became Professor of Persian at the University of London, and the following year was transferred to Cambridge to become Professor of Arabic. Arberry served there until his death in 1969.

### RESULTS AND DISCUSSION

The analysis of the data revealed that the extent of semantic losses in the English translation of Surah Ya-Sin can be either complete or partial. These losses occur due to the usage words that are not proper in their respective semantic fields (shift in meaning). More details about these losses are discussed in the following sections.

#### 4.1 Partial or Complete Loss

Complete losses are the losses that change the meaning or give an opposite one. However, partial losses are those losses in which the message of the source text (ST) is partially conveyed. Examining the verses under study carefully, it can be seen that the verses sometimes show partial loss of meaning; while, sometimes, they show complete loss of meaning. Mostly, the over dominant type of loss is the partial one as shown in the table below.

<table>
<thead>
<tr>
<th>The Original Verse in Arabic</th>
<th>Abdullah Yusuf Ali’s Translation</th>
<th>Arthur John Arberry’s Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>وَ الْقُرْآنِ ﴿الحكّم﴾²</td>
<td>2. By the Qur’an, Full of Wisdom,-</td>
<td>2. By the Wise Koran,</td>
</tr>
</tbody>
</table>

Abdullah Yusuf Ali translated the Arabic word “الحكّم” in 2nd verse as “Full of wisdom” by using a noun. He neither added nor deleted any information while translating this word. Arthur John Arberry translated the Arabic word “الحكّم” as “wise” by using an adjective. The shift in the grammatical category from noun “Wisdom” to adjective “Wise” resulted in shift in the meaning. This shows that

Abdullah Yusuf Ali’s translation is close to the original meaning of the source text as he explained and clarified the concept by adding the adverb “full”
Semantic Loss in Two English Translations of Surah Ya-Sin by Two Translators (Abdullah Yusuf Ali and Arthur John Arberry)

and wrote “F” in capital letter. The meaning of the source text was rendered clearly in the target text by Abdullah Yusuf Ali as he used addition and capitalization as translation strategies. On the contrary, partial loss occurred in Arthur John Arberry’s translation as the complete meaning of the source text was not transferred in the target text.

Example of complete loss is as under:

<table>
<thead>
<tr>
<th>The Original Verse in Arabic</th>
<th>Abdullah Yusuf Ali’s Translation</th>
<th>Arthur John Arberry’s Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>إنَّ أُصَلِّحَ الْجَنَّةِ الْيَوْمَ فِي شَفَأٍ فَكِهْوَزْنُ ۷۵۵</td>
<td>55. Verily the Companions Of the Garden shall That Day have joy In all that they do;</td>
<td>55. See, the inhabitants of Paradise today are busy in their rejoicing,</td>
</tr>
<tr>
<td>هُمْ وَ أَزْوَاجُهُمْ فِي ظِلٰلٍ كِهْوَزْنُ ۷۶۰</td>
<td>56. They and their associates Will be in groves Of (cool) shade, reclining On Thrones (of dignity);</td>
<td>56. They and their spouses, reclining upon couches in the shade;</td>
</tr>
<tr>
<td>لِهِمْ فِيهَا فَاكِهَةٌ وَ لِهِمْ مَّا يَدْعَوْنَ ۷۷۰</td>
<td>57. (Every) fruit (enjoyment) Will be there for them; They shall have whatever They call for;</td>
<td>57. Therein they have fruits, and they have all that they call for.</td>
</tr>
</tbody>
</table>

In verse 55, the Arabic word “الْجَنَّةِ” means “a pleasant place promised by Allah (سَبِيلَةٌ وَ نَعْمَال) to pious persons or to those who fear Allah (Ibn e Khatir, 2000). Abdullah Yusuf Ali translated “الْجَنَّةِ” as “the Garden” which means “a piece of land next to or around your house where you can grow your flowers, fruits, vegetables, etc, usually with an area and grass” (Oxford Dictionary, 2000). Thus, complete loss at semantic level occurred in Abdullah Yusuf Ali’s translation as the meaning of the source text message was not conveyed at all in the target text. In contrast, Arthur John Arberry used the word “Paradise” for the Arabic word “الْجَنَّةِ” which according to Oxford dictionary (2000) means “(in some religions) a perfect place where people go when they die, extremely beautiful and that seems perfect, and particular activities did by persons” (p. 96). Hence, Arthur John Arberry rendered the meaning of the source text in the target text in order to make it understandable for the target Western readers.

4.2 Research Findings and Assessment of two translations

The present study finds semantic loss and its causes according to hypothesis made:

1. Examining the linguistic deviations of the source text into the target texts.
2. Exploring the similarities and differences between the two translations.
3. Identifying the types and causes of semantic loss in two English translations of Surah Ya-Sin.

4.2.1. Linguistic deviations

Leech (1969) deals with eight different types of linguistic deviation, distinguishing the three main language levels: Realization, Form and Semantics. Realization is realized by Phonology and Graphology, Form comprises Grammar and Lexicon, and Semantics is (Denotative or Cognitive) Meaning. To limit the analysis, only form and semantics will be taken into consideration because it is related to the present study and Baker’s (1992) theoretical framework will be used. According to Baker (1992), form is comprised of grammar and lexical items. The grammar of Arabic language is different from English language as shown in the table:
Table 4.2.1 Selected verses from the text of Surah Ya-Sin and two English Translations

<table>
<thead>
<tr>
<th>The Original Verse in Arabic</th>
<th>Abdullah Yusuf Ali’s Translation</th>
<th>Arthur John Arberry’s Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>نَحْنُ نُحْيِ الْمَوْتَی وَ نَكْتُبُ مَا كَثِبْتُمْ وَ كَلِّ شَيْءٍ اَحْصَیْنٰهُ فِي يْمِينِ اِمَامٍ (21)</td>
<td>12. Verily We shall give life to the dead, and We record what they send before and that which They leave behind, and of all things have We taken account. In a clear Book (Of evidence).</td>
<td>12. Surely it is We who bring the dead to life and write down what they have forwarded and what they have left behind; everything We have numbered in a clear register.</td>
</tr>
<tr>
<td>اِذْ اَرْسَلْنَ اْلِیهِمُ اثْنَیْنِ فَكَذَّ بُ وْهُ مَا عَزَّزْنَا بِثَ اِثٍ (41)</td>
<td>14. When We (first) sent to them two apostles, They rejected them: But we strengthened them With a third: They said, &quot;Truly, we have been sent On a mission to you.&quot;</td>
<td>14. When We sent unto them two men, but they cried them lies, so We sent a third as reinforcement. They said, 'We are assuredly Envoys unto you'.</td>
</tr>
<tr>
<td>قَالُوْا رَب نَا یَعْلَمُ اِنَّاْۤ اِلَیْكُمْ لَ مُرْ سَلُوْنَ (61)</td>
<td>16. They said: &quot;Our Lord doth Know that we have been sent On a mission to you:</td>
<td>16. They said, ‘Our Lord knows we are Envoys unto you; And it is only for us to deliver the Manifest Message.’</td>
</tr>
<tr>
<td>قَالُوْا اِنَّا تَطَیَّرْنَا بِكُمْ لَنْ تَنْتَهُوْا لَنَرْ جُمَنَّ (18)</td>
<td>18. The (people) said: “For us, We augur an evil omen From you: if ye desist not, We will certainly stone you. And a grievous punishment Indeed will be inflicted On you by us.”</td>
<td>18. They said, ‘We augur ill of you. If you give not over, we will stone you and there shall visit you from us a painful chastisement.’</td>
</tr>
</tbody>
</table>

In the above examples, the pronoun “اِنَّا” has homonymous relationship between verses 12, 14, 16 and 18. The same phonological word has different connotations when used in the text. In verse 12, in the Arabic word “اِنَّا”, “اِنَّا” means “we” and is used as a pronoun in the above verses but the position of pronoun changes the meaning of the verse. These verses are about the homonym relation: the pronoun “we” certainly refers to different subject. The pronoun “we” in verses 12 and 14 refer to the supremacy of Allah (سُبْحَانَهُ وَ تَعَالَ). In verse 14, in the last sentence the pronoun “اِنَّا” refers to “the messengers” and in verse 18 “اِنَّا” refers to the people of Antaqiyah.

In verse 18, Arthur John Arberry translated the pronoun “اِنَّا” as “we”. Whereas, “we” refers to the power of Allah (سُبْحَانَهُ وَ تَعَالَ) that He (سُبْحَانَهُ وَ تَعَالَ) has power to do anything. Other than grammatical errors, linguistics deviations include the problem of lexical items: synonymy, hyponymy, homonymy and polysemy as discussed by Baker (1992). Analysis of lexical relations results that Surah Ya-Sin is largely consists of synonymy relationship. Synonymy is the dominant relationship found in Surah Ya-Sin. No hyponymy relation is found, as hyponymy refers to the use of more general term. Translators instead of using more general
terms, they have focused on similar word in order to understandable by the common reader.

According to Simpson (1981) “There are two views regarding lexical ambiguity: that words have their lexical ambiguity prior to their semantic occurrence inside a text or that lexical ambiguity is context dependent, and this means it occurs due to the effect of text” (p. 75). The major causes of lexical ambiguity are Homonymy and Polysemy. According to Crystal (1991) Homonymy “refers to the relationship when two words have the same spelling but different meanings” (p. 54). Whereas, polysemy according to Geeraerts (2010), “refers to the multiplicity of meaning as when a word is used in different fields with different meanings”. For example, the word (عَين aAAin) has different meanings in Arabic such as (عَين الصَّوَاد aAAinu alssawab) and (عَين الحقَّيقَة aAAinu alhaqeeqah) both mean completely right while on the other hand (عَين البَرَاء aAAinu alibrah) means the needle’s eye. Depending on the context, it can also mean a spy. As a result, “they are polysymes because they have the same etymological root. Such a kind of polysemy might create ambiguity for a translator” (Sadiq 2008, p. 38).

The example of homonym relationship lies in verse 10 and 66.

Table 4.2.2 Selected verses from the text of Surah Ya-Sin and two English Translations

<table>
<thead>
<tr>
<th>The Original Verse in Arabic</th>
<th>Abdullah Yusuf Ali’s Translation</th>
<th>Arthur John Arberry’s Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>وَ سَوَآءٌ عَلَیْهِمْ ءَاَنْذَرْتَهُمْ۠ اَمْ لَمْ تُذِرْهُمْ لاَ ۰١٠٠۰١٠٠</td>
<td>10. The same is it to them Whether thou admonish them Or thou do not admonish Them: They will not believe.</td>
<td>10. Alike it is to them whether thou hast warned them or thou hast not warned them, they do not believe.</td>
</tr>
<tr>
<td>وَ لَوْ نُشَآءُ لَطَمَسْنَا عَلْٰۤى اَعْیُنِ هِمْ فَاَن ٰى یُبْصِرُوْنَ۰٦۶٠٦۶۰۶۶</td>
<td>66. If it had been our Will, We could surely have Blotted out their eyes; Then should they have Run about groping for the Path, But how could they have seen?</td>
<td>66. Did We will. We would have obliterated their eyes, then they would race to the path, but how would they see?</td>
</tr>
</tbody>
</table>

The above table shows the use of homonym “will” by the two translators. The word “will” which is phonetically similar, but convey different meanings according to the words used in the above verses. In verse 10, “لَیُوْمِنُوْنَ” has two syllables: “لَی” and “یُوْمِ” is 3rd person masculine plural (form IV) imperfect verb and “نُوْنَ” is subject pronoun which means “they will believe” but “لَ” means “not”. Therefore, “لَیُوْمِنُوْنَ” means “they will not believe”. Abdullah Yusuf Ali used “will” as a verb in future tense and used “will” as a noun in verse 66 to indicate God’s will. But in the source text, it is used as a plural verb “نَشَآءُ (1st first person plural imperfect verb) which means “we willed”. Therefore, both the verses show the homonymy relation among them as they have same pronunciation but different meanings in both the verses.

In verse 10, Arberry used “do not” instead of “will”. Here, the grammatical category changes as the word “will” is an appropriate word used in Ali’s translation as Allah (سُبْحَانَهُ وَ تَعَالَ) has warned people that Allah (سُبْحَانَهُ وَ تَعَالَ) will punish those who do not believe in Oneness of God and Prophethood. Consequently, Arabic text is rich in vocabulary as a single word has many meanings according to the context in which that particular word is used.

Therefore, linguistic and lexical analysis shows that the dominant cases that occurred of lexical found in...
Abdullah Yusuf Ali’s translation. The most dominant is synonym, and homonym is the lower case.

4.2.2 Similarities and differences between the two translations of Surah Ya-Sin

The similarities and differences have been shown in the table a to table m. Table a:

4.2.2.1 Similarities:
The words *indeed, verily and truly* (in Abdullah Yusuf Ali’s translation) have the synonym relationship as those words have the same sense about the expression of really. From dictionary “Indeed” expression is used to emphasize a statement. It is used to show that you are surprised or that you find ridiculous. The word “Truly” is sincerely feeling grateful, really, brave action. (Oxford Dictionary, 2000).

In other words, the words like really, truly will do something or assert something to other people. The use of “indeed” in the verse 3 serves to assert that Allah has sent one of the messengers. In the verse 18 it also shows the assertion from the people who claim they will inflict punishment on the messengers, then the verse 12 is that “We truly give life to the dead”, the last is verse 14 which also explain that the messenger is really sent for the people (Yusuf Ali, 165).

4.2.2.2 Differences:

In comparison, Arberry has translated the words *indeed, verily and truly* as *truly, surely and assuredly*. One of the problems that translators of sacred texts like “Qur’an” may face and fail to overcome is semantic void which is caused by the inability to differentiate in meaning between synonyms. A semantic void is where there aren’t the words to express a concept or idea, so something that is impossible to translate would be a semantic void. In verse 3, Arberry has translated the word “indeed” as “truly”, which is not conveying the exact meaning. Other than the words, “truly, surely and verily”, Arberry has translated the Holy Qur’an as “clear register” in verse 12 that contains different meaning as far as the context is concerned. Whereas, Yusuf Ali has somehow maintained the context and translated it as “Clear Book (of evidence)”. This shows the authenticity of the Book, i.e., the Holy Qur’an.

Therefore, there is lot of similarities and differences between the two translations discussed in the analysis part. On the basis of these similarities and differences, the researcher came to know that among both the translations, Abdullah Yusuf Ali has somehow maintained the essence of original text. He also provided footnotes and additional information in parenthesis in order to clarify the meanings. Whereas, Arthur John Arberry translated Surah Ya-Sin as translation by paraphrase and sometimes literal meanings. The Holy Qur’an is the word of Allah Almighty; it cannot be translated by literal meanings. He has used the words which cannot convey the complete meaning. For the translation of the Holy Qur’an knowledge of Arabic language and its rich culture is required.

4.3 Semantic Losses (Shift in Meaning)

The shift in meaning that results from using a word that is not proper in a semantic field is one of the common types of losses in Ali’s translation of the Surah. A semantic field denotes a segment of reality symbolized by a set of related words. These words in a semantic field share a common semantic property (Brinton, 2000). Hence, many words can share shades of meaning, but they do have differences in their denotations as well as their connotations. As a result, translators sometimes choose one word, while the other one is the more precise option. The data in appendix shows examples of such a kind of losses in the Surah. From Appendix C, it can be seen that the translator tends to use vocabularies that do not convey the intended meaning. One of the main features of Qur’an translation is that there is no one and only accurate rendering of certain Qur’anic expressions. The proper choice between equivalents is a problem that often presents itself to the translator of the Qur’an. For example, the 2nd Ayah consists of two words, i.e. (wal-qur’ani- hakim). The syntactic pattern of the first word is “wal-qur’ani”, ‘wa’ means oath and it is a prefix which is used with a proper noun, i.e., Qur’an. This shows that Allah Almighty is taking oath from the messenger. Both the translators used the strategy, i.e., ‘Translation by Paraphrase’ because translators could not find the word that describes the letter ‘wa’ meaning oath. As for the 2nd word, al-hakimi is used as an adjective. Translators have translated the word al-hakimi as, wisdom and
wise. Abdullah Yusuf Ali has translated it as a noun and Arthur John Arberry has translated it as an adjective. Whereas, in the original Arabic text, it is used as a genitive masculine singular adjective that Allah Almighty is taking oath of a wise Qur’an, the Qur’an which is full of wisdom and knowledge. The strategy, ‘Translation by the more general term’ is used because the letter (wa) is the cultural specific term and there is no equivalent term to render the exact meaning of the oath, so the translators have translated ayah by using the more general term i.e., ‘By the Qur’an’.

In this context of translation, the expressive meaning is lost, as well. It reflects an over translation. The translation of such verse conveys a complete loss of meaning, as it is not imagined that a non-native speaker of Arabic perceives the meaning of the source text (ST) out of the translation. In addition, the expressive and connotative meanings are lost in the translation. In the second example (table 2), both Arberry and Ali translate the word (Mustaqim) as (Straight path), however the term (Straight path) is a part of (Mustaqim) because this word refers to the path of those people on which Allah Almighty has showered His blessings. Therefore, the translation does not convey the full semantic and liturgical scope of the Qur’anic terms. This loss of meaning in translating the verse is partial because the general meaning is partially conveyed.

The third example (table 14) shows a semantic loss in the translation where literal interpretation into English, may not only cause unintelligibility but also a semantic ambiguity. Semantic ambiguity occurs when a single word may have multiple meanings. The words like “orchid” and “gardens” have been translated by both the translators. In Arabic, khusi” is called as “orchid” and “garden” is called as “hadeeqa” in Arabic. Therefore, there are different meanings for the single word. Arberry has skipped dates while describing the fruits of “Jannah”. Here, the translator does not have translated the fruits of “paradise”. Instead of using the word “orchids” and “gardens”, the appropriate translation for this word is “paradise” which is related to “Jannah” or translator can also borrow the same word while translating in order to maintain the original essence. The translation of the verse resulted in complete loss of meaning, as the denotative and connotative meanings of the verse are not conveyed in the translation. Similarly, in the fourth example (Verse 35), the translation of the mentioned verse contains an avertable loss which is very common and often inevitable in translation as it occurs as a result of the lack of equivalence in English and Arabic, especially in the domain of culture-specific terms. Many religious and cultural words have no equivalents in the two languages such as the term (faj-jarna) the plural form. This Ayah speaks of the Jews and Christians, who think they alone, will enter Paradise but false desires or no more than wishful thinking. By reference to Al-Zamakhchari interpretation, Ali has succeeded in his translation by rendering the intended Qur’anic meaning, which is “springs”, however, Arberry is far from the intended meaning and he has mistranslated this lexical term, so loss occurred.

Therefore, The Qur’anic text is accurate, complex, and pregnant with meanings, so translators should be attentive and sensitive to the language options in the target language (TL).

4.5 Types of semantic losses
Martono (1995) states that there are two types of losses, i.e., complete loss and partial loss. When the source text (ST) cannot be replaced by target text (TT), then it is called as complete loss. Whereas, in Partial loss, some parts of the source texts are left untranslated.

4.5.1 Partial loss and Complete Loss
Complete losses are the losses that change the meaning or give an opposite one. However, partial losses are those losses in which the message of the source text (ST) is partially conveyed. Examining the verses under study carefully, it can be seen that the verses sometimes show partial loss of meaning; while, sometimes, they show complete loss of meaning. Mostly, the over dominant type of loss is the partial one. For example, in the ninth verse (see Table 1.6, verse 9), there is a complete loss because the Arabic word “ja-alna” has been translated as “have put” which cannot convey the complete meaning as that of the original word which means “have made”. And a single word “ja-alna” has been translated as a phrase in English language. The meaning of the source text (ST) word is very effective and has a strong effect on the ears of native
speakers of Arabic. An example of partial loss is Verse 3 and 4 (table 1.5) as the meaning has been conveyed, but not accurately.

Other types of losses are: Avertable loss and Inevitable loss described by Baker (1992): Inevitable loss occurs because of different language systems between two languages, i.e., the source language and the target language. Subsequently, English and Arabic belong to two different language families, so the difference between the two languages can be investigated. English belongs to Germanic Indo-European language family and Arabic belongs to Semitic language family. Avertable loss occurs when a translator fails to find the equivalence or suitable translation in the target text. Moreover, many difficulties and differentiations exist at linguistic, social and cultural level between the two languages, i.e., the Arabic language and English language.

4.6 Causes of Semantic Loss
Following Baker’s (1992) typology of equivalence at five levels:

1. Equivalence at word level deals with the meaning of each single word or expression.
2. Equivalence above the word level explores arrangements of the words and phrases.
3. Grammatical Equivalence deals with the grammatical categories.
4. Textual Equivalence discusses the text level (word order, cohesion etc.).
5. Pragmatic Equivalence shows that how texts are used in communicative context that involve variables such as writers, readers, and cultural settings.

The following causes of losses have been identified.

4.6.1 Culturally bound terms
Culturally bound terms are some of the prominent problems of equivalence in the process of translation. Culture is the umbrella that most of the other semantic problems fall under. In the Verse 35 (table 5), for instance, the translation failed to find an equivalence to the word “jannatin” because it is one of the culturally bound concepts that do not have equivalents in English; they are purely Islamic religion terms. Likewise, in the Verse 63 (table 1.11), the translation failed to convey the complete meaning of “Gehenna” because it is a cultural concept that can only be found in the Holy Qur’an.

4.6.2 Lack of lexicalization
Another cause of semantic loss, as stated by Baker (1992), is the case when the Arabic terms are not lexicalized in the English language. An example of lack of lexicalization in the target language (TL) is the Verse 9 (table 1.10), in which the translator attempted to convey the meaning by using paraphrase as a strategy.

4.6.3 Semantically complex words.
Furthermore, Baker (1992) mentions another cause of problems of equivalence in translation, namely, Arabic words that are semantically complex; for example, in the Verses 12 and 63 (table 10), these Ayahs represent an example of cultural untranslatability as it is absent from the lexicon and the culture of the target language (TL). Arberry in his translation borrowed the word “Gehenna” and however, Ali translated it as “Hell”. Another example of semantic ambiguity lies in verse 12. The translation of some Qur’anic expressions may lose its value and the above verse is an example of semantic ambiguity due to the culture-bound terms. In this verse the word (bil-gaib) is translated as unseen.

4.6.4 Mistranslation losses
Losses sometimes occur due to mistranslating the verses; either because the translator has not read thoroughly through the exegesis books or because of lack of mastery of the authentic source language (SL). In this verse 6, mistranslation loss lies in the word (Litunzira) and the word (unzira). The first Arabic word is interpreted as admonish or warn that you may warn the people that if they will not follow the teachings of Islam then they might bear the consequences. But the second Arabic word is inferred as agree upon for the interpretation of the second Arabic word (unzira) that as “their forefathers were also warned”. In this Noble Ayah, both Ali and Arberry render both words (Litunzira) and (unzira) as “warn and “admonish” and none of them explains what is the difference between (Litunzira) and (unzira). Consequently, the mentioned translators fail to convey the original meaning in this glorious verse.
CONCLUSION
After assessing the two English translations of Surah Ya-Sin by two translators, i.e., Abdullah Yusuf Ali and Arthur John Arberry, the researcher answered all three questions on which the research was made. Firstly, findings show that there exists the semantic loss in the translation of Surah Ya-Sin. Secondly, there are similarities and differences between the two translations which show that every language is different from the other in terms of vocabulary items, grammar, lexicons and more importantly difference in culture. Thirdly, Surah Ya-Sin is a type of religious discourse which consists of all three types of messages: social, moral and religious. Social message shows the relation of man with the society as there are different aspects of social life, i.e., authentic, eternal and universal. In moral message, there is a conflict between human moral values and status, i.e., man’s relation with man. In this, the author conveys the idea or a suggestion to the reader. The third message shows the relation of man with God, i.e., religious message. It consists of man’s faith in God and the author suggests the reader about religious beliefs.

This research has revealed that semantic loss in the English translation of Surah Ya-Sin exists. The loss occurs either completely or partially. However, partial loss tends to be more common than the complete loss. In addition, translators, sometimes, select words that is improper in their semantic fields. Such inaccuracy of selected vocabulary leads to a shift in meaning. Many non-equivalence problems were the causes for the semantic losses found in the translation of the Surah Ya-Sin in the translation of Arthur John Arberry in comparison with Abdullah Yusuf Ali. This research revealed that semantic loss occurs mainly because of cultural gaps; the Qur’anic language has its own lexicons that are culturally bound. Another cause is the translator’s comparatively poor knowledge of the sciences of the Holy Qur’an. In this light, many approaches of translation such as literal translation and communicative or semantic translation have been used by translators. However, the former (literal translation approach) has been rejected because the Holy Qur’an cannot be translated literally, and the latter creates loss of meaning. Thus, in view of the complexities of the message conveyed in the Qur’an, it seems reasonable to state that the only acceptable translation is the exegetical translation; one that is based on exegesis books, which will guide a translator in attaining accurate meaning of the target text (TT). Without full knowledge of the exegesis books, a translator will inevitably fail in translating the Holy Qur’an. In addition, translation of the Holy Qur’an should be carried out by a team of scholars, who are experts in the different branches of knowledge related to the Holy Qur’an.

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US Embassy so I am Access Aluma as well. The author can present his activities, research interests, memberships and affiliations, published research, etc.

REFERENCES


Semantic Loss in Two English Translations of Surah Ya-Sin by Two Translators (Abdullah Yusuf Ali and Arthur John Arberry)


Biographies of Two Arabic Language Experts

Here is the biography of two PhD doctors who helped me in interpreting Qura’nic text. They mastered the Arabic language and written many Arabic reference books and also participated in Islamic International Conferences held at Egypt:
1. Dr. Sanaullah Rana Al-Azhari, PhD Al-Azhar University Cairo Egypt, Associate Professor Faculty of Arabic International Islamic University ISB. Chairman: Al-Karam Al-Azhar Wal Mujtabwi Foundation Islamabad. Thank you very much for your guidance, patience, concern, and critical advice.
2. MS. Zainab (Assistant Professor, of Humanities Department COMSATS Institute of Information Technology (CIIT) Islamabad Campus), also helped me in interpretation of Qur’anic verses. Thanks for your time and concern.
Latent Semantic Analysis and Machine Translation
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ABSTRACT

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Computer-based translation systems are not rivals to human translators, but they are aids to enable them to increase productivity in technical translation. Machine translation aims to undertake the whole translation process, but whose input must invariably be revised. Latent Semantic Analysis and Probabilistic Latent Semantic Analysis are two newly developed computational models which their application in machine translation will solve some of the problems facing machines in accounting for the way human knowledge is comprehended.

KEYWORDS

computational linguistics, latent semantic analysis (LSA), probabilistic latent semantic analysis (PLSA), machine translation, coherence, irony

INTRODUCTION

The field of machine translation (MT) has been the pioneer research area in computational linguistics during the 1950s and 1960s. When it began, the goal was the automatic translation of all kinds of texts at the quality of human translator. It became very soon apparent that this goal was impossible. However, it was found that for many purposes MT output could be useful to those who wanted to get a general idea of the content of a text in an unknown language. But machine translation was constrained by limitations of hardware, in particular by inadequate computer memories and slow access to storage of dictionaries and text, and by the unavailability of high-level programming languages. Syntax was a relatively neglected area of linguistic study and semantics was virtually ignored. The researchers knew that whatever system they could develop would produce poor quality results. In this atmosphere, the translations produced were impressively colloquial, based on small vocabularies and carefully selected texts (Jan, 2001).

In the next decade, by improved computer hardware, especially developments in syntactic analysis based on research in formal grammars (e.g. by Chomsky), it was assumed that the goal of MT must be the development of fully automatic systems producing high quality translation. The emphasis of research was therefore on the search for theories and methods for the achievement of perfect translation (ibid.). The idea of “fully automatic high quality translation” was criticized by Bar-Hillel (1960) and progress in this area proved no fully automatic system capable of good quality translation. The systems produced poor translated texts and as a means of improving the quality vocabulary, structure and style of the text before input to the systems were controlled. But the output produced needed to be edited, and now still the inevitably imperfect nature of MT output is stressed.
During next decades from 1970s, there has gradually been some improvement of translation quality, although not as rapidly as many would have hoped (Hutchins, 1986 & 1988). In general, improvement in this field came from research building upon computational and linguistic methods and techniques.

Machine translation is, therefore, under the influence of new linguistic and computational techniques and the principal focus of MT research remains the development of systems for translating scientific documents and other texts whose style is not important part of the message. Machine translation initially used dictionary based approach, i.e. word-for-word translation and the use of statistical method was advocated by Warren Wear in 1949. Latent Semantic Analysis (LSA) and Probabilistic Latent Semantic Analysis (PLSA) are two newly developed computational techniques which are applicable in MT. The strength of these two techniques lies in their independence of any language structure and being able to account for the way knowledge is being used in contexts by humans. This article tries to introduce LSA and PLSA and at the same time provide an overlook into the use of these techniques in MT, their advantages and drawbacks in solving some problems of MT like irony, metaphor, polysemy, coherence and topic shift.

**LITERATURE REVIEW**

Latent Semantic Analysis (LSA, also known as Latent Semantic Indexing, or LSI) is a well-developed technique for representing word and passage meanings as vectors in a high dimensional “semantic” space. Through application of linear algebra methods singular value decomposition and dimensional reduction, a co-occurrence matrix is transformed to better reflect the “latent,” or hidden, similarities between words and documents. The technique can be used to determine the most likely meaning of a polysemous word from some given context by comparing a vector constructed from that context with document vectors. Vectors representing similar passage meanings should be near each other, as LSA is said by some of its creators to “closely approximate human judgments of meaning similarity between words” (Landauer and et al. 1998).

Most studies to date have focused on LSA’s applications in searching and document retrieval. In this field, LSA has been shown to offer a marked improvement over other methods (Dumais, 1994). Cross-language information retrieval search results in languages differing from the query has also received attention (Rehder and et al. 1998) as has LSA’s use in language modeling (Kim and Khudanpur, 2004). LSA has also been tried with human vocabulary synonym and word-sorting tests, in the course of research on how well LSA models human conceptual knowledge, and scored not far below group norms (Landauer and et al. 1998). On the practical side, LSA has been used in a commercial product called the “Intelligent Essay Assessor,” which evaluates students’ knowledge and writing skills (Landauer and et al. 2000).

However, at least one study has addressed LSA’s potential in machine translation, specifically in dealing with polysemy in Korean-English translation (Kim and et al. 2002). This study did not use the general context of an ambiguous word, but rather considered a single argument word in a specific grammatical relationship, such as subject-verb, between the argument and the target polysemous word. The correct meaning of the target was drawn
from a dictionary storing examples of argument words. If the given argument did not appear in the dictionary, the correct translation class was that of the example word most similar to the argument. The project used an LSA model to determine this similarity by finding the example word whose vector representation was closest to the argument word’s, under the theory that words of similar meaning are “close” in the semantic space. Thus, this LSA model relied on vector representations of individual argument and example words rather than on representations more closely associated to the meaning of the polysemous words themselves.

DISCUSSION
Translation has been defined as the production of a text in TL with the same effect in SL (Newmark, 1981). Part of producing the same effect in TL is to know how words are perceived and comprehended in TL different contexts. The question is that how it is possible to account for different contextual usage of words in translation. How it is possible to know which word is most probable to occur in a given context? Comprehension of the text in the target language based on its contextual usage is the key point which plays a fundamental role in depicting the way language is processed in TL. In this way, the texts produced in translation will be perceived and comprehended more naturally because the texts will be comprehended as it is stored in the mind and retrieved in different contexts. The aim this article seeks is to prepare for the way of facilitating the translation especially machine translation by relying on contextual usage of words in TL. Latent semantic analysis (LSA) is the framework used to give the solution to some problems facing computer to cope with.

Latent semantic analysis and translation
Latent semantic analysis is a general theory of acquired similarity and knowledge representation. It ignores all linguistic structures in the text including syntax, morphology, etc, and is sensitive only to occurrences of words. The basic assumption of LSA is that the words which have similar meanings tend to occur in similar contexts. LSA’s power lies in the fact that it is sensitive not only to direct co-occurrences, but can also infer indirect relations between words across texts. Measuring LSA in translation will enable machine to cope with some drawbacks that face machine in choosing between words while translating into another language. This model is able to represent complex semantic structures of given contexts in TL. This fact will help to provide the reader the structures above the structure of language which produces the same effect as SL. This model does not require any human-like knowledge in translation which enables the machine to perform the task of translation as efficiently as possible without relying on intelligence or world view.

LSA extracts and infers relations of expected contextual usage of words in passages of discourse. It uses no human-made dictionaries, syntactic parser or the like. Only raw text parsed into unique character strings is used as input data.

Next, LSA applies singular value decomposition (SVD) to the matrix. SVD is a form of factor analysis and defined as

\[ A = U \sum V^T \]
where $\sum$ is a diagonal matrix composed of nonzero eigenvalues of $AA^t$ or $A'AA^t$ and $U$ and $V$ are the orthogonal eigenvectors associated with the $r$ nonzero eigenvalues of $AA^t$ or $A'AA^t$ respectively (Kim, Chang, Tak Zhang, 2002).

LSA is a valuable analysis tool with wide range of applications (Deerwester, Dumais and Landauer, 1990; Foltz and Dumais, 1992; Landauer and Dumais, 1997). Application of LSA in machine translation will improve its efficiency beyond that of translation done without LSA at hand.

**More on LSA and translation**

Latent semantic analysis (LSA) is a theory and method for extracting and representing the contextual meaning of words by statistical computations applied to a large corpus of text (Landauer & Dumais, 1997). The underlying idea is that the aggregate of all the word contexts in which a given word does and does not appear provides a set of mutual constraints that largely determines the similarity of meaning of words and sets of words to each other (Landauer, Foltz & Laham, 1998). By the application of LSA in translation it is possible to predict automatically whether a word can occur or not based on its frequency of occurrence and its correlation with other words especially the topic of a given context. LSA exploits a new theory of knowledge induction and representation (Landauer & Dumais, 1997, 1996) that provides a method for determining the similarity of meaning of words and passages by analysis of large text corpora. Translation by the use of LSA can account for contextual use of words as they are produced in different contexts of TL. This point has the advantage of ignoring what the collocation or usage of SL words may be. Another advantage is that it enables the machine to make decision beyond the structure of language.

LSA constitutes a fundamental computational theory of representation. Its underlying mechanism can account for a long-standing and important mystery: the inductive property of learning by which people acquire much more knowledge than appears to be available in experience, the infamous problem of the “insufficiency of evidence” or “poverty of input”. The role of LSA in machine translation will be capturing information contained in contextual usage of words in relation to experience i.e. the knowledge that machine falls foul of in translation. The inductive nature of this method inculcates indirectly the way knowledge is imparted in human cognition and by invoking LSA in translation from SL into TL by relying on TL experience is come up with based on the way it is encoded there.

LSA is a fully automatic mathematical and statistical technique for extracting and inferring relations of expected contextual usage of words in passages of discourse. It is not a traditional natural language processing or artificial intelligence program. It uses no humanly constructed dictionaries, knowledge bases, semantic networks, grammars, syntactic parsers, morphologies or the like, and it takes as its input only raw text parsed into words and separated into meaningful passages or samples such as sentences or paragraphs (Landuer et al, 1998). Because no information other than contextual usage based on mathematical computation plays role in LSA, it can properly be used both to SL and TL without restriction.
LSA estimates the frequency of occurrence of words in different contexts and based on working out the correlation between two words, it can predict whether a word can co-occur with another word in a given context or not. A machine will be able to predict which word in TL has the most correlation with which word or words. In this way, LSA enables machine in making choice and to organize the text as it is imparted in human cognition and reflected in text-types. By accounting for LSA in SL and TL it is possible to produce more natural human-like translation. In this fashion, a machine can simulate human knowledge in translation by working out the usage of words in different contexts without further linguistic prior knowledge.

LSA by accounting for contextual usage of words in SL and TL will enable the machine to translate based on contextual usage of TL ignoring SL, hence producing text based on the way knowledge is perceived by human in TL. This is the crucial point in producing more natural text. Note that much of the information that LSA uses to infer relation among words is in data about passages in which particular words does not occur. LSA can be used to determine the coherence of texts (Landauer and Dumais, 1997; Foltz, kintsch and Ladauer, 1998). The result of the analysis of the Britton and Gulgoz (1991) and McNamara et al (1996) indicates that LSA can provide an accurate model coherence of the text. LSA provides a fully automatic method for comparing units of textual information to each other to determine their semantic relatedness. These units of text are compared to each other using a derived measure of their similarity of meaning. This measure is based on a powerful mathematical analysis of direct and indirect relation among words in a large corpus. Semantic relatedness corresponds to a measure of coherence because it captures the extent to which two text units have semantically related information. By LSA in hand machine translation is able to account for coherence without relying on counting literal word overlap between units of text. LSA’s comparisons are based on a derived semantic relatedness measurement that reflects semantic similarity among synonyms, antonyms, hyponyms, compounds and other words that tend to be used in similar contexts. As the power of computing semantic relatedness with LSA comes from analyzing a large number of text examples, for computing the coherence of a target text in translation, it may first be necessary to have another set of texts that contain a large proportion of the terms used in the target text and that have occurrences in many contexts. One approach is to use a large number of encyclopedia articles on similar topics as the target text in translation. With accounting for coherence translation based on TL, LSA provides a reader a well-connected representation of the information in TL. This connected representation is based on linking related pieces of textual information that occur throughout the text. The linking of information in translation by application of LSA in translation is a process of determining and maintaining coherence. Because coherence is a central issue to text comprehension, maintaining it in translation provides reader’s model of representation of information as well as of their previous knowledge.

LSA can be used to identify locations in the text where topic shift occurs so that the text can be segmented into discrete topics (Landauer, Foltz and Kintsch, 1998). Discourse segmentation is based on the premise that the coherence should be lower in areas of discourse where the discourse topic changes.
Measuring the topic shift in machine translation is a big advantage which facilitates making more accurate text in TL applying LSA.

An LSA coherence analysis determines coherence entirely based on the derived semantic relatedness of one text unit to the next. Thus, it is making a coherence judgment based on the extent to which two text units are semantically related topic or have words that directly overlap. LSA does not perform any syntactic processing or parsing of the text. Within any unit of text, it does not take into account the order of the words. Despite not taking into account syntactic features, the analysis of the semantic features provide considerable strength in prediction. LSA captures Halliday and Hasan’s (1976) notion of cohesion through lexical synonymy and hyponymy. In addition, it goes beyond this level in determining coherence based on semantic relatedness due to terms tending to occur in similar contexts (Landauer, Foltz and Kintsch, 1998), hence LSA makes machine capable of translation coherently into another language. Although LSA lacks certain components of a cognition such as word order, syntax, or morphology, the representation it produces is highly similar to that of humans (Landauer & Dumais, 1997). By facilitating machine with syntax, etc along with LSA machine translation will show significant sign of improvement than without taking LSA into account.

Moreover LSA can be used to detect irony. From a discourse theoretic perspective irony means perceiving the distance between two points on a scale (Aynat, 2002)

<table>
<thead>
<tr>
<th>Scale bottom</th>
<th>scale top</th>
</tr>
</thead>
<tbody>
<tr>
<td>Implicature from context</td>
<td>literal message</td>
</tr>
</tbody>
</table>

In understanding an ironic utterance, one point is conveyed by the literal meaning of the utterance, and the other is a relevant implicature extracted from context. From a computational point of view, the quantitative gap between the literal and contextual meaning can be measured by LSA as the formal framework. LSA provides a metric that can be utilized to calculate the distance between the implicature and literal meaning. Machine translation will have more force to do the feat of recognition and render irony and metaphor which are calculated based on the distance between literal and non-literal meaning. The key idea in using LSA for translation is to look for dissimilarity and contrast which in LSA term means low similarity scores.

After all the use of LSA for machine translation should be tested thoroughly because varying the corpus on which LSA is trained may have a considerable effect on the result. Moreover, it is claimed that LSA represents words of similar meaning in similar way (Landauer et al, 1998) and is unable to detect synonyms from antonyms (Aynat, 2002), for this reason strategies should be taken into account to enable machine for distinguishing the two.

It is also important to be aware that the relationships inferred by LSA are not logically defined, because they are relations only of similarity or of context sensitive similarity and so inferences extracted may give rise to fuzzy results that may be weak or strong.

Up to the present, it was argued that applying LSA engenders salient improvement in machine translation, but Hofmann (1990) introduces a novel technique called Probabilistic Latent Semantic
Analysis (PLSA) which has had strong impact on many applications ranging from information retrieval, information filtering and intelligent interfaces to speech recognition, natural language processing and machine translation. Both LSA and PLSA have the same idea which is to map high-dimensional vectors representing text documents to a lower dimensional representation called a latent semantic space (Kim, Chang, Zhang, 2002). PLSA is a technique for the analysis of two-mode and co-occurrence data. PLSA compared to LSA which is based on linear algebra and performs a Singular Value Decomposition of co-occurrence tables is based on a mixture decomposition derived from a latent class model. PLSA results in a more principled approach which has a solid foundation in statistics (Hofmann, 1990).

One of the fundamental problems is to learn the meaning and usage of words from some given corpus, possibly without further linguistic prior knowledge. The main challenge a machine has to address roots in the distinction between the lexical level of “what actually has been said or written” and semantic level of “what was intended” in a text or utterance. PLSA is more powerful in detecting polysemous words, i.e. a word which has multiple senses and multiple types of usage in different contexts (Hofmann, 1990), ergo PLSA can cope with translation more elegantly than latent semantic analysis (LSA).

The starting point for probabilistic latent analysis is a statistical model which has been called aspect model (Hofmann et al, 1999). The aspect model is a latent variable model for co-occurrence data which associates on unobserved class variable \( z \in Z = \{ z_1, \ldots, z_k \} \) with each observation. A joint probability model over \( D \times W \) is defined by the mixture

\[
P(d, w) = p(d) p(w|d), p(w|d) = \sum_{z\in Z} p(w|z) p(z|d).
\]

like all statistical latent semantic variable models the aspect model introduces a conditional independence assumption, namely that \( d \) and \( W \) are independent conditioned on the state of the associated latent variable (Hofmann, 1990).

CONCLUSION

Latent Semantic Analysis (LSA) is a theory and method for extracting and representing the contextual usage of words by statistical computations applied to a large corpus of data. Its more powerful version probabilistic LSA is a new method, too. The use of these two techniques into translation will facilitate translation more automatically and accurately than without their application in MT. Applying these methods will produce texts in TL as they are comprehended by human being and used in different contexts.

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Techniques of Teaching Professional Vocabulary with special reference to Vocabulary used in Media
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KEYWORDS
Professional Vocabulary, Media, Jargon, Learning, ESP learners, vocabulary teaching strategies

ABSTRACT
English became one of the common modes to get back to the audience and common mass. Media jargons and registers are not very easy to handle and vocabulary is a key issue in media studies. This research solely emphasizes on the importance of professional English vocabulary. It also focuses on professional vocabulary of Electronic and Print Media in context of ESP. It enlightens on how different vocabulary teaching strategies can be well exploited in teaching vocabulary to the students of Electronic and Print Media. These activities of vocabulary teaching are strongly opposed to rote learning. These activities are highly productive and can be used not only for ESP learners but also for ESL and EFL students. It is a comparative research. After identifying the problem, a hypothesis has been formulated. A detailed study of literature review has been done. Similarities and differences between various vocabulary teaching strategies are being obtained. The findings of the study showed that context clues for teaching of vocabulary appears to be quite fruitful, particularly while teaching subject specific vocabulary or technical words and jargons. Vocabulary learned through this strategy is more concrete and allows learners to use their word knowledge both receptively and productively.

INTRODUCTION
Professional Vocabulary

While teaching vocabulary and talking of its development it is necessary to know what Professional English Vocabulary is? The term professional vocabulary is a part of applied linguistics, but with its own theoretical principles (terminological theory) and its own applied purposes (the writing of vocabularies, glossaries and dictionaries, and the standardization of designations). Though it comes under the domain of linguistics, it does not make use of all linguistic concepts; it chooses its dimensions according to its objectives, i.e. it takes elements from morphology, lexicology and semantics and only operates with a limited number of concepts from these branches of linguistics. Hence, professional vocabulary is an interdisciplinary field of enquiry whose prime object of study is the specialized words occurring in natural language which belong to specific domains of usage. Consequently, there is no single scientific approach to professional vocabulary, but several ones. The three most important approaches include:

1- For linguistics professional vocabulary is a part of the special lexicon that is characterized by subject and pragmatic criteria.

2- For scientific- technical disciplines professional vocabulary is the formal reflection of their conceptual organization and thus an essential means of expression and communication.

3- For the user (either direct or intermediate), professional vocabulary is a set of communicative
units which must be evaluated from the point of view of economy, precision and suitability of expression.

**Importance of Professional English Vocabulary**

Professional English is a special form of English which allows students to satisfy their immediate needs of English in a particular vocation or profession. Professional English is different from general English in its choice of words and language items. Professional English contains professional vocabulary which comprises of special vocabulary or technical words and jargons. Oxford Learner's Dictionary defines jargon as:

“Words or expressions that are used by a particular profession or group of people, and are difficult for others to understand (p.693)”.

While students are working in a specific situation, they face problems with professional vocabulary both in written and spoken forms. This problem arises due to the varying concepts in the system of language and confusion occurs due to the lack of apparent knowledge of professional words. So students going for a particular vocation must receive vocational training that deals with specific course content. ESP course is very suitable for this purpose because vocabulary is always a key issue in ESP and it always investigates what language items learners need to perform the task.

**Strategies of Teaching Vocabulary**

Vocabulary teaching has been always marginalized by the teaching of grammatical structures. It was only after the 1970s, that vocabulary gained a proper status in ELT. Then onwards it became an aspect to be taught in language classroom with a major focus on it.

**Some commonly used strategies of vocabulary teaching are:**

Away from rote learning or bi-lingual word list, there are several strategies to teach or learn vocabulary. Such as dictionary use, semantic mapping, deducing the meaning from context, affixation, learn words through flash cards, word puzzles, reading comprehensions, predicting family words, learn word through riddles etc. There are different advantages of using these strategies in vocabulary teaching. Dictionary use is an independent way of vocabulary learning. New words are learned through encountering what they stand for. It is the easiest means and a shortcut to get an accurate definition of a word. Except the meanings, various entries in the dictionary promote vocabulary learning in different ways. For example; the word families gives the words related to the main word, it gives the phonemic transcriptions of the word, it also gives pronunciation and further suggests the synonyms and antonyms. Semantic mapping provides visuals which represents the relationships between words. This also encourages the learners to connect new vocabulary to prior knowledge. It is an effective strategy of vocabulary learning which makes the learner compare and contrast the words of same category. When practiced in classroom it makes the active participation of students. Learning words through the process of affixation helps the learner learn the definition of key vocabulary concepts by focusing on the parts of words such as roots prefixes and suffixes. Learning words through flash cards is one of the easiest strategies in vocabulary learning. The use of pictures enhances the learning process and it also makes the learners encounter the words and its
meanings when they see the picture. Word puzzle is another very interesting strategy of vocabulary teaching. It provides enough room for learners to guess the word after reading the clues and it also helps the students relate the new words with their background knowledge. Reading comprehension is also a widely used vocabulary teaching strategy which allows the learners to gain information from the text which helps to confirm the meaning of a word or group of words. This strategy gives the learners more opportunities to get exposed to real communicative situation in a target language. Learning words through predicting family words provides learners with illustrative examples or images which makes them to connects the word with other words and make it easier to remember the meaning. Learning vocabulary through context is one of the most commonly used strategies nowadays. It is a meaningful way of vocabulary acquisition; it gives learners numerous opportunities to use the words in their reading and writing and also helps them to understand how words are used in real life. The important key factor to all strategies is, that the more a learner is exposed to a word the stronger his understanding of word and word meaning becomes. All these strategies provide multiple opportunities to use a new word in written and spoken form.

**Context Clues:**
The term context means the morphological, syntactic and discourse information in a given text. Context clue is the information a reader may extract from a text that helps to figure out the meaning of a word or group of words. Teaching vocabulary in context is more meaningful process of vocabulary acquisition and the learners have better understanding of a word when they see and hear how the word is used in real life. Learning word in context helps the learners to grasp the meaning of other word features of a word, like collocations and grammatical structures. It also leads to related exposure where the students encounter what a word means when they are used in different context. It is one of the most effective strategies to teach vocabulary knowledge to media students.

**Sample Worksheet:** Find the synonyms of the underlined words in the sentences and write before them.

**Exercise 1:**

i. The **sound track** of the movie is quite good.

ii. Mr. President **flown** to New York for a weekend holiday.

iii. Move on to the next **footage**.

iv. The reporter forgot the address of the **rendezvous**.

v. The kids **row** keep parents disturbed.

**Answer Key:** v) argument, iv) meeting place, iii) recorded video clip, ii) flown, i) music

It is a two end strategy, first it allows the students guess the meaning. Secondly, it makes the students learn the synonym of a particular word. It is one of the easiest strategies to learn ESP vocabulary.

**CONCLUSION**

These activities are a strong oppose to rote learning because rote learning is a very old and conventional method of vocabulary acquisition. Vocabulary learning is transitory and ephemeral for which rote learning method is not applicable. The activities suggested emphasize learning in context which is a suggestible method of vocabulary acquisition. It is a
meaningful way of vocabulary acquisition. It also provides the learners with numerous opportunities to use the words in their writing and reading and helps them to understand how words are used in real life. It makes learning more easy and interesting. It also helps the student bridge the gap between the students’ real life exposure to vocabulary and the learning environment of the class. Through these strategies vocabulary can be learned by using multiple intelligence. Students are able to acquire more words within a limited period of time. Understanding vocabulary through context learning is so concrete that students can very easily make use of these words for language production in their professional settings. These activities are highly productive and can be used not only in Professional English classroom but also in ESL and EFL classrooms.

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Dr. Najmus Sarifa has a Ph.D. in in English and she is a dedicated faculty member with an experience in teaching ESL and EFL in the Faculty of Language and Translation, King Khalid University, Abha, KSA. She has been implementing methods and techniques of teaching English as a second language to students during her teaching career.

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Dickens’s Characterisation of Children in *Oliver Twist*: An Empty Rhetoric?

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### ABSTRACT

This article discusses Dickens’s characterisation of children with the aim of showing whether the rhetoric he uses for that purpose is empty or not. This is carried out through an analysis of *Oliver Twist*, his first eponymous novel with a child hero featuring the unhappy parish children. This unhappy childhood, caught up in the Victorian workhouse system brought about by the Industrial Revolution, could not leave Dickens cold. On the contrary, that provoked strong reactions through his career both as a public orator and prose writer. The question that goes with this topic being not asked rhetorically, it is noteworthy that as a public orator and prose writer, Dickens inescapably relied on rhetorical devices to characterise those children. The experience of such a childhood by Dickens himself drove him to its recreation through a hyperbolic language and style as pinpointed in the development of this study. Indeed, to achieve its objective as regards the shallowness or depth of Dickens’s characterisation of children, this analysis is based on the historical and formalistic approaches, thereby resulting in the assessment of Dickens as a writer of solid rhetoric. The analysis is divided into two parts: Dickens’s recreation of childhood experiences, and Dickens’s hyperbolic portrayal of children. The first part is thus devoted to the link between the recreation of the author’s own childhood and of his characters; the second, to the rhetorical devices the author uses to portray his child characters. If in the first part the emphasis is laid on the biographical background of Little Oliver, in the second, it is on the conception of hyperbole, which is the apple of discord between this analysis and the previous ones.

### KEYWORDS

Characterisation, Children, Hyperbole, Industrial Revolution, Rhetoric.

### INTRODUCTION

A century after Charles Dickens’s death, his novels still raise questions. Such is that of Sylvère Monod during his 1973 lecture, ‘Hard Times: an un-Dickensian novel?’ In his reviews of *Oliver Twist*, a novel that *Hard Times* parallels both in setting and type of characters, Monod (1958; 1967) and other critics are all the same aware of the deliberately exaggerated style Dickens has been indicted for. There is, as such, a great likelihood that these accusations are mostly targeted at Dickens’s characterisation of children for he is “uniquely celebrated as the novelist of childhood” (Grant, 1995, p. 92). As a writer who really wanted to persuade his audience on the children’s plight in Victorian industrial England, Dickens could not escape what Abrams (1999, p. 58) terms “the inescapable reliance on rhetorical figures.” These figures of persuasion are devices that pervade Dickens’s career both as a public orator and prose writer. Prose writing is today the main concern of rhetoric as Maclin (1994, p. 298) asserts:

> In ancient Greece rhetoric meant the art of composing speeches to convince an audience. Later rhetoric also came to mean the art of writing effectively. Today the word is usually applied to writing rather than to speech, particularly to prose composition that is consciously organized in special ways. Sometimes rhetoric means language that uses many figures of speech.

When one looks at Dickens’s life more closely and in accordance with Maclin’s definition of rhetoric, one can assume that Dickens is overall a great rhetorician of modern times. In fact, through his career, the Victorian novelist delivered a number of speeches and composed much prose some of which are part of his plea for women and children, who were made more vulnerable by the Industrial Revolution during
the 19th century. This Industrial Revolution led to mass exodus to the industrial centres like London, Liverpool, Manchester, etc. Some of the people who came from the villages to the cities including children often did not find work, and were soon swallowed up by workhouses. Others could only slip into the vast whirlpool of the unemployed, and lived in a network of dark, dirty streets of ramshackle buildings, a maze that the wealthy never penetrated. Dickens, who knew clearly the plight of those children, came to champion them in his writings, which are full of rhetorical figures.

Written during the industrial era, Oliver Twist is Dickens’s novel against the workhouse system and the 1834 Poor Law Amendment Act. Yet, there seems to be a sharp contrast between the effects that the workhouse system had on its inmates as reported by Dickens and the aforementioned accusations against him. In fact, in his introduction to Oliver Twist, House (1970, pp. viii-xi), however, claims, “If the purpose were to show that the starvation and cruel ill-treatment of children in baby-farms and workhouses produced ghastly effects on their characters and in society, then Oliver should have turned out a monster or a wretched (…)”. Between these claims, lies a question raised by this contrast, that is: is Dickens’s characterisation of children an empty rhetoric? In other words, this analysis aims to show whether the words Dickens uses to portray children reflect reality whatsoever.

Based on limited evidence as a starting point for further investigation of this issue, I suppose that in making children his literary hobbyhorse in a bad and good way, Dickens uses many rhetorical devices to characterise them, and that for serious, ironic or comic effect, his rhetoric seems not to be empty. Given this criticism of which Dickens is the butt for his supposed grandiloquence, it is first worth signalling that hyperbole is a “bold overstatement, or the extravagant exaggeration of fact or of possibility (…) used either for serious or ironic or comic effect” (Abrams, 1999, p. 120). Since this analysis is as well targeted at Dickens’s use of devices of addition (anaphora, hyperbole, polysyndeton, repetition…), I should first ask myself how he characterises children, and then try to see if this characterisation does not hold water.

Indeed, to achieve its objective as regards the shallowness or depth of Dickens’s characterisation of children, this analysis is based on the historical and formalistic approaches, and is divided into two parts: Dickens’s recreation of childhood experiences, and Dickens’s hyperbolic portrayal of children. The first part is thus devoted to the link between the recreation of the author’s own childhood and of his characters; the second, to the rhetorical devices the author uses to portray his child characters. If in the first part the emphasis is laid on the biographical background of Little Oliver, in the second, it is on the conception of hyperbole, which is the apple of discord between this analysis and the previous ones.

Dickens’s Recreation of Childhood Experiences

During his lecture at Charlottesville College on 12 May 1958 in front of representatives from other colleges, reports Nathan (1963, p. 69), William Faulkner, in a humorous tone, distinguished three sources from which a writer writes:

I think a writer writes from three sources. One is his own personal experience, which would include, of course, the books he reads, has read, his observation, and his imagination. I doubt if he himself can say just how much of each source he has drawn from for this particular page or story or book. I believe, though, that he is convinced that he can create much better people than God can.

Faulkner’s aphorism finds its rationale in the social novel like Dickens’s Oliver Twist as this fictitious reproduction of his unhappy childhood obyes the three sources to the letter. Today, Oliver Twist, in which Dickens frequently has recourse to rhetorical devices to characterise children, still pulls the emergency cord against child labour around the world, and needs to be revisited to this effect. If Dickens’s novel is a sarcastic attack against the workhouse system, it is simply because the system was characterised by Malthusianism, a political economy based on birth decrease. In fact, what the 1834 workhouse reformers did was a way of undoing the family ties. This explains the narrator’s exclamation and overt annoyance:

They (…) kindly undertook to divorce poor married people, in consequence of the great expense of a suit in Doctor’s Commons; and, instead of compelling a man to support his family, as they had theretofore done, took his family away from him, and made him a bachelor!” (OT, p. 11)

As regards the first source pinpointed by Faulkner, bibliographical studies on Dickens tell it enough. What his child characters experience is partly what he experienced himself as a child. In fact, all his life
Dickens was so haunted by the spectre of suffering childhood that it became his preoccupation. Collins (1965, p. 177) says, “This preoccupation had roots of course (...) in his [Dickens’s] memories of his own childhood.” In his introduction to Oliver Twist, House (1970, p. x) adds, “Dickens’s childhood had been such that all these feelings at different times in different degrees had been his.” Moreover, a historian thinks there can be no doubt that the young Dickens once lived with his parents near the Cleveland Street Workhouse, that no longer exists, and that he had likely witnessed the cruelty of the workhouse at such close quarters. Thus, he could not have written so convincingly of Oliver Twist’s plight. He adds that Dickens was inspired to write Oliver Twist after his own next-door experiences of the dreaded Workhouse.

Dickens had also experienced something about the drudgery of child labour himself. In 1823, when his father lost his job and was sent to a debtors’ prison, eleven year-old Dickens was sent to work in a blacking factory, pasting labels on bottles of shoe polish. He may well have worked alongside children from the Cleveland Street Workhouse. He made six shillings a week, but as a factory boy, he found life degrading. This is what Oliver experiences in the workhouse while picking oakum, which Dickens ironically calls a “useful trade” (OT, p. 11). After leaving Warren’s Blacking Factory, Dickens started walking the slums of London such as Saffron Hill with its outcasts including urchins with their well-known speech habits. This means that he did not only experience unhappy childhood, but observed it until a later period as a novelist. Such observation to a novelist often makes room to his imagination.

In fact, when one refers to the way Dickens depicts the starvation of children in baby-farms and workhouses, one has good reasons for believing that such a starvation could have horrible effects on its victims. One of the wrong sides of the workhouse system is that the children Dickens portrays in Oliver Twist are from time to time ravenously hungry, and do not eat their full as evidenced by this hyperbolic passage:

The bowls never wanted washing. The boys polished them with their spoons till they shone again; and when they had performed this operation (which never took very long, the spoons being nearly as large as the bowls), they would sit staring at the copper, with such eager eyes, as if they could have devoured the very bricks of which it was composed; employing themselves, meanwhile, in sucking their fingers most assiduously, with the view of catching up any stray splashes of gruel that might have been cast thereon. Boys have generally excellent appetites. Oliver Twist and his companions suffered the tortures of slow starvation for three months: at last they got so voracious and wild with hunger, that one boy, who was tall for his age, and hadn’t been used to that sort of thing (for his father had kept a small cook-shop), hinted darkly to his companions, that unless he had another basin of gruel per diem, he was afraid he might some night happen to eat the boy who slept next him, who happened to be a weakly youth of tender age. He had a wild, hungry eye; and they implicitly believed him. A council was held; lots were cast who should walk up to the master after supper that evening, and ask for more; and it fell to Oliver Twist (...). Child as he was, he was desperate with hunger, and reckless with misery. He rose from the table; and advancing to the master, basin and spoon in hand, said: somewhat alarmed at his own temerity:

‘Please, sir, I want some more.’ The master was a fat, healthy man; but he turned very pale. He gazed in stupefied astonishment on the small rebel for some seconds, and then clung for support to the copper. The assistants were paralysed with wonder; the boys with fear.

‘What!’ said the master at length, in a faint voice.

‘Please, sir,’ replied Oliver, ‘I want some more.’ (OT, pp. 12-13)

Such parts in this passage as “staring at the copper, with such eager eyes, as if they could have devoured the very bricks of which it was composed” and “catching up any stray splashes of gruel that might have been cast thereon” show the high degree of that starvation Little Oliver and his inmates are subjected to. It is better to suffer fast hunger compared to Oliver Twist’s and his companions, who suffered the tortures of slow starvation for three months. Those tortures of slow starvation coupled up with the temptation to eat the boy who slept next to oneself express all Dickens’s implicit hyperbole. As it happened, to be a good novelist, one must have a fertile fancy and be able to see something in it. There is nothing unusual about Dickens’s show of imagination in characterisation. Newcomb (1989, p. i), however, argues, “Although the Dickens imagination is so
fertile and its products so overwhelmingly abundant, its limits are after all confined to a quite finite, if extensive, body of material for critics to respond to.’”

Indeed, Dickens’s description of child labour and starvation in the workhouse is full of imagination, and therefore, gives critics ground for diverse interpretations. In his critical study on Dickens, Chesterton (1911, p. 244) writes, “All criticism tends too much to become criticism of criticism; and the reason is very evident.” As evident as it appears, I simultaneously support and object to House’s claim. My objection is due to his failure to pinpoint the fact that the effects produced by the starvation and cruel ill-treatment in baby-farms and workhouses on their inmates were even more than ghastly. Are not Little Dick and the like, who undergo more than ghastly effects, the victims of that workhouse system? House omits those effects thereby giving inattentive audience the impression of Dickens’s use of immoderate language.

I strongly believe that House did not pay attention to Dickens’s implicit intent to involve Little Oliver in fallings-out with the workhouse authorities and tormentor Noah Claypole in order to evict Oliver from the workhouse and let him play his full role as a hero. Dickens’s letting Little Oliver escape from the labyrinthine workhouse borders on hyperbole.

**Dickens’s Hyperbolic Portrayal of Children**

In characterising children, Dickens resorts to figures of addition, insistence, or repetition. All these devices converge upon what most critics find in Dickens, that is bombast, “a wordy and inflated diction that is patently disproportionate to the matter that it signifies” (Abrams, 1999, p. 25). It is also worth signalling that this resort betrays such linguistic levels as phonology, graphology, lexico-semantics… These figures intertwine as we explore his rhetoric. In a single sentence or passage his child characters may show different changes from being bad to worse, or good to better. It is notable that the more he insists on a fact the more he exaggerates. Discussing these collocations in Dickens, Hori (2004, p. 39) maintains, “(…) Dickens tends to exaggerate the appearance and character of a gentleman such as ‘one very stout gentleman, whose body and legs’ (…)” He does this not only with adult characters, but also with child characters. What is noteworthy is that Dickens’s use of hyperbole makes his readers giggle, and gives free rein to his humour.

No book of criticism whatever its length, can fail to point out the irony that characterises Dickens’s novels. The fact is that he is first and foremost hailed as a famous humourist, and consequently his humour is inherently associated with irony. That is why one may use these words from Hardy (2008, p. 32) to say that in Dickens “the rhetoric goes beyond a joke as it draws attention to the observation of ordinary life (…)” In fact, right at the outset of Oliver Twist, one soon does perceive Dickens’s satire on the workhouse as the children’s birthplace:

Although I am not disposed to maintain that the being born in a workhouse, is in itself the most fortunate and enviable circumstance that can possibly befall a human being, I do mean to say that in this particular instance, it was the best thing for Oliver Twist that could by possibility have occurred. The fact is, that there was considerable difficulty in inducing Oliver to take upon himself the office of respiration, — a troublesome practice (…) (OT, p. 1)

There is of course a big paradox between Little Oliver supposed to enjoy a good birthplace, and the painful circumstances following his birth in the workhouse. As one can plainly see, the superlatives ‘the most fortunate and enviable – the best’ that Dickens uses for this child’s birth in the workhouse, his object of scorn, do not make sense. Irony being a kind of humour based on opposites, the phrases should have been ‘the most unfortunate and detestable – the worst’ to really express what Little Oliver experienced on his coming into the world in the workhouse. In this particular instance, it is not, indeed, the image of a new-born infant that matters more in Dickens, the workhouse system does. The inability of the Victorian charity to meet the needs of the infant paupers of the workhouse is unquestionable. There is, however, a great likelihood and suspicion that he excessively used child characters simply as his tomahawk against the workhouse system. In his introduction to Oliver Twist, Chesterton (1963, p. x) states, “In creating many other modern things they created the modern workhouse, and when Dickens came out to fight, it was the first thing that he broke with his battle-axe.”

The aforementioned opening words of the third paragraph of Oliver Twist do show that through the use of paralipsis, a rhetorical device by which a speaker emphasizes something by pretending to pass over it, Dickens pretends to omit the fact that the being born in a Victorian workhouse spelt unhappiness for every child born therein. As one can notice it, he does this for rhetorical effect by
intermingling paralipsis and verbal irony in his use of the superlative ‘best’. His words ostensibly show that the being born in the workhouse was the best thing for Little Oliver that could by possibility have occurred, but it was not in reality; it was rather the worst thing that could happen to those children. Hence, a reader informed about such devices is quite aware of the image Dickens wants to give to his child hero.

Dickens was in such a mood as he used to enlarge the image of children or dramatize their situation. In accordance with Ben Jonson’s recreation of the medical theory of humours, we come to deduce that Dickens was sometimes in his humour, sometimes out of his humour. Dickens did master the complexities of Jonsonian humour because in the performance of Every Man in His Humour, Davis (1998, p. 129) says, “Dickens directed and played the role of Bobadil.” As it could be seen, the fact that Little Oliver is born in an old workhouse and continues in a reformed one does not bore Dickens. What is boring to him is that from the former to the latter, the child remains under the same trials and tribulation.

Thumbing through Dickens’s novels it is not surprising to find him mixing rhetorical devices. In fact, speaking of Little Oliver’s first instances of orphanhood, Dickens mixes irony and hyperbole:

What an excellent example of the power of dress, young Oliver Twist was! Wrapped in the blanket which had hitherto formed his only covering, he might have been the child of a nobleman or a beggar; it would have been hard for the haughtiest stranger to have assigned him his proper station in society. But now that he was enveloped in the old calico robes which had grown yellow in the same service, he was badged and ticketed, and fell into his place at once – a parish child – the orphan of a workhouse – the humble, half – starved drudge - to be cuffed and buffeted through the world – despised by all, and - pitied by none. Oliver cried lustily. If he could have known - that he was an orphan, left to the tender mercies of church - warders and overseers, perhaps he would have cried louder. (OT, p. 3)

One realises that with such a parallelism or the use of similar structures “despised by all, and pitied by none” Dickens has one major failing, which is perissology or the fault of wordiness. One has to be out of his or her naturally normal humour or else in his conscious humour to write for emphasis such a hyperbolic sentence as Dickens did for Little Oliver, who was “to be cuffed and buffeted through the world—despised by all, and pitied by none.” There was understandably no need for Dickens to reinforce the phrase ‘despised by all’ with ‘pitied by none’ as they appear superfluous and hyperbolic. Yet he took pleasure in writing them as we do in reading them. There is, in fact, no one who is despised by all; there is always a Good Samaritan somewhere. Such a use of hyperbole bites both Victorian officials and Dickens’s readers.

Dickens’s humour crystallises tension, and enhances the intensity of depression that takes over the narrator. With less wariness, the author seems not to establish the subtle differences between those who are hated by everybody, and those who are hated by some people. In the complaint, “Everybody hates me. Oh! Sir, don’t, don’t pray be cross to me!” (OT, p. 28), Little Oliver concurs with his narrator on what the latter says about the child’s social status. This hyperbolic style is all the same obvious when Mr. Brownlow extends a warm welcome to the suffering Little Oliver, “Here, a bed was prepared, without loss of time, in which Mr. Brownlow saw his young charge carefully and comfortably deposited; and here, he was tended with a kindness and solicitude that knew no bounds.” (OT, p. 79).

What is worth noting as a hyperbole is the way the boy is tended. The boundless character of such kindness and solicitude would matter if the care were not administered to the child under the roof of Mr. Brownlow and his housekeeper Mrs. Bedwin or at the Maylies’. We understand quite well that kind of care, that of old people towards a little affectionate creature. Little Oliver’s sorry plight from the workhouse to London would urge any novelist to add grandiloquence and colours to his description. The motive in doing that is nothing but the awareness of the child’s situation that needs no other alternative than some hyperbole for the sake of persuading even the careless audience.

Hyperboles are leitmotifs that are repeated like refrains when one tackles Dickens’s characterisation of whether children or grown-up people. His extreme exaggerations of Little Oliver’s trait as exceptional as they appear can hardly reduce a reader to believing in their realism. The old gentleman, Mr Brownlow, who runs to the boy’s rescue soon realises his wretchedness. However, the old gentleman had never known the boy as such, and is not utterly convinced of the words he hears from him as he seeks to hear more:
You say you are an orphan, without a friend in the world; all the inquiries I have been able to make, confirm the statement. Let me hear your story; where you come from; who brought you up; and how you got into the company in which I found you. Speak the truth, and you shall not be friendless while I live. (OT, p. 100)

As one can notice, nowhere in the novel is this hyperbole expressed as such by Little Oliver himself, who rather refers to the fact that he had no father, no mother, and no sister without mentioning Monks, his ‘wicked’ half-bother. Mr Brownlow should have made his inquiries throughout the child’s close relations before extending them to the latter’s friends.

Being an orphan without a friend or an acquaintance in the world is a state that is beyond all beliefs. Therefore, such a hyperbole characterising Dickens’s portrayal of the child, not grounded on facts, is derived from the information the old gentleman had been asking from the child’s detractors like Mr Bumble.

Mr Bumble is even badly surprised at the cost of the boy exclaiming in his Cockney English, “Oliver! — seventy shillins—one hundred and forty sixpences! — and all for a naughty orphan which nobody can’t love” (OT, p. 19). Contrary to Bumble’s declarations, an orphan is rather a child who draws public attention especially when he or she is not a scoundrel or a rascal. Little Oliver is not a suchlike orphan; this child instead meets a lot of benefactors. Therefore, an ‘orphan whom nobody can love’ does not live on this earth, and such is a hyperbole that is beyond all beliefs as well. Examples of exaggerated language are everywhere in the novel as in the sentence, “They [children] had been beaten, and starved, and shut up together, many and many a time” (OT, p. 51). This sentence uses another figure of addition, that is polysyndeton, that excessive use of the conjunction ‘and’ where one is enough. On the care Little Oliver is given under Mr. Brownlow’s roof, Dickens writes with the same extra conjunction, “Weak, and thin, and pallid, he awoke at last from what seemed to have been a long and troubled dream. Feebly raising himself in the bed, with his head resting on his trembling arm, he looked anxiously around” (OT, p. 79).

Like Dolabella in Shakespeare’s Antony and Cleopatra, who describes Emperor Antony to Cleopatra with such words as “his voice was propertied/As all the tuned spheres” (Act 5, Scene 2), Dickens shows Little Oliver, “setting up as loud a cry as could reasonably have been expected from a male infant (…) a voice, for a much longer space of time than three minutes and a quarter” (OT, p. 2). How does it happen that a new-born child’s voice could be so stentorian? This style is nothing but part of Dickens’s high-sounding language with little meaning. His rationale for such grandiloquence, we will not be able to justify it enough, is purposely more literary than founded on fact. Such a characterisation of a new-born with a loud voice is arguably Dickens’s way of making himself heard at all the spheres of Victorian society. A child hero like Little Oliver who was not meant to remain longer in the workhouse would cry louder so as to shake it to its foundations.

Readers should not, however, get novelist Dickens wrong because in a literary work it sometimes needs clinching the nail in one’s readers’ stomachs and driving the point home so as to whet their reading appetites. Should someone be given a digestive shock, they will eat with relish. The patent fact is that Dickens’s prose writings are still well devoured. Eagleton (2005, p. 145) describes Dickens’s prose style as being “full of hyperbole, extravagant gestures, unpredictable connections, rapid thumbnail sketches, melodramatic explanations, abrupt shifts of tone and theatrical display.”

To these exaggerations, pathos is added. Pathos being an appeal to the emotions and the sympathetic imagination, as well as to beliefs and values, Brook (1970, p. 46) states, “Dickens sometimes made too strong an appeal to the emotions.” Dickens’s sense of humour and pathos are among others, elements that define his style. They are interconnected as each plays the role of referee for the other when he portrays children. If through humour he goes beyond the mere emotion that his readers may feel, pathos comes as a balance or a stop to his jocularity. He cannot ease children’s plight without first characterising them as pathetic. One of the things for which Dickens has been indicted is pathos. Chesterton disclaims this; for him (1911, p. 53), however, “It is not true, as is commonly said, that the Dickens pathos as pathos is bad.” Chesterton (1911, p. 48) has his opinion on pathos as expressed in Dickens’s novel:

A modern realist describing the dreary workhouse (…) would have made all the boys in the workhouse pathetic by making them all pessimists. (…) Oliver Twist is not pathetic because he is a pessimist. Oliver Twist is pathetic because he is an optimist.
Dickens’s tendency to exaggerate things is understandably more virtual than real. In other words, his exaggeration is first meant for art for art’s sake to support House’s assumptions further up. His insistence in portraying children shows his power of imagination. That is, his inner thoughts or emotions towards his social surroundings are symbolically reflected in this insistence, for he aims to attack or despise the adults who badly influence children’s life and fortune. For this reason, this technical device is fundamental for Dickens to develop his vision of the world that surrounds him. That is why he contrastingly writes about the children in Victorian society.

Repetition in Dickens’s novels is also defined as anaphora when it comes to portray children. It is first and foremost worth being aware like Brook (1970, p. 30) that “From time to time Dickens made use of the figure of speech known to medieval rhetoricians as epanaphora, a series of parallel phrases each beginning with the same word or group of words. Epanaphora is another term for anaphora. Anaphora is the repetition of a word or a phrase at the beginning of consecutive clauses, lines, or sentences. It is used by Dickens in such a moment of tension that expresses the increasingly-high voltage between Little Oliver and the tormenting Noah. About Little Oliver’s anger, Dickens writes, “His breast heaved; his attitude was erect; his eye bright and vivid; his whole person changed, as he stood glaring over the cowardly tormentor who now lay crouching at his feet” (OT, p. 44).

A child is not the only creature to lose temper in such a confrontation. That may happen to all of us readers. In fact, in accordance with the reader’s response theory, Dickens’s use of anaphora leaves the readers heartbroken in front of children’s plight. In this scene describing Little Oliver’s fight against Noah Dickens uses semicolons and appositions. Such pauses lengthier than in the case of commas, are more efficient to prolong Oliver’s agony.

If prolixity is a general defect in Victorians, perissology is peculiar to Dickens insofar as he often adds to his sufficiently expressed portrayal of child characters, other terms that are superabundant. Such a way of writing which could come from no pen but his, generally results in gradation be it an ascending or descending enumeration. For instance, when making a show of reifying Little Oliver, Dickens writes, “he was badged and ticketed, and fell into his place at once—a parish child—the orphan of a workhouse—the humble, half-starved drudge—to be cuffed and buffeted through the world (...)” (OT, p. 3).

Dickens’s gradational portrait of his children displays a scale of successive changes, stages, or degrees. In doing so, he sometimes uses zeugma with a static verb like ‘to be’ which applies to more than two other independent clauses, as in the following example in Chapter XVIII where Oliver passed his time in the improving society of his reputable friends, “Oliver was but too glad to make himself useful; too happy to have some faces, however bad, to look upon; too desirous to conciliate those about him when he could honestly do so” (OT, p. 134). In this instance one realises that this gradation is as ascending as Little Oliver’s image, which worsens from firstly an apparently safe parish child to an orphan of a workhouse and so on. In other words, this gradation shows how being born in the workhouse drops the child out of the frying-pan into the fire. Being an orphan especially in Victorian England as seen in Dickens’s novels, was quite a predicament because all the sorrowful situations enumerated above would affect one’s life.

Whether it lacks colour or size, Dickens’s use of gradation is even so rich in tone and feelings. With gradations of feeling he shows the inability of Little Oliver at the end of the falling-out with his abductors to do anything to get rid of them, but rather to surrender. The image of the child that the author offers thereupon is too much alarming:

Weak with recent illness; stupefied by the blows and the suddenness of the attack; terrified by the fierce growling of the dog, and the brutality of the man; overpowered by the conviction of the bystanders that he really was the hardened little wretch he was described to be; what could one poor child do! (OT, p. 112)

The tone of the description is the more so alarming as it is likely to bring tears to an emotional reader owing to the vulnerable nature of the child. Physical weakness, low spirits, and helplessness grabbed hold of him as evidenced by Dickens’s use of these adjectives

“weak; stupefied; terrified” which come before the nouns “illness; suddenness of the attack; the fierce growling of the dog” all bearing a wicked sense.

Dickens plays on different linguistic levels to characterise children. At the phonological level, one realises that Dickens endows his children’s detractors with such a defective utterance as the latter mispronounce words describing children. In fact, the taunting Noah Claypole uses the neologism “Work’us” (OT, p. 31) twelve times in the novel to
jeer at Little Oliver. It is not, in fact ‘work’us’, but ‘work for us’ in view of the hard labour and ill-treatment he is subjected to. It reads about Little Oliver that “Charlotte treated him ill, because Noah did; and Mrs. Sowerberry was his decided enemy, because Mr. Sowerberry was disposed to be his friend” (OT, p. 42).

At the graphological level, for example, we may see capital letters where they are not supposed to be as evidenced in the sentence, “The next morning, the public were once informed that Oliver Twist was again To Let” (OT, p. 22). For Brook (1970, p. 42), these “initial capitals are used to indicate over-emphatic speech” (p. 42). One can now understand that the child’s reduction to an item of goods had then become the talk of the suburbs of London. At the lexico-semantic level, words that should not go together may be deliberately brought together. Hence, it is written that Little Oliver was “sociably flogged” (OT, p. 15), which is an oxymoronic use.

Dickens’s characterisation of Little Oliver as a speaker of good English does not let him avoid scrutiny and go unnoticed by meticulous critics. Monod (1967, p. 133) has this to say about Little Oliver’s language:

> Several critics have rightly protested against the purity of both language and feeling which Oliver simply could not have acquired in the workhouse, where religion and morals were not taught, and where the only kind of language spoken was that of Bumble, superbly picturesque and entertaining, but fundamentally ungrammatical and corrupted. (p. 133)

Such a purity of language is somewhat surprising to every inquisitive reader. In fact, owing to the fact that from his birth to his adoption by Mr. Brownlow, he has not been to any school, and could not therefore be well up grammatically, Little Oliver was expected to speak broken English. However, his purity of language and whatever is Dickens’s pure imagination.

CONCLUSION

This article was premised upon the investigation of Dickens’s characterisation of children in Oliver Twist so as to find out whether such portrayal of his is an empty rhetoric or not. After close scrutiny, his characterisation proves not an empty one. The analysis of Oliver Twist has revealed that Dickens’s portrayal of children is but a deliberate exaggeration, but with a rhetorical intent as I have found out that he does not exaggerate unintentionally. Yet, to successfully convey his message on the sorry plight of the children, he often intermingles art for art’s sake with commitment. The effect thereof is that he is off and on misunderstood by those who approach him on a literal basis.

Notice has also been given that exaggeration is one of the rhetorical devices that Dickens overuses for the purpose of efficiently conveying his message. I have found out that for the issues addressed by Dickens, exaggeration was, in fact, very significant. In fact, it invigorates his novel by erasing out all dullness and attracts the reader during the contact with the text. This brings me to consider a good discussion of this carried out by Taine (1911, p. 5), who considers Dickens’s perception (neatness, pace and force) both as the cause of his merits and flaws, or his power and excess.

What we readers of Dickens must bear in our minds is that creative literature is not mere history. Even though Dickens based his story of Oliver Twist on the Victorian State Welfare, he, as a creative writer, had to blend fact and fiction, and to mix business with pleasure. No rhetoric is not worthy of note if it does not do so, and if it does not serve the hero’s interests in a work of literature. I have also found no wonder in Dickens’s characterisation of his child hero as a good English speaker compared with other child characters. In fact, owing to the fact that from his birth to his adoption by Mr. Brownlow, Little Oliver has not been to any school, and could not therefore be well up grammatically, Dickens’s novel has been judged unrealistic. I have, moreover, realised that those critics who protest against the purity of Little Oliver’s language fail to pinpoint the pure language of the hero’s inmates of the workhouse like Little Dick. In a nutshell I deduce from this evidence that Dickens’s portrayal of children in various aspects, holds water.

REFERENCES


1 Oliver Twist is abbreviated in OT for in-text referencing.
2 The Poor Laws refer to the allowance of a financial help for the poorest in England and in the rest of the United Kingdom in the 18th century and 19th centuries.
Linguistic Challenges in Translating Song of Lawino From English To Kiswahili
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ABSTRACT
Poetry texts are amongst many texts that are said to be difficult to translate. Literary works are the most challenging to translate. This is because each poet has a different way of using words or figures of speech. It is difficult to conform to these specific words, thoughts or emotions of the poet. Moreover, each language has its own syntactic structure, sounds, metaphorical expressions and poetic structure different from another. There are words that have no literal translation to another language. This is the reason as to why many people feel that poetry texts are the most difficult to translate. It is due to this that this paper aimed at looking at the deviations in poems. This paper analysed linguistic challenges in translating poetry. The objective of this paper was to find out the reasons behind the linguistic challenges when translating poetry in the above named book from the source text in English (Song of Lawino) to the target text in Kiswahili (Wimbo wa Lawino). The theory used was the theory of stylistics by leech (1969). This article looked at the extent at which deviations affect translation.

KEYWORDS
Translation challenges, linguistic challenges, linguistic deviations, foregrounding, poetry translation, Kiswahili, grammatical deviation, graphological deviation

INTRODUCTION
What is poetry? There is no one definitive answer to it. Wordsworth defined poetry as “the spontaneous overflow of powerful feelings,” Emily Dickinson said, “If I read a book and it makes my body so cold no fire can warm me, I know that is poetry,” and Dylan Thomas defined poetry this way: “poetry is what makes me laugh or cry or yawn, what makes my toe nails twinkle, what makes me want to do this or that or nothing.” (Kandoro, 1983). Poets carefully select their words by looking at their emotive quality and its musical value and spacing. In general poetry is the artistic use of words to evoke emotion to a listener or a reader. Language in poetry tends to draw the reader’s attention to the uses of language in a poem that contributes to the creation of meaning. Poetry uses language in many different ways. These language techniques and devices are used to emphasize themes, ideas or images. Poetry is a special language, a special way of saying, both physical and metaphysical in its register; its content, frame of reference and applications. It is musical and possesses a lasting resonance.

Given the importance of a text’s formal aspects, poetry presents special challenges to translators in addition to its content. According to Frost (1969), the main characteristic of poetic discourse that distinguishes it from common discourse is that form and content cannot be separated in poetry. Content is highly language bound and this is what makes translation of poetry more difficult than other types of translations. Newmark (1988) believes “the translation of poetry is the field where most emphasis is normally put on the creation of a new independent poem, and where literal translation is condemned.” (p.70). Venuti (2004) says that most of the time form is usually sacrificed for the sake of content. A translator ensures that he doesn’t lose the original meaning in the target language though the original poetical touches of colour cannot be transposed and they must be arranged and the new arrangement may be more luminous than the original one. According to Nida (1964) the most important element in translation is not only the understanding the intended message but also to evoke similar feelings or emotions just as the poet in the source text intended.

Thus a good translation discovers the “dynamics” if not necessarily its “mechanics” (Kopp, 1998). The point to be noted as Newmark (1988) states, literary translation is “… the most testing type of translation...” There are many English poems that have been translated and thus new versions of
poems have been created. A good example is a piece of poetry by Sadi’s “Oneness of Mankind”

According to Kadkani (2001), good poetry is one which would sediment totally or partially in the memory of serious readers of poetry…” (page 23). Leech (1969) applied the concept of foregrounding to poetry. He considers the foregrounded figure as “linguistic deviation”, while the background is the language itself (p. 57). In his opinion it is a very general principle of artistic communication that “ a work of art in some way deviates from norms which we as members of society have learnt to expect in the medium used ” (1969, p. 56). He argues that the artistic deviation ‘sticks out’ from its background, the automatic system, like a figure in the foreground of a visual field. In poetry “the foregrounded figure is the linguistic deviation, and the background is the language- the system taken for granted in any talk of deviation.” (p. 57).

According to Leech (1969), linguistic deviations are the ones that make poetry. He argues that the poet manipulates the linguistic deviation and hence a means for poetic creation. According to him, a linguistic deviation is artistically significant when it communicates something, it communicates what was intended by the author and is judged or felt by the reader to be significant (p. 59). He came up with eight different types of linguistic deviations: lexical deviation, grammatical deviation, phonological deviation, graphological deviation, semantical deviation, dialectal deviation, deviation of register and deviation of historical period. Lexical deviations occurs when a poet invents new words therefore expounding and developing the language. Grammatical deviation involves a poet disregarding the rules of sentence or syntactic features. Phonological deviation is a deviation in sound or pronunciation which is done deliberately in regard to preserving the rhyme. Graphological deviation is a type of deviation that is related to the poet’s disregard of the rules of writing. It is a line to line arrangement of the poem on the page with irregular margins. Semantic deviation is related to the irrational element of meaning in poetry. Here the literal meaning gets absurd.

Dialectical deviation involves the poet borrowing features of socially or regionally defined dialects. This includes words or structures which are from a dialect different from that of a standard language. In deviation of historical period the poet uses archaic words or structures which are no longer used in the standard language. Here are examples of these deviations from English to Kiswahili extracted from the poem Song of agony /Wimbo wa Uchungu from the book: When the Bullets Begin to Flower/ Risasi zianzapo Kuchanuka

<table>
<thead>
<tr>
<th>English</th>
<th>Kiswahili</th>
</tr>
</thead>
<tbody>
<tr>
<td>I put on a clean shirt</td>
<td>Shati langu navaa safi</td>
</tr>
<tr>
<td>And go to work my contract</td>
<td>Nenda kibaruani</td>
</tr>
<tr>
<td>Which of us</td>
<td>Nani kati yetu</td>
</tr>
<tr>
<td>Which of us will come back</td>
<td>ishirini na minne miezi</td>
</tr>
<tr>
<td>Four and twenty moons</td>
<td>Bila mwanamke</td>
</tr>
<tr>
<td>Not seeing women</td>
<td>Bila ng’ombe wangu - nchi yangu</td>
</tr>
<tr>
<td>Not seeing my ox</td>
<td>Nani kati yetu atakufa</td>
</tr>
<tr>
<td>Not seeing my land</td>
<td>Nani kati yetu atarudi?</td>
</tr>
<tr>
<td>Which of us</td>
<td></td>
</tr>
<tr>
<td>Which of us will die?</td>
<td></td>
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</table>

In this poem there are three types of linguistic deviations: graphological deviation, semantic and grammatical deviation. Graphological deviation occurred when some stanzas have different structures from the others in terms of spacing left at the beginning of some lines. Semantic deviation occured in the line, ‘four and twenty moons.’ Also, the Kiswahili translation had semantic deviation, ‘ishirini na minne miezi’. Grammatical deviation occurred when there was repetition in the third stanza where three lines were repeated ‘Not seeing...’ Here the Kiswahili translation has not adhered completely to the same structure of the English version because the poet wanted to simplify the poem in order to communicate to the target audience. Instead of having three lines in the translation there were two. The second word ‘seeing’ wasn’t translated in the Kiswahili version. To some extent the intended message was affected the emphasis that was in the original poem was to some extent reduced. The structure of the original poem was also affected.

**METHODOLOGY**

This research adopted what was proposed by Leech (1969) that what makes poetry is the linguistic deviation. But deviations are subject to some restrictions. Not all of them are subject to creating poetry. The materials for research include the English

This study looked at the linguistic deviations from English to Kiswahili. The research questions include:

1. Which types of linguistic challenges occur in the poem of Song of Lawino?
2. To what extent has the Kiswahili translation been successful in conveying the linguistic deviations of the poem?

RESULTS AND DISCUSSION

Four different poems have been studied with the aim of showing the different types of linguistic deviation used and the effect in the Kiswahili translation. In the poem: My husband’s tongue is bitter/ Ulimi wa mume wangu ni mkali:

In this poem, there are linguistic deviations such graphological and grammatical deviation. Graphological deviation is evident in the lines which are not similar to others whereby the poet left some spaces in front of those lines hence the margins were irregular. For instance in the fourth, seventh and tenth line of the English poem graphological deviation is evident. However in the Kiswahili version all the lines have regular margins therefore the poem lost the graphological deviation. The graphological deviation in the original poem was important for the poet wanted to emphasize the important messages. Though the message was retained, emphasis was lost in the Kiswahili translation. The aesthetic value of leaving those spaces was also lost. Therefore in the translation the original structure of the poem was not maintained.

Syntactical deviation occurred when there was repetition of the word ‘You’ in the three lines of the English poem:

However, in the Kiswahili version, the same structure was followed for the poet wanted to simplify communication; instead of repeating ‘you’ in three lines it was done in two lines. Here the emphasis, the aesthetic value and the original structure of the poem was lost. There was also the semantical deviation in the 15th line:

The Kiswahili version tried to remove the absurdity of the literal meaning by using the verb ‘kusoma’ which means to read. Here the semantical deviation was lost. Phonological deviation occurred when there was repetition of sounds: /y/, /o/, /u/, /m/ and /e/ in

<table>
<thead>
<tr>
<th>English</th>
<th>Kiswahili</th>
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<tbody>
<tr>
<td>Husband, now you despise me</td>
<td>Mume wangu</td>
</tr>
<tr>
<td>Now you treat me with spite</td>
<td>Sasa unanidharau.</td>
</tr>
<tr>
<td>And say I have inherited the</td>
<td>Sasa unanipuza kabisa</td>
</tr>
<tr>
<td>Stupidity of my aunt;</td>
<td>Uksema nimerithi upumbuvu</td>
</tr>
<tr>
<td>Son of the Chief,</td>
<td>Wa shangazi yangu.</td>
</tr>
<tr>
<td>Now you compare me</td>
<td>Ewe mwana wa chifu,</td>
</tr>
<tr>
<td>With the rubbish in the rubbish</td>
<td>Sasa unanilinganisha na</td>
</tr>
<tr>
<td>Pit.</td>
<td>Takataka za jaani.</td>
</tr>
<tr>
<td>You say you no longer want me</td>
<td>Unasema huna haja nena</td>
</tr>
<tr>
<td>Because I am like the things left</td>
<td>Kwa sababu nafanana na ghasia</td>
</tr>
<tr>
<td>Behind</td>
<td>Zilizoachwa mahameni.</td>
</tr>
<tr>
<td>In the deserted homestead.</td>
<td>Unanitukana;unanicheka</td>
</tr>
<tr>
<td>You insult me</td>
<td>Unasema sijui hata kusoma alifu</td>
</tr>
<tr>
<td>You laugh at me</td>
<td>Kwa sababu sikwahu kwenda s</td>
</tr>
<tr>
<td>You say I do not know the letter</td>
<td>Wala sikubatizwa!</td>
</tr>
</tbody>
</table>
the English poem. These sounds weren’t repeated in the Kiswahili version because different languages have different structures. Here the rhyme and the emphasis was affected. Therefore the reader in the target text did not put much emphasis as compared to the reader in the original text.

In the poem: I am ignorant of the good word in the clean book / Silijui neno jema lililomo katika kitabu kitakatifu:

<table>
<thead>
<tr>
<th>English</th>
<th>Kiswahili</th>
</tr>
</thead>
<tbody>
<tr>
<td>Maria the Clean Woman</td>
<td>Maria mtakatifu</td>
</tr>
<tr>
<td>Mother of the *Hunchback</td>
<td>Mama wa Mungu</td>
</tr>
<tr>
<td>Pray for us who spoil things</td>
<td>tuombee</td>
</tr>
<tr>
<td>Full of graciya</td>
<td>Sisi wakosefu</td>
</tr>
<tr>
<td></td>
<td>Uliyejaa neema</td>
</tr>
</tbody>
</table>

There are some linguistic deviations. Grammatical deviation occurred in the first line of the English poem whereby the words ‘Clean’ and ‘Woman’ have started with capital letters yet they are not proper nouns. Here the poet was referring to the mother of Jesus in the prayer ‘Hail Mary’ recited by catholic faithfuls. In the Kiswahili translation the grammatical deviation was lost. The poet wanted the target readers to understand the term ‘Clean’ to mean ‘holy’ by using the word ‘mtakatifu’ Semantical and dialectical deviation occurred in the second line, ‘Mother of the *Hunchback.’ This poem was originally written in the Acholi / Lwo language later translated into English. The poet used footnotes to explain the meaning of ‘Hunchback’: The name of the christian God in Lwo is Rubanga. This is also the name of the ghost that causes tuberculosis of the spine, hence Hunchback. However, in the English translation, the poet didn’t use the term ‘Hunchback’ but the term ‘God’. He wanted the target reader to easily get the message. In the English version the poet wanted to satirise christianity by referring to God as ‘Hunchback.’ In the Kiswahili version, satire was lost hence the aesthetic value of the poem was also lost.

In the third line, ‘Pray for us who spoil things’ there was semantic deviation whereby the literal meaning was absurd. In the Kiswahili version the semantic deviation was lost as the poet wanted the target readers to understand the poem better by changing it into ‘Pray for us f sinners’-‘Utuombee sisi wakosefu’ in the third and fourth line. In the fourth line of the English translation ‘Full of graciya’ there was dialectical deviation whereby the poet used the term ‘graciya’ instead of the standard word ‘grace’. He wanted to have that regional touch in his poem. On the other hand the dialectical deviation was lost in the Kiswahili version whereby the poet used the standard word ‘grace’-‘neema.’ Here the aesthetic value of the poem was lost.

In the poem: Buflagloes of poverty knock the people down / Mbogo wa umaskini huwangusha watu:

<table>
<thead>
<tr>
<th>English</th>
<th>Kiswahili</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ocol says</td>
<td>Ocol anasema wanakataa</td>
</tr>
<tr>
<td>They reject the famine relief</td>
<td>Msaada wa kutengenezea maghala</td>
</tr>
<tr>
<td>Granaries</td>
<td>Ya chakula cha njaa,</td>
</tr>
<tr>
<td>And the forced labour system.</td>
<td>Wanakataa mpango wa manamba.</td>
</tr>
</tbody>
</table>

There was historical deviation in the fourth line whereby the term ‘forced labour system was popular in the colonial period. This system is no longer used as african countries got independence. In the Kiswahili translation the historical deviation was maintained ‘mpango wa manamba’. Also in the third line of the Kiswahili poem there was semantic deviation ‘Ya chakula cha njaa’ to mean ‘famine relief’. This deviation wasn’t in the English version. Also there was grammatical deviation in the first and last line of the Kiswahili poem whereby the word ‘wanakataa’ to mean ‘reject’ was repeated. Here the poet wanted to emphasize themessage and also to maintain the rhyme. This wasn’t the . In normal circumstances the term ‘manamba’ is a slang to mean ‘tout’. Here the Kiswahili poet tried to add the aesthetic value by the choice of words used.

In the poem: The mother stone has a hollow stomach / Jiwe- mama lina shimo tumboni:
Here there were semantical deviation, grammatical deviation and lexical deviation. Semantical deviation occurred in the title whereby the poet used imagery derived from the Acholi language. In the Kiswahili translation the deviation was still maintained. Semantical deviation and lexical deviation also occurred in the sixth line, ‘And caught the Rain-cock*. Here the poet used foot notes to explain the meaning that in the Acholi culture it is believed that lightning and thunder are caused by a giant reddish-brown bird that is almost identical with the domestic fowl. When it opens its wings lightning flashes and thunder is caused when it strikes with its powerful bolt. In the Kiswahili translation footnotes were also used to interprete the meaning of ‘Rain-cock.’ Therefore, the semantic deviation was maintained.

Grammatical deviation occurred in the second, fourth, sixth and seventh lines of the English poem:

They say Wanasema
They say Wanesesema...
And... Na...
And...

However in the Kiswahili poem the repetition occurred in the second fourth and sixth lines. There was repetition in the seventh line therefore the grammatical deviation wasn’t completely retained. The poet wanted to simplify the message inorder to communicate to the target audience. Here the emphasis and rythm of the poem was affected.

CONCLUSION

This paper looked at the linguistic challenges that occurred translating the poem Song of Lawino from English to Kiswahili. The linguistic deviations that occurred in the four poems included: Grammatical, semantical, lexical, dialectical, historical and graphological deviations. It is evident that most of these deviations are very important in creating poems. These deviations are used deliberately inorder for the poet to pass his message in a unique way to his audience. In translating the poems the poet to some extent was successful in using these deviations except for a few instances where grammatical deviation in terms of repetition wasn’t fully translated. At some point the poet added some deviations which weren’t in the original poem. Therefore these deviations are also important in translating poems. Also style was a very important issue in poetry. It is necessary for the poet to pay close attention to the stylistic features used by the poet of the original poem.

Some stylistic features translated didn’t make sense in the translation and hence affected the quality of the translated poem. The use of footnotes played a major role in understanding some words and beliefs derived from the Acholi language. These deviations are an artistic way of creating aesthetics, rhyme, knowing the style of the poet or show the belonging of a poem to a special geographical place and emphasizing the message of the poet. In conclusion the poet was able to communicate to the target audience in as much as some elements of emphasis, aesthetics through style were lost in the translation.

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Besides to the communicative function of language there is the social function which shows the role that language plays in society. This can be noted in sociolinguistics through code switching. The main purpose of the case study is to investigate and understand the functions of Arabic-English code switching among the bilingual Saudi speakers in Jouf University from a sociolinguistic perspective. The case study was carried out qualitatively. This paper focuses on the analysis and discussion of the code switching of four bilingual Saudi speakers living in Jouf, Saudi Arabia. Data were collected through observation, audio taping and semi-structured interviews. The findings indicated that there are four communicative functions of Arabic-English code switching among bilingual Saudi speakers i.e. to quote, to show off, to change topics and to express feelings.

KEYWORDS
Arabic-English code switching, bilingual speakers, ethnography of speaking, Sociolinguistic perspective, strategic competence, communicative purposes, Communicative Strategy, Multilingual speakers

INTRODUCTION
In a bilingual community, people often switch from one language to another in their daily conversations. A number of code switching studies (Muler, 2012; Myers-Scotton, 2006; Shin, 2010; Wei & Martin, 2009) suggest that code switching is used as an additional resource to achieve particular interactional goals with other speakers. In the case of Arabic-English code switching, researchers such as Abu Mathkour (2004), Alenezi (2010), Alrowais (2012) and Jdetawy (2011) argue that Arabic-English code switching phenomenon is widely observed among bilingual Arab speakers. Most of the studies have not focused in one particular group of Arab bilingual speakers i.e. they have examined the code switching of Arab bilingual speakers in general. Thus, it could be argued that there is a lack of studies that have been carried out on code switching among bilingual Saudi speakers. This paper hopes to fill the gap in Arabic-English code switching literature by investigating the sociolinguistic functions of code switching of the bilingual Saudi speakers in their daily conversation.

The systematic study of code switching in the past few decades has brought into scholarly attention the regularized nature of code switching in terms of not only its structure, but also its sociolinguistic functions and meanings within a discourse (Basudha Das, 2012; McCandlish, 2012; Redouane, 2005). This research is based on the data of spontaneous spoken discourse of bilingual Saudi speakers who are currently studying at Jouf University, Saudi Arabia.

The phenomenon of code switching is an important aspect in the field of sociolinguistics as it provides clues to ethno differences (Stell, 2012). Chukueggu and Shin (2010) state that code switching from one language to another is a common feature of a bilingual or multilingual society. Nilep (2006) and ZainalAriff (2012) argue that code switching phenomenon in multilingual and bilingual societies has emerged as a form of communicative strategy used by multilingual or even bilingual speakers whenever these speakers are instigated by various needs. Seen as having the ability to switch from using one language to another within one’s verbal interaction, code switching has been defined as the alternative use of two or more languages by bilinguals within the same conversation (Barbara and Almeida, 2012). This implies that a speaker is likely to switch languages whenever he or she is conversing with another speaker simultaneously.

Gumperz (1982) in his definition of code switching sees verbal code switching as “a juxtaposition within
the same speech exchange of passages of speech belonging to two different grammatical system or subsystems” (p. 59). In addition, Liu (2006) also agrees with Hymes (1974) who defines code switching as a common term for alternative use of two or more language, varieties of a language or even speech style. According to Salima (2010) speakers tend to switch language due to various reasons that may include a change in conversation topics, participants, environment, and inadequate vocabulary in one language. In any speech interaction, the process of switching from one language to another within a verbal interaction may occur at the process of switching from one language to another within a verbal interaction.

A number of code switching researchers (Basudha Das, 2012; David, 2003; Majer, 2009; Myers-Scotton, 2006; Redouane, 2005) argue that those who can speak more than one language tend to code switch or combine their language during spoken discourse. Code switching is an occurrence that is quite common in formal as well as informal communicative events that occur in bilingual and multilingual contexts (Nguyen, 2012). As more and more people embark on traveling across countries and pursuing further education, they are also exposed to other cultures. This, inevitably also creates opportunities for them to become linguistically diversified (Asmah Haji Omar, 1982; Basudha Das, 2012; McCandlish, 2012; Redouane, 2005). Thus, in bilingual or multilingual contexts, speakers tend to share a range of common languages. Consequently, they are also more susceptible to mix these common languages within their speech communications. The phenomenon of mixing two or more languages within one’s verbal interaction is also known as language mixing but in sociolinguistic terms, the practice is known as code switching (Basudha Das, 2012; David, 2003; Majer, 2009; Myers-Scotton, 2006).

Language code switching comes as second nature to most bilinguals or multi-lingual. As a social phenomenon, it has developed to become part of the social norm of a linguistically diversified society. The other reason for the existence of code switching is that the speakers have accessed to the various common languages shared by other ethnic groups who exist within the same society. As a communicative strategy, language code switching serves several purposes employed by various speakers to perform a range of functions such as quotations, addressee specification, interjections, reiteration, and message qualification (Gumperz, 1982). Code switching has been studied from both the structural and sociolinguistic perspectives (Backus, 2010; Bentahila & Davies, 1983; Myers-Scotton, 1993; Poplack, 1981; Redouane, 2005). Studying code switching via the structural approach is usually more concerned with the grammatical aspects i.e. the studies are more interested to identify the syntactic and morphosyntactic constraints on code switching (Abdel Jalil & Majer, 2009; Backus, 2010; Bentahila & Davies, 1983; Myers-Scotton, 1993; Poplack, 1980; Redouane, 2005). While studying code switching from the sociolinguistic approach looks at code switching as a discourse phenomenon and is more interested to understand how meaning is created in code switching and functions of code switching in context i.e. the function of code switching (Alrowais, 2012; MacSwan, 2000; Milroy & Wei, 1995; Poplack, 1980; Yamamoto, 2001). The primary concern of this study is to study the instances of code switching from Arabic to English among the bilingual Saudi speakers in Jouf University from the sociolinguistic perspective.

Although the sociolinguistic functions of code switching have been studied (Alrowais, 2012; MacSwan, 2000; Milroy & Wei, 1995; Poplack, 1980; Yamamoto, 2001) it is argued that further studies on the functions on code switching from a sociolinguistic perspective in various settings should be conducted so as to gain a more clearly defined sociolinguistic explanation of code switching (Alenezi, 2010; Alrowais, 2012).

Definitions of Code Switching

Many linguistic and sociolinguistic scholars have studied the phenomenon of code switching among interlocutors of a speech event and have offered a number of definitions of the phenomenon in their own ways depending on the nature of their studies. Erman (2002) views code switching as a device used in the functional context in which a multilingual person makes alternate use of two or more languages. Nilep (2006) states that code switching is defined as the practice of selecting or altering linguistic elements so as to contextualize talk in interaction. This contextualization may relate to local discourse practices, such as turn selection or various forms of bracketing, or it may make relevant information beyond the current exchange, including knowledge of society and diverse identities.

Mesthrie, Swann, Deumart and Leap(2000) define code switching as the “switching back and forth of languages on varieties of the same language, sometimes within the same utterance” (p. 14). Wong (1979) notes that code switching is the alternate use of two or more distinct languages, varieties of language or even speech styles within the same conversation by the same speakers. The meaning of
Code switching is broadened to include not only language, but speech styles too. Gross (2006) then argues that “Code switching is a complex skilled linguistic strategy used by bilingual speakers to convey important social meanings. This occurs in order to conform to the interlocutor or deviate from him/her. The interlocutor usually determines the speaker’s choice of language variety i.e. either to gain a sense of belonging or to create a clear boundary between the parties involved.” (p. 144).

Code switching is also seen as a boundary-leveling or boundary-maintaining strategy (Wei, 2003). According to Wei (2003), the interlocutors share an understanding of the communicative resources from where the code is drawn so that the communication is meaningful. Code switching normally occurs in bilingual community settings during sociolinguistic interactions. For example, a family who has just migrated to a new country or setting where a language differs from their native tongue is spoken may switch, when communicating, to or alternate between its L1 and the new languages. The switch is commonly depending on the subject of discourse or the sociolinguistic settings for a number of definable reasons.

For the purpose of this study, the term code switching is seen as a mixture of two languages within an utterance in daily conversations i.e. Arabic and English. This study adopts Nilep's(2006) definition that states code switching as a communicative strategy used by speakers within a linguistic situation where two or more languages co-exist within the confines of one society, that is, code switching is viewed as a strategic competence.

**Arabic-English Code Switching**

Abedelbadie (2003) investigates the phenomena of code switching among numbers of different Arab speakers. The Arab speakers had lived in the United States of Sultanica, thus they had English in their linguistic repertoire but because they were from different regions, they also spoke different varieties of Arabic. The speakers composed of Egyptians, Sudanese, Moroccans and Jordanian. Abedelbadie’s(2003) study found that when the speakers communicate among themselves, they tend to code switch depending on the kind of topics discussed, the context of the situations and also that they do not necessarily resort to Modern Standard Arabic (MSA) in cross-dialectal conversations. Further, this study also provides evidence to suggest that the phenomena of code switching was not always employed as a means of enhancing verbal communications but rather as a way of poking fun at other dialects that may not be very popular or less refined.

Also, Abu Mathkour (2004) investigates the functions of Arabic-English code switching among Jordanian speakers on Jordan Television. The study aims at examining the effect of speakers’ gender on the frequency of the functions. The participants were 33 Jordanians (15 males, 18 females) in a mixture of programs provided 82 instances of code switching. The findings indicated that quotation, interjection, reiteration, message qualification and personification vs. objectification are functions that code switching fulfilled in these conversations. The interjection function is found to be the commonest one in code switching of Jordanian Arabic speakers, especially the females.

Moreover, Zerg (2006) investigates the functions of code switching among Libyan speakers. In her study, she collected data from sixty subjects, thirty six females and twenty four males. Thirty hours of spontaneous recording and observation notes were used to collect data required for the purpose of the study. The researcher identifies seventeen functions by Libyan speakers i.e. among them are ease of expressions, identity, and clarifying.

The majority of Arab researchers have studied this phenomenon among Arab speakers in general. This study, however, focused on one particular group of bilingual speakers, that is, Saudi speakers at Jouf University. It should be noted that the study was not focusing on observing male bilingual Saudi speakers only. During the time of data collection, only the males have agreed to be observed and recorded.

**RESEARCH DESIGN**

Research is “a process of steps used to collect and analyze information to increase our understanding of a topic or an issue” (Creswell, 2008, p. 3). Research is also seen as a form of systematic investigation to understand existing phenomena, issues or topics (Creswell, 2008; Merriam, 1998). Research designs dictate the specific procedures that are involved in data collection, data analysis and report writing (Creswell, 2008). Design as used in research refers to the researcher’s plan of how to proceed (Bogdan & Biklen, 2003). Research designs selected for a qualitative study should enable a researcher to probe further into the problem of the study (Bogdan & Biklen, 2003; Merriam, 1998).

Creswell (2013) argues that the selection of research approach is based on the nature of the research problem identified by the researcher. Therefore, for the purpose of the study a qualitative approach was employed, that is the ethnography of speaking (EOS).
EOS is commonly used in the fields of sociology, linguistics, sociolinguistics and education for these disciplines deal with the human behaviours in their social context (Bhatia et al., 2008; Schiffrin, 1994; ZainalAriff, 2012). Since the purpose of the research is to provide valid interpretation of the interactional behaviours among Saudi speakers in context, EOS was deemed appropriate. Natural data were collected through observations. And for the purpose of triangulation, semi-structured interviews were also conducted when necessary. The data collection process spread over 6 months.

**Participants**

The participants of the study are four Saudi speakers who are studying at Jouf University. Their ages range from 19 to 25 years old. The criteria of the participants are based solely on their Arabic-English bilingualism. They all obtained high scores in their English examination i.e. a requirement for university entrance in Saudi Arabia and thus, are proficient in both Arabic and English. The table below indicates the participants’ background.

<table>
<thead>
<tr>
<th>No.</th>
<th>Names</th>
<th>Age</th>
<th>Educational background</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Sultan</td>
<td>27</td>
<td>Bachelor</td>
</tr>
<tr>
<td>2</td>
<td>Mohammad</td>
<td>21</td>
<td>Bachelor</td>
</tr>
<tr>
<td>3</td>
<td>Saleh</td>
<td>21</td>
<td>Bachelor</td>
</tr>
<tr>
<td>4</td>
<td>Omar</td>
<td>28</td>
<td>Bachelor</td>
</tr>
</tbody>
</table>

**Data collection instruments**

Researchers in code switching tend to prefer certain types of data. For instance, Myers-Scotton (2006) has argued that only naturalistic data can be categorized as a code switching research, since it is the only type of data that occurs in everyday situations. It is argued that a researcher must try to ensure that the data collection methods would achieve the objectives of his/her study. Many research experts stress the importance of choosing the appropriate data collections methods (e.g. Merriam, 2009; Silverman, 2005; Yin, 2014). They argue that appropriate data collection methods will generate appropriate and relevant data that would help garner meaningful analysis. Thus, with reference to the purpose of the study, the researcher employed the common data collection methods in conducting an ethnographic study i.e.observation, audiotaping, and semi-structured interview (Creswell, 2009; Locke, Silverman, &Spirduso, 2010).

**Observation**

Creswell (2007) states that observation is the process of gathering open-ended, firsthand information by observing people and places at a research site and thus, has advantages including “the opportunity to record information as it occurs in a setting, to study actual behavior, and to study individuals who have difficulty verbalizing their ideas” (p. 211). One of the main research instruments in gathering naturalistic data is through observation which can either take the form of participant or non-participant observation (Parke & Griffiths, 2008). For the purpose of the study, the researcher took the role of a non-participant observer and took down notes on what was observed.

As a non-participant observer, the researcher observed the spoken discourse of the Saudi bilingual speakers in different settings without calling attention to his presence. Parke and Griffiths (2008) argue that one distinct advantage of non-participant observation is that the researcher can study a situation in its natural setting without altering the conditions. As the study employed EOS as an approached to analyze the data, the observations in natural settings were necessary so as to understand the wider context in which the Arabic-English code switching took place.

**Audiotaping**

Besides taking down copious notes during observation, the interactions of the Saudi bilingual speakers were also audiotaped. Creswell (2007) and Heritage (1984) argue that there are a number of factors that inform the insistence on the use of recorded data over informant’s/subject’s reports. They state that the use of recorded data serves as a control on the limitations and fallibilities of intuition and recollection and thus it exposes the observer to a wide range of interactional materials and circumstances. The availability of a taped record “enables repeated and detailed examination of particular events in interaction and hence greatly enhances the range and perception of the observations that can be made. The use of such materials has the additional advantage of providing hearers and, to a lesser extent, readers of research reports with direct access to the data about which analytic claims are being made.” (pg. 2-3). The recorded data were helpful in identifying and analyzing the instances of Arabic-English code switching of the Saudi bilingual speakers.

**Semi-structured Interview**

Using interview is suitable for research that requires several types of information (Wray & Bloomer,
2006). The interview allows the researcher to discover the reasons behind the language switching and also to identify some pertinent points that are relevant to the study and would not have been obtained through the other methods (Creswell, 2007). The interviewer has better control over the types of information received, because the interviewer can ask specific questions to elicit this information. Creswell (2007) also states that open-ended questions require participants to come up with their own responses and allow the researcher to document the opinions of the respondent in his or her own words. Open-ended questions allow the researcher to probe more deeply into issues, thus providing new insights, bringing to light new examples or illustrations, and allowing for different interpretations and a variety of responses.

The semi-structured interviews were valuable as they have helped the researcher understand further the reasons why the Saudi bilingual speakers code switch from Arabic to English. Transcripts of interview are coded and referenced as [Sultan. Home. 27.9.2018], [Mohammad. library.1.9.2018].

DATA ANALYSIS AND FINDINGS

Data analysis is the “process of systematically searching and arranging the interview transcripts, field notes, and other materials that you accumulate to enable you to come up with findings” (Bogdan &Biklen, 2003, p. 147). The purpose of this study is to investigate and understand the functions of Arabic-English code switching among the bilingual Saudi speakers in Jouf University from a sociolinguistic perspective.

The four respondents were observed in different settings i.e. formal and informal. Based on the observations, it was found that the phenomenon of code switching occurs in the informal settings. In a functional sense, it has been observed that Saudi speakers switch from Arabic to English and vice-versa for various communicative purposes, such as to quote, to show off, to change topics and to express feelings.

Code Switching to Quote

All four of the respondents code switch when they quote someone's speech. Excerpts 1 and 2 illustrate how the Saudi speakers code switch for quoting purposes. When interviewed Sultan (of Excerpt 1) mentions that "if I quote someone’s speech I tried to say the same words as I heard" [Sultan. Home. 27.9.2018], and Mohammad (of Excerpt 2) in an interview with him says that "I feel automatically code switching when I quote someone’s speech”[Mohammad. library.1.9.2018].

Excerpt 1 (Sultan tells his housemate about his meeting with his lecturer while having dinner together)

18 Sultan Ana bmlk bdrrast alshrrkat wahed wsb'on, tl'at fiha athnan wthalthon shreka fihen 'alagha bein alafsah alttoo'a'i w walada alt'awni w 44 shreka ma fi Alaqha. ok?
19 20 Sultan Almoshref hkali (my doctor told me) I have to search for an academic reason for the companies which do not have any relationship. Okay?

Excerpt 2 (Mohammad tells his friend about his problem in getting a room to rent while having coffee at Cafe)

49 Mohammad Ana bshof ank thawl tlaqhilh ghorfa tania. (I suggest that you should try to find a new room).
50 51 Nawaf Hawlet aktar mn mra wmesh mlaghi wahdea monaseba. (I informed you that I tried many time but I could not find a suitable one.)
52 53 Mohammad alwrod ahsanlik (alwrod hotel is better).
54 55 Nawaf Ana mesh mlaghi (I have not found any room there).
56 57 Mohammad Shof 'ala net btlaghi (You can check the internet sites. You will find one).
58 59 Nawaf anhbetet ya sahbi (I feel frustrated).
Code Switching as a Communicative Strategy for the Bilingual Saudi Speakers at Jouf University

Sultan in lines 22 and 23 (in Excerpt 1) switches from Arabic to English when quoting his lecturer’s question to him. Similarly, Mohammad in lines 55 and 56 (in Excerpt 2) code switches from Arabic to English when quoting his friend’s speech. Quoting is one of the basic functions of code switching (Barredo, 1999; Gumperz, 1982). While code switching can be argued to be used to evoke a signal of authority (Shin, 2010), and to direct a point to particular person(s) among several listeners present in the immediate environment of a conversation (Auer, 1995), this is not the case for Sultan and Mohammad. In the case of Sultan (in Excerpt 1) and Mohammad (in Excerpt 2), code switching is done here so as to maintain the originality of the speech or text being quoted (Gal, 1979; Gumperz, 1982) and to act as the animators of the quotes (Goodwin, 1990; Shin, 2010; Turnbull, 2007). Both Sultan and Mohammad code switch to present themselves as only the animator of the quotes.

Code switching to change topics

The participants also code switch when they change their topic within a speech. Excerpt 3 and 4 indicate how Saudi speakers code switch to change the topic of conversation.

**Excerpt 3** (Saleh is having a casual telephone conversation with his friend)

14 Ahmad Thanks a lot, I still remember when I knew you, you needed someone for talking and I was bored that night.
15 Saleh [laugh] I also remember that. It was midnight and you weren’t sleepy, we are friends since then.
16 Ahmad Yeah, It’s good to know it.
17 Saleh *Nghier almodoa ahsan* (Let’s change the topic), what are you doing?
18 Ahmad Saleh
19 Ahmad Well, I’m talking to you and watching a movie.
20 Saleh 21 Ahmad Oh, that’s great! What movie do you watch?
22 Ahmad

In a bilingual community, people often switch from one language to another in their daily conversations. A number of code-switching researchers (Abdul-Zahra, 2010; Abu Mathkour, 2004; Li & Milroy, 1995; Shin & Milroy, 2000) argue that code switching is used as an additional resource to achieve particular interactional goals with other speakers. Therefore, Saleh in line 19 (in Excerpt 3) and Mohammad in line 40 (in Excerpt 4) switch from English to Arabic language when changing the topic of conversation. Changing topics is one of the functions of code switching (Abdul-Zahra, 2010; Reyes, 2004). The code switching serves as a signal to separate the previous topic with the current topic (Abdul-Zahra, 2010; Abu Mathkour, 2004; Li & Milroy, 1995; Shin & Milroy, 2000).

**Code switching to show off**

Based on observations, the participants would code switch from Arabic to English for the purpose of showing their English language skills. This is confirmed by them during the interviews when they explain that they code switch “to show that they can speak English fluently” “[Omar. Home.26.8.2018], [Saleh.Skype.28.9.2018].”
Excerpt 5 (Omar tells his friend through a telephone conversation that he has finished his project)

1 Omar Alsalam ‘alikom (Peace be upon you).
2 Maher WalikomAlsalam (And peace be upon you).
3 Omar Dret Ani khlet almshroa (You know, I have finished my project).
4 Maher La wallah! Jad? (Never! Really?)
5 Omar Eh wallah khlet (Yes, I swear that I have finished). You can say I graduate.
6 Maher Reito alef mbrok! (Congratulations!)
7 Omar ’Ala rasi wallah. (Appreciated).
8 Maher Keef kant frhetak w keefahlak?(How happy are you and how is your Family?)
9 Omar Wallah frha ma b’adha frha artih mesh ‘aadi! (It is fantastic and unbelievable!)
10 Maher Bitstahel kol khair. Mta rajealimaka? (You deserved it. When will you go back Mecca?)
11 Omar Mo mtaked. Momkn atakhar shoi (Not sure. Later.)
12 Maher Leish? (Why?)
13 Omar I have my business in Jouf, so I prefer to stay here.
14 Maher Tal hon ahsanlk (Come back to Mecca, it will be better.)

Excerpt 6 (Saleh tells his friend through a telephone conversation that he looks for a job in school)

14 Saleh Meen bdres ‘andkom enjlizi? (Who is teaching English language in the school?)
15 Othman Mohammad and Yaseein
16 Saleh Ma bdhom wahed talet? (Do they need one more?)
17 Othman Elak? (You?)
18 Saleh Ah eza fi mjall ano mesh ghader astmer hon lano sart mosthel twafeq bein drasa wlashghol. (Yes, I couldn’t go on with my hard work in Qurayt and my study).
20 Othman Khlini ashoptik! (Let me see!)
21 Saleh As you know I am a good teacher.
22 Othman Aha, akeed! (Yes, sure!)
23 Saleh Thank you my dear.

Omar in lines 5, 6 and 14 (in Excerpt 5) and Saleh in line 21 (in Excerpt 6) switch from Arabic to English in his telephone conversation to demonstrate his English language skills. Similarly, bilingual Arabian Saudi speakers in Jeddah usually shift from Arabic to English to show off (Alsbiai, 2011). The ability to code switch from Arabic to English is considered a mark of prestige and a symbol of civilization in their community and close social networks. Hence, they code switch in order to show that they are educated and civilized (Alsbiai, 2011).

Code switching to express feeling

It was also found that, code switching is used to express feelings in English. When interviewed Mohammad (of Excerpt 7) in an interview with him says that"When I describe my feeling I say the words in English"[Mohammad. library.11.9.2018].

Excerpt 7 (Mohammad through a telephone conversation seeks advice from his friend regarding his poor math grade. His father is upset with his grade).

1 Qasim Ahkilaomektas’adek (Ask your mother to help)
2 Moham Ma Br’arafkhaitz’almtlo, wallah ma ana’arefahobdia’am! (She does not know. I am worried that she will get angry too!)
3 Qasim ‘Khlinanfkerkeefbdnanqne’aalastazyg hieral’alama. (Let us think how we can convince our teacher to change the grade.)
4 Moham Momknyzbtha? (Is that possible?)
5 Qasim Bnjreb. shokhsranin (Let us try. Nothing to lose)
6 Moham Yareit. Walekminniablalhwan. (I hope so. I will offer you a nice gift)
7 Qasim Ma bdi shi. (I don’t want anything)
8 Moham Shokran (Thank you). I love you!

Mohammad in line 26 (in Excerpt 7) code switches from Arabic to English when expressing his feeling towards his friend. Muthusamy (2010) argues that one of the functions of code switching is to express feeling. He observed that the bilingual Indian speakers at a tertiary institution code switch from Tamil to English when they express their love and appreciation to their Indian friends. Code switching for the purpose of expressing feelings as the speakers
believe that the English words has a greater impact on the listeners (Muthusamy & Ahlberg, 2010).

**CONCLUSION**

In a nutshell, the main reason of the study is to investigate the functions of code switching among four bilingual Saudi speakers in a variety of settings. Based on the analysis of the data, it was found that there are some communicative functions of Arabic-English code switching among bilingual Saudi speakers in Jouf University i.e. quoting, showing off, changing topics and expressing feelings. It is hoped that this study makes modest contribution in bridging the gap of the noted lack of studies in the area of Arabic-English code switching, particularly in code switching among Saudi bilingual speakers. It is hoped that this study will give readers a wider insight into the Saudi’s tendencies to switch languages, besides serving as a useful guide for other researchers in investigating the phenomenon of code switching in different countries. Clearly, the present study, like all studies, has a number of important limitations that need to be considered. First, the participants of the study were males only. Therefore, the results would be more generalizable if both sexes were included in the current study. Second, the participants of this study were those enrolled in Jouf University; thus, the results in this investigation may not be generalized to other group of Saudi EFL learners. Last, a limitation of this study is that the numbers of subjects involved were relatively small. Thus, it is suggested that more studies be conducted to investigate the types and functions of code switching in different settings so as to help the Arab bilingual speakers to achieve their strategic competence (Abedelbadie, 2003; Abu Mathkour, 2004; Alenezi, 2010; Alrowais, 2012; Zerg, 2006), that is, to smooth interaction, to direct interaction, relieve dull or intense conversational atmosphere and to make the interaction more effective (Zainal Ariff, 2012).

**REFERENCES**


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Category shift, translation, verb phrase, cookbook

INTRODUCTION
Translation is the process of transferring the meaning of a text from source language (SL) into the target language (TL). Catford (1965:20) proposed that translation is “the replacement of textual material in one language (SL) by equivalent textual material in another language (TL).” In other words, translation is the change of the source language (SL) into the target language (TL). To make the meaning of a text in SL as the closest equivalent as its translation in TL, the translator should have the understanding of the structure and the culture in both languages so the translator can have the ability to grasping the meaning in the text accurately and transfer the same meaning. In transferring the best meaning, the translator sometimes needs to change the structure in translation process that is why translation shift occur to make the meaning more understood by the target reader. Catford (1965:73) stated that shift is the changes which are occur in the process of translation from SL into TL. The translation shift is a shift or changes that happened in the process of transforming the message from Source language into Target Language.

This research focuses on the translation shifts of verb phrases in English Cookbook into Indonesian. Cookbook is a part of procedural text and has some linguistic features such as using imperative sentence patterns (command), using active verbs, using connectives (conjunction) to sort of activities, using adverbials (adverbs) to express the time, place, manner accurate, and using the simple present tense. The uses of active verbs in the method of cooking are very dominant. The verbs in cookbook are not only consisted by a verb, but also followed by some modifiers and complements. To make the target reader understand about the meaning from the English cookbook, so the translator needs to apply the translation shift in the process of translation.

Some researches have discussed the translation of verb phrase. For example, Endahwarni (2016) discussed about the translation of verb phrases from Russian into Indonesian on Novel Voskresenie by Leo Tolstoj and its translation by Koesalah Soebagyo. Also, Toer discussed Russian verb phrases and their translations in Indonesian in terms of syntax and semantics. The verb phrases that are found in Russian-Indonesian translations then are analyzed by translation procedures of Catford's theory (1965), namely transposition and modulation. There is no shift of meaning found in the translation, only shift of form, they are the adverb is equivalent by noun, the adverb is equivalent by verb and the adverb is equivalent by the adjective. This study provides a very important context in translating the verb phrase in terms of syntactic and semantic fields, so it has contribution to the present study.

Herman (2017) in his research discussed shift in translation from English into Indonesian on Narrative Text. The data were analyzed through a
translation theory stated by Catford. They were structure shift, class shift, unit shift, and intra-system shift from English (as the source language) into Bahasa Indonesia (as the target language). The data were taken from each paragraph written in English (as the Source Language/SL) into Indonesian (as the Target Language/TL). The results of the study are the unit shifts occurred in the translation into target language is the forming from high level to lower level and from low level to higher lever. The shifts are usually created from phrase into word, verb phrase into verb, and word into phrase.

To make the same concept of verb phrases in this research, so the verb phrases here consists of a core verb with all the complementary elements such as auxiliary, complement and modifier consisting of adjective phrases (AdjP), noun phrases (NPs), and adverbial phrases (AP).

LITERATURE REVIEW

The Concept of Translation Shift

Translation shifts are small linguistic changes occurring in translation of the source language into the target language. According to Catford (1965:73), ‘Shifts’ are the departure from formal correspondence in the process of going from the SL to the TL. Shifts in translation are known as those changes which occur or may occur in the process of translation. Catford (1965:80) classified the translation shift into two major types of shift are identified: Level Shift and Category shift. In this paper, the analysis will be focused on the category shift in translation of verb phrases in English cookbook into Indonesia.

Category Shifts

According to Catford in A Linguistic Theory of Translation (1965), category-shifts, which are departures from formal correspondence in translation, consist of structure-shift, class-shift, unit-shift (rank-changes), and intra system-shift. Here the explanation as follows:

1. Structure-shifts involve a change in grammatical structure between the source language and the target language. Structure shift means a change construction from the SL phrase from MH (Modifier + Head) to TL phrase HM (Head Modifier) or vice versa.

   Example: SL: pabrik mainan.
   TL: toy factory. (Alzuhdy, 2014:188)

   From the example above the SL construction is head (pabrik) + modifier (mainan) and the TL construction become modifier (toy) + head (factory).

2. Class-shifts occur when the translation equivalent of a SL item is a member of a different class from the original item. It is a change in word class.

   Example : SL: mechanical engineering.
   TL : teknik mesin. (Alzuhdy, 2014:189)

   From the example above the adjective class (mechanical) in SL is changed to be noun class (teknik) in TL.

3. Unit-shifts mean changes of rank – that is, departures from formal correspondence in which the translation equivalent of a unit at one rank in the SL is a unit at a different rank in the TL. It includes shifts from morpheme to a word, word to phrase, clause to sentence, and vice versa.

   Example : SL : gravity.
   TL : gaya tarik bumi. (Alzuhdy, 2014:189)

   From the example above the SL word (gravity) change to TL phrase (gaya tarik bumi).

4. Intra-system Shift. A departure from formal correspondence in which one system in the SL has its translation equivalent a different-non-corresponding-system in the TL. Intra-system shifts happen when a term is singular in the source text and plural in TL, or vice versa (a change in number even though the languages have the same number system).

   Example : SL : many books.
   TL : banyak buku. (Jayantini, 2016:22)

   The word books in SL is plural, but in TL becomes singular, buku.

English Verb Phrases

A verb phrase is a group of words with the main verb and auxiliaries as the central element (head). According to Carnie (2006: 70), "Minimally a VP consists of a single verb". This means that the minimum verb phrase consists of one verb element or can be formed according to the pattern of VP → V. Al-Ghazalli (2012: 605) said that the verb phrase is basically simple i.e. it consists of one lexical verbs. However, the construction of auxiliaries in the beginning and some phrases can combine with other lexical verbs to form compound VPs. The verb phrase in English is divided into two components: simple verb phrase and a complex verb phrase (Quirk, 1985: 151). The simple verb phrase consists of only one verb element whereas the complex verb
phrase consists of a core verb with all the complementary elements, such as auxiliary, complement and modifier consisting of adjective phrases (AdjP), noun phrases (NPs), and adverbial phrases (AP) such as the following pattern: VP → V (AdjP) (NP) (AP).

Example:
Simple Verb Phrase
a) VP → V
   Ignacious left.
   VP → V
Complex Verb Phrases
b) VP → V (NP) (AP)
   Bill kissed his mother-in-law quietly.
   VP → [V kissed NP his mother-in-law AP quietly]
   (Carnie, 2006: 70)

In this study, the complexity of the verb phrase consists not only of a single head verb but may comprise a verb (V) element along with all the complementary elements, such as auxiliary, complement, and modifier, consisting of an adjective phrase (AdjP), noun phrase (NP), and adverbial phrase (AP).

Several combinations of VPs (a combination of auxiliaries and verbs), as summarized by Quirk (1985: 153) as follows:
- modal + perfect + verb ... may have examined
- modal + progressive + verb ... may be examining
- modal + passive + verb ... may be examined
- perfect + progressive + verb ... has been examining
- perfect + passive + verb ... has been examined
- progressive + passive + verb ... is being examined
- modal + perfect + progressive + verb ... may have been examined
- modal + perfect + passive + verb ... may have been examined
- modal + progressive + passive + verb ... may be being examined
- perfect + progressive + passive + verb ... has been being examined
- modal + perfect + progressive + passive + verb ... may have been being examined

Meanwhile the category VP, the possible expansions based on Brinton (2010:211) are
- VP → V NP open a package
- V NP NP write a friend a letter
- V NP AP give an excuse to the teacher
- V AP feel lonely
- V NP AP make the dog angry
- V PP jump into the pool

V PP PP talk about the problem with a friend

METHODOLOGY
This research is descriptive and qualitative in nature. The data source of this study is The Essential Book of Sauces & Dressings by Lowery, et al. published by Periplus, Singapore and its translation into Indonesian titled Saus dan Dressing yang Esensial by Hadyana P. published by Periplus, Indonesia. The method of data collection is documentation. The following procedures were followed to carry out the analysis of the category shift used in translating from English text into Indonesian.
1. First, collecting the data from the source language and its translation.
2. Classifying data to its types of category shifts.
3. At the same time, the researcher marks down words/phrases/clauses /sentences of the translation text in which translation shifts occur.
4. Analyzing the collected data of the category shift by the theory from Catford (1965).
5. Presenting the data.

RESULTS AND DISCUSSION
The analysis of this study is based on the category shifts in translation of the verb phrases in English cookbook into Indonesian. The analysis of verb phrases here is verb phrase consisting of several other phrase elements or modifier accompanying the head. Here are the analyses.

1. SL : Cool completely. (p.2)
   TL : Dinginkan. (p.2)
   From the data above the construction of verb phrase in SL is verb (cool) + adverbial phrase (completely), while in its translation in TL become verb (dinginkan). The unit shift occurred in the translation into target language is the forming from high level to lower level that is from verb phrase into verb.

2. SL : Remove from the heat. (p.2)
   TL : Angkat. (p.2)
   The construction of the verb phrase in SL is verb (remove) + prepositional phrase (from the heat), and its translation become verb (angkat). The shift in this data is also included unit shift from high level to lower level that is from verb phrase into verb.

3. SL : Melt the butter with the pan juices. (p.5)
   TL : Cairkan mentega dengan sari daging di wajan. (p.5)
   The construction of the verb phrase above is verb (melt) + noun phrase (the butter) + prepositional phrase (with the pan juices). The translation of verb
phrase in TL is verb (*cairkan*) + noun phrase (*mentega*) + prepositional phrase (*dengan sari daging*) + prepositional phrase (*di wajan*). The unit shift occurs in this data from the lower level to high level. So the combination of VP in SL become VP in TL can be seen from the following illustration.

\[
    \text{SL : VP} \rightarrow \text{V} + \text{NP} + \text{PP} \\
    \text{TL : VP} \rightarrow \text{V} + \text{NP} + \text{PP} + \text{PP}
\]

4. SL : Stir in the chives. (p.5)  
   TL: *Masukkan kucai*. (p.5)

The combination of verb phrase in SL is verb (*stir*) + prepositional phrase (*in the chives*). The translation in TL, the verb phrase is verb (*masukkan*) + noun phrase (*kucai*). There is a class shift occur in the construction of verb phrase, from the prepositional phrase become noun phrase. The class shift of verb phrase can be seen from the following construction.

\[
    \text{SL : VP} \rightarrow \text{V} + \text{PP} \\
    \text{TL : VP} \rightarrow \text{V} + \text{NP}
\]

5. SL : Bring the gravy to the boil. (p.5)  
   TL: *Didihkan*. (p.5)

The combination of verb phrase in SL is verb (*bring*) + noun phrase (*the gravy*) + prepositional phrase (*to the boil*). The translation in TL, the verb phrase is verb (*didihkan*). There is a unit shift occur in the construction of verb phrase, from the verb phrase become verb.

\[
    \text{SL : VP} \rightarrow \text{V} + \text{PP} + \text{PP} \\
    \text{TL : VP} \rightarrow \text{V} + \text{NP} + \text{PP} + \text{PP}
\]

6. SL : Season. (p.6) 
   TL: *Masukkan bumbu*. (p.6)

The construction of the verb phrase above consist of single verb (*season*). The translation of verb phrase in TL is verb (*masukkan*) + noun phrase (*bumbu*). The unit shift occurs in this data from the lower level to high level from verb into verb phrase.

\[
    \text{SL : VP} \rightarrow \text{V} + \text{PP} \\
    \text{TL : VP} \rightarrow \text{V} + \text{NP}
\]

7. SL : Refrigerated for at least 30 minutes. (p.9)  
   TL: *Dinginkan di kulkas dalam minimal 30 menit*. (p.9)

The construction of the verb phrase above is verb (*refrigerated*) + prepositional phrase (*for at least 30 minutes*). The translation of verb phrase in TL is verb (*dinginkan*) + prepositional phrase (*di kulkas*) + prepositional phrase (*dalam minimal 30 menit*). The unit shift occurs in this data from the lower level to high level. So the combination of VP in SL become VP in TL can be seen from the following illustration.

\[
    \text{SL : VP} \rightarrow \text{V} + \text{PP} + \text{PP} \\
    \text{TL : VP} \rightarrow \text{V} + \text{NP} + \text{PP} + \text{PP}
\]

8. SL : Cook 1 minute further. (p.10)  
   TL: *Tumis lagi 1 menit*. (p.10)

The construction of the verb phrase above is verb (*cook*) + prepositional phrase (*1 minute*) + adverbial phrase (*further*). The translation of verb phrase in TL is verb (*tumis*) + adverbial phrase (*lagi*) + prepositional phrase (*1 menit*). The structure shift occurs in this construction of verb phrase, that can be seen from following illustration.

\[
    \text{SL : VP} \rightarrow \text{V} + \text{PP} + \text{AP} \\
    \text{TL : VP} \rightarrow \text{V} + \text{AP} + \text{PP}
\]

CONCLUSION

As we can see from the discussion above, the category shifts that appear in the translation of verb phrases in English cookbook into Indonesian are structure shift, unit shift, and class shift. The unit shifts mostly shown in this analysis are from the lower level to the high level or vice versa. The process of shifts happened in the TL does not significantly change the message and meaning of the source language.

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A Discourse on Bangla Translation of Arabic Texts: Need-Based Studies in Bilingual Issues
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ABSTRACT
In this paper, the challenges of translating Arabic into Bangla and finding any possible means are tried to some great extent. Translation is at all times a very tough task and confronted with various issues. Since translation is one of the most intricate and subtle areas of language studies, translators must be aware of both the surface and underlying relations of language. The characteristic elements are also transferred from one language to the other through translation. Translation from Arabic to Bangla or vice versa creates a lot of difficulties because these two languages are of different and distant origins though translation between two languages from the same origin has fewer difficulties. The problems of translation falls under five major areas of language: syntactic, semantic, stylistic, phonological and usage. So, this research paper focuses on some need-based discussion regarding translating the Arabic text, specially the language, into Bangla. To help the non-native users of the two languages understand better, the IPA transcription as well as English meaning is also provided where necessary.

Introduction
Translation is a multidimensional and mammoth task of bilingual studies. A translation should have the same virtues as the original, and inspire the same responses in its readers. It should be read by readers in its new language with the same enthusiasm and understanding as it was in the old. So, a translator is both a reader and writer at the same time. In mid twentieth century Richards, I. A. (1953) remarked, “Translation probably is the most complex type of event yet produced in the evolution of the cosmos”. Translation has a great effect on our everyday life for its being one of the diverse means of human interaction, specially in the written form of language- translation refers to written information, whereas interpretation refers to spoken information. This is mainly because it sets up an association between at least two languages and their cultures. In these days of globalization and widespread immigration, the need of translation is increasing due to the continuous expansion of trade, science, culture, technology and so forth. As a formal definition, Dubois et al (1973:22) says, “Translation is the expression in another language (or target language) of what has been expressed in another source language, preserving semantic and stylistic equivalences”. According to Bassnett, S. (1980:21), “Translation involves the transfer of ‘meaning’ contained in one set of language signs into another set of language signs through competent use of the dictionary and grammar; the process involves a whole set of extra-linguistic criteria also”. So, translation from Arabic into Bangla needs the process and techniques which are used to transfer the meaning of the source language (SL- Arabic) into the target language (TL- Bangla), using words which have direct equivalence, new words or terms, foreign words written in Arabic or using foreign words to fit Arabic pronunciation. However, Bangla has a tremendous ability to absorb the richness of other languages.

Discussion
Arabic is one of the oldest languages of the world whereas Bangla is one of the most recent Aryan languages. This relationship of the two languages and the influences of Arab to Bengal is also because of the Muslim rules in Indian subcontinent for decades after decades and their lordship and supremacy in every field and in every step of life of Muslims in particular. Arabic is a famous international language having mother tongue of most of the Arab nations who have some controls over most of the world nations economically and linguistically. The abundance of minerals, specially petroleum indebted many nations economically on the one hand and their language. Arabic being the language of the Quran helped them on the other had to create world brotherhood linguistically. The Arab navigators, travelers and specially the Sufis and their spreading of Islam to the different non-Muslim
world-nations helped them to come in contract of many. It is so that the Islamic religion came to India and to the Bangladeshis of Bengal and the converted neo-Muslims had to learn Arabic for the religious purpose. Gradually these Arabic elements learned for translating into Bangla from Arabic has been going on from the middle age. But these two languages derive from two different language families: Arabic from Afro Asiatic language family and Bangla from Indo European language family.

Translation from Arabic into Bangla involves the process of comparing at least two language systems. So, it could be approached from the view of contrastive linguistics (Hatim, 1997). However, while Arabic is a fairly common language on a global scale, it also comes with a set of challenges that make it one of the most difficult to translate into other languages. As a Semitic language, it has huge differences to the languages spoken in the other part of the world, which means that it takes a highly skilled translator to effectively translate between these and Arabic. Translation has been used by humans for centuries, beginning after the appearance of written literature. Modern-day translators use sophisticated tools and technologies to accomplish their work, and rely heavily on software applications to simplify and streamline their tasks. Problems of translation are mainly caused by syntax (grammar), lexis/vocabulary (word), stylistics (style), phonology (sound) and usage of the source language which is Arabic and it is when translated into the target language being Bangla in our current study.

Historical Background
Bangla is one of the major Indo-Aryan languages of South Asia including India and Bangladesh. It belongs to the Eastern branch of the Indo-European family of languages. The history of the Bangla language goes back to the eighth century A. D. Bangla as a language had no prestige till the advent of the Muslim rulers who came there by the early thirteenth century. The Middle Bengali period coincides roughly with the period of the Muslim rule in Bengal, which lasted from 1204 A. D. till its replacement by the British rule in 1764. Muslim rulers in Bengal were first Turks, then Afghans, and later the Mughals, but the language of administration had continued to be Persian all throughout. The language of religion of these rulers as well as the growing Muslim population of Bengal was Arabic, but the common everyday language was Bangla for the Hindus, the Muslims and people of other religions. A number of books have described the rare beauty of Bengal muslin and silk cloths. Sulaiman Tajir (9th century A. D.), wrote in his Arabic book that he had seen: “a stuff made in this country which is not to be found elsewhere; so fine and so delicate is this material that a dress made of it may be passed through a signet ring.”

Methods of Translation
The method of translation refers to the way we use to transfer the meaning from the source language into the target language. The main and major classification of methods of translation could be (i) Manual and (ii) Mechanical or (1) Literal and (2) Free Translation. Here, we will discuss the latter two methods below:

1. Literal Translation:
Literal translation involves the conveyance of denotative meaning of phrases and sentences in a text from one language to another. Therefore, literal translation works where there is correspondence between the two languages in terms of semantics and structure as can be illustrated by the following Arabic sentence and its Bangla translation:

**Arabic:** رجل شاب نجيب | nadżin (S) rajul ḥab (C) 
**Bangla:** নাজিন (স) পুরুষ তুলনামূলক | nadżin (S) puruʃ ṭūlaongoose (C)
**Meaning in English:** Najin is a young man.

It is noticeable that, both in Arabic and Bangla, the linking verb ‘Be’ (‘হন’ or ‘is’) can be omitted and the word ‘পুরুষ’ for ‘man’ is redundant in Bangla.

**Arabic:** أكل الوقد النفاح | akala (V) alwalaḍu (S) aṭṭuffah (C) 
**Bangla:** খেলো ফললেন্ট অপেলটালা | kela (V) ṣeplaṭa (S) apelṭa (C)
**Meaning in English:** The boy ate the apple.

Here, we can see that the verb in the Arabic sentence comes first as it is a verbal sentence. So, the literal translation is a bad practice, specially between the languages of distant origins like Bangla and Arabic. Notably, literal translation often falters, specially in the case of multi-word units like collocations and idioms as can be illustrated below (the appropriate Arabic expressions are parenthesized):
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The first one means ‘শী/wife’ and the second one is ‘অবৃত্ত/abusive’ instead of the meaning shown in brackets. However, literal translation may sometimes work in the case of multi-word units as can be illustrated below:

<table>
<thead>
<tr>
<th>Arabic</th>
<th>Bangla</th>
</tr>
</thead>
<tbody>
<tr>
<td>بنلت الخلال</td>
<td>নয়ন মহিলা (legal young woman)</td>
</tr>
<tr>
<td>فسا د (طويل لسان)</td>
<td>কৌশল বিভাগ (long tongue)</td>
</tr>
</tbody>
</table>

This method could be applied in the three different ways such as Word-for-Word Translation, One-to-One Literal Translation and Literal Translation of Meaning. The ancient Greek translated texts into Latin using the literal Word for Word method. Also one to one basis of literal substitution was preferred. Here, fluency for target readers is more important than fidelity.

2. Free Translation
Free translation is the act of rendering as closely as possible the wording, structure, and grammar of a source document into the translation. Here, fluency is not as important as fidelity. This is often made for students and scholars who have knowledge of languages. The ancient Greek translated texts into Latin using the literal Word for Word method. Also one to one basis of literal substitution was preferred. Here, fluency for target readers is more important than fidelity.

<table>
<thead>
<tr>
<th>Arabic</th>
<th>Bangla</th>
</tr>
</thead>
<tbody>
<tr>
<td>الحرب والسلام</td>
<td>যুদ্ধ ও শান্তি (war and peace)</td>
</tr>
<tr>
<td>نوع التبليغ</td>
<td>(a hypocritical show of sorrow)</td>
</tr>
</tbody>
</table>

But the commonly employed methods of translation could be classified as Adaptive Translation, Semantic Translation, Idiomatic Translation, Communicative Translation, Pragmatic Translation, Faithful Translation, Creative Translation, Cognitive Translation, Information Translation, Stylistic Translation, Analytical Translation etc.

Research Findings
A translation problem is any difficulties we come across at translating that invites us to stop translating in order to check, recheck, reconsider, rethink or rewrite it or use a dictionary, or a reference of some kind to help us overcome it and make sense of it. Translating problem can be posed essentially by grammars, words, styles, sounds and/or usage. Here, some problems are discussed below at large:

A. Syntactic Problems: There are some problems related to the syntax/structure of two languages (Arabic and Bangla) because they belong to two different and distant language families. e.g.

Verb ‘Be’: This type of verbs should be treated as linking verbs for both Arabic and Bangla. The Bangla verbs ‘হল’/hunl/, ‘হল’/hunl/, ‘হল’/hunl/, ‘হল’/hunl/, ‘হল’/hunl/, ‘হল’/hunl/, ‘হল’/hunl/, ‘হল’/hunl/ (Past) etc are translated by most of the students literally in Arabic as ‘يكون’. Here, we can omit the literal translation of the ‘Be’ verbs in Arabic for present simple, present progressive and present passive voice. The progressive tense marker ‘Main Verb + ‘-ছি’ /tʃʰil/, ‘-ছে’ /tʃʰe/, ‘-ছে’ /tʃʰe/, ‘-ছে’ /tʃʰe/ or ‘-ছে’ /tʃʰe/ endings (Present tense) and ‘-ছিল’ /tʃʰilam/, ‘-ছিলা’ /tʃʰilam/, ‘-ছিল’ /tʃʰilam/, ‘-ছিল’ /tʃʰilam/ or ‘-
The past tenses have the same rule for Arabic.

- **Verb “Do”:** ‘Do’ as the main verbs are translation as ‘فعل’ in Arabic. But it causes a lot of problems when used as an auxiliary verb. The verb ‘Do’ (Present) and “Did” (Past) in negative sentences indicate the tenses only. The verbs ‘Do’ and “Did” in questions has the Arabic equivalent as ‘فعل’ /hal/.

- **Verb “Have”:** Bangla ‘আছে’ /atʃʰe/, ‘আছি’ /atʃʰi/ and ‘আছেন’ /atʃʰen/ etc to show ownership have less problems as the auxiliary verb than as the main verb. It is translated in Arabic as ‘يملك’.

- **Questions:** In Arabic, for Yes/No-Questions ‘جا’ can be used in both present and past tenses but for Wh-questions we may have the equivalents shown in the following brackets: What (ما هو), Who (من هو), Why (لماذا), How (كيف), Where (إين), When (متى), Which (ما هو), Whose (من هو), etc.

- **Negation:** The Bangla word ‘নামা’ (No/Not) has more equivalent in Arabic than ‘ن’, e.g. ‘لا استطيع دفع ذلك’. (I cannot afford this.)

- **Word Order:** The two languages have different word orders. For Bangla, it as Subject + Verb + Object/Complement, but in Arabic we have two structures as:
  a. **Nominal:** Subject + Verb + Object/Complement (like Bangla)  
  b. **Verbal:** Verb + Subject + Object/Complement (unlike Bangla)

Arabic is syntactically more flexible than Bangla. In Arabic, there are generally three accepted word orders: VSC, SVC & VCS. But a typical Arabic structure of a sentence is as V-S-C: the ‘verb’ followed by a ‘subject’ which is further followed by a ‘complement’ but in Bangla, it is as S-C-V: the ‘subject’ followed by a ‘complement’ which is further followed by a ‘verb’. But with some change of meaning, the word order of Bangla would also be different.

- **Personal Pronouns:** Bangla personal pronouns can be omitted in verbal Arabic sentences if not to put emphasis.

- **Place of Adjectives:** English attributive adjectives usually come before nouns but in Arabic it is the opposite, e.g. Arabic: ‘سيارة حمراء’ – Bangla: লাল গাড়ি (i.e. a red car)

- **Tenses:** Arabic and Bangla tenses are quite different. Bangla has three major type (present, past and future) tenses while Arabic has only two (present and past). Arabic has no progressive and perfective form of tenses. In Arabic, the present and past perfect tenses are treated as past simple. The present progressive is treated in Arabic translation as present simple but to indicate time ‘ذُكر’ /alan/ is used. Similarly, past progressive is used as past simple. The present and past perfect progressive tenses are not found in Arabic.

- **Conditional Sentences:** Arabic and Bangla both have two conditional sentences. Here, the translation of future in the past creates the main problem in Arabic.

- **Articles:** Like Bangla, there is no indefinite article in Arabic. It has only the definite article, e.g. طالب (a student) vs. طلبا (students): the definite article. e.g.  

**B. Semantic Problems:** As words, the basic units of translation play a very significant role, students or translators face more problems here. These problems take place when a word, phrase or term cannot be understood directly and clearly, misunderstood or not found in the standard lexicons/dictionaries. It could happen in four ways such as:

- **Words/Phrases/Terms already having a direct equivalent in Bangla:** ‘كتاب’ /kitab/ – ‘كتاب’ (a Book)

- **New Words/Phrases/Terms having no ready-made equivalent in Arabic:** ‘قمر’ /qamar sana’a/ – ‘قمر’ (Satellite)

- **Foreign Words/Phrases/Terms transliterated in Arabic but with native like pronunciation:** ‘راديو’ /radio/ – ‘راديو’ (Radio)

- **Foreign Words/Phrases/Terms made to fit Arabic pronunciation, spelling and grammar:** ‘كراج’ /karaʃ /– (garage)

The other main and major lexical problems encountered by translators and students are as follows:

- **Literal Translation:** Although language is built up of words, they have one meaning in isolation but may be quite different in a context. The source language grammatical constructions are converted to their nearest target language equivalents but the lexical words are again translated singly, out of context. In
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Literal translation, fluency for target readers is more important than fidelity.

- **Synonymy:** Words which have the same meaning or similar meaning are called synonyms. Synonymy poses the problems concerning the difference between the levels of closeness or absolute identification of the meanings of synonymous words compared with one another in the same language as well as between the two languages, the SL and the TL, and how effective/ineffective that difference may be on meaning in context.

- **Monosomy:** A word which has only one meaning is termed monosemous. Monosemous words and terms cause no serious problems because they are standardized and available in the TL with one single meaning.

- **Polysemy:** A word which has more than one meaning is described as polysemous. e.g. طويل (tall), طويل (long). Problems of translation arise when a polysemous word is mistaken for a monosemous one, where one meaning is wrongly assigned to it in all texts and contexts.

- **Collocation:** Two or more words which usually occur together consistently in different texts and contexts are called a collocation. We can it is the habitual co-occurrence of words, e.g. درخواستن (came through)

- **Phrasal Verbs:** A phrasal verb is the combination of Verb and Adverb or Preposition or both having no direct meaning. e.g. مندخل (come through)

- **Parallelism:** It refers to two identical structures e.g. two or more words, phrases or clauses.

- **Idioms:** Types of phrases which have fixed forms and special meanings that cannot be known from the direct meaning of their words are called idioms. e.g.

<table>
<thead>
<tr>
<th>Arabic</th>
<th>Bangla</th>
</tr>
</thead>
<tbody>
<tr>
<td>صاحب وجهين</td>
<td>ভও/কপটচারী (a hypocite)</td>
</tr>
<tr>
<td>اصطاد في الماء العكر</td>
<td>ঘোড়া পানিতে মাছ ধরা (to catch fish in troubled water)</td>
</tr>
</tbody>
</table>

- **Proverbs:** Proverbs are popular fixed sayings which are part of culture. Therefore, they have their own problems of translation for everybody, specially students of translation. The following Arabic proverbs and their Bangla translations illustrate:

<table>
<thead>
<tr>
<th>Arabic</th>
<th>Bangla</th>
</tr>
</thead>
<tbody>
<tr>
<td>الجوع أمهر الطباخين</td>
<td>ভাঙু তাকেলে দুুুন দিয়ে শাখায় যায় (Hunger is the best sauce).</td>
</tr>
<tr>
<td>الصدق هو أفضل سياسة</td>
<td>সালিদ্বু হবা নিদাল সিয়াহারা (Honesty is the best policy).</td>
</tr>
</tbody>
</table>

Meaning in English: Hunger is the best sauce.

Meaning in English: Honesty is the best policy.

- **Metaphors:** Metaphors are an indirect, non-literal language. They are used to say something but mean something else. They are usually quite problematic and difficult. Metaphorical translation involves the translation of SL metaphors into TL metaphors. In creative metaphors, the vehicle (i.e. the form) and the tenor (i.e. the content) become intertwined and subsequently inseparable, as they are by way of illustration. However, metaphors are not always creative; they are frequently used as decorative.

- **Morphology:** It deals with the forms of words. Morphology corresponds to that branch of Arabic linguistics known as علم الصرف. In the case of Arabic-Bangla translation, the problem stems from the fact that Arabic morphological system is as flexible as Bangla morphological system is. We can see the following:
Collocation: To collocate simply, means to go with. Let us have a look at the examples:

a. The white cow is grazing.
b. The blue cow is lying on the grass.

Sentence ‘b’ is said to contain an error of collocation because the colour blue does not collocate with the word cow.

Connotation: Connotation has the meaning that a word can be suggested in addition to its denotative meaning, for instance: the word ‘asd’ (i.e. a lion) can signify in addition to its known meaning a ‘strong and brave person’. Words acquire their connotation from the culture to which they belong, as in every culture, people associate particular signification with particular words till they become the shades of those words meaning.

Paraphrase: It is a brief explanation used when there is no way to make an unclear term (cultural or religious) understandable. e.g. the Arabic word ‘دنك’ without explanation won’t be clear to the Bangladeshis though it may mean ‘بیر ایجاد’ in Bangla meaning ‘to refrain from’ but not having the exact meaning. So, a paraphrase is usually longer than the original.

Naturalization: Naturalization is a translation strategy where SL usage is converted into normal TL usage. This naturalization process is basically carried out at lexical, collocation and structural levels. By way of illustration, the Arabic lexical item ‘دلاء’ translates into Bangla as ‘বিভিন্নাংশ’ (i.e. negotiable), the Arabic collocation ‘بیعیر الاشباه’ translates into ‘বাণোয়ান আক্ষরিক করা’ (i.e. to draw attention), and the Arabic sentence ‘الخو مأطر’ translates into ‘এখন রুপি হচ্ছে’ (It is raining now) in Bangla. This being the case, naturalization of usage is inevitable in translation, as literal translation would produce unnatural expressions in the TL in cases where naturalization is called for.

Localization: Localization is a new domain for language experts. Related to digital media, it is a subject where technology is very much involved. Localization has become known as a profession linked to translation. According to the Localization Industry Standards Organization, Pierre Cadieux and Bert Esselink, localization involves (a) translation of textual content into the language and textual conventions of the target locale; and (b) adaptation of non-textual content (from colors, icons and bitmaps, to packaging, form factors, etc.) as well as input, output and delivery mechanisms to take into account the cultural, technical and regulatory requirements of that locale (Perspectives on localization, Keiran J. Dunne, pg. 4). Furthermore, it cannot be completely understood without being contextualized in reference to globalization, internationalization and translation.

Arabicization: Arabicization is a kind of naturalization that takes place either at the sound level where SL spelling and pronunciation are converted into Arabic ones or at the concept level where an SL concept is loan-translated into Arabic. Thus, Arabicization is related to both loan-word and loan-translation. In loan-word, an English word is borrowed into Arabic and subsequently undergoes Arabicization in terms of spelling and pronunciation. e.g. The Arabic word ‘كراه’ to come from English ‘garage’ that is ‘গারেজ’ in Bangla. By contrast, the concept rather than the word itself is borrowed in loan-translation.

Equivalence: Equivalence is a key concept in the process of translating. It should be noted that the notion of equivalence relates to the ordinary sense of the verb that we translate. That is why we are often asked to translate our feelings into words and our words into actions, etc. In general, we can speak of types of equivalence: Formal, Functional and Ideational equivalence. Firstly, Formal equivalence seeks to capture the ‘form’ of the SL expression. Here, ‘form’ relates to the image employed in the SL expression as can be illustrated by the underlined Arabic idiomatic
expressions and their underlined formal Bangla equivalents below:

**Arabic:** لم يكن قرار على بترك وظيفته والمشروع بأخرى حكماً... كان كالكافير من المقلاة إلى النار.

**English:** Ali’s decision to leave his job for a new one was ill-thought– out of the frying pan into the fire.

Secondly, we have ‘functional’ equivalence which seeks to capture the function of the SL expression independently of the image utilized by translating it into a TL expression that performs the same function. e.g.

**Arabic:** لم يكن قرار على بترك وظيفته والمشروع بأخرى حكماً... كالمستجير من الوضاء بالنار.

**Meaning in English:** Ali’s decision to leave his job for a new one was ill-thought– from rainforest to snow.

Sometimes, functional and formal equivalence may coincide to furnish what can be called optimal translatability. The following Arabic proverb and its Bangla translations illustrate this:

**Arabic:** بعيد عن العين، بعيد عن الذهن.

**English:** | برامج البهاء، منس النار.

**Meaning in English:** Out of sight, out of mind.

Finally, there is ‘ideational’ equivalence which aims to convey the communicative sense of the SL expression independently of function and form. The following two Arabic translations of the English example involving ‘out of the frying pan into the fire’ reflect this type of equivalence:

**Arabic:** لم يكن قرار على بترك وظيفته والمشروع بأخرى حكماً... فقد سارت الأمور من سيء إلى أسوأ.

**Meaning in English:** Ali’s decision to leave his job for a new one was ill-thought – things went from bad to worse.

**C. Stylistic Problems:** In recent times, style is considered to be an essential part of meaning. It may cause problems for translators. Among the stylistic problems, there will be the following points to notice:

- **(In) formality:** The language of the SL text can be either formal or informal, or both. Formality and informality concern both grammars and words. The differences pose problems for students because of their little knowledge of formal and informal style of both the languages.

- **Fronting:** A word, a phrase or a clause can be put at the beginning of a sentence in a usual way. Such fronting is done on purpose to achieve a stylistic function of some kind: emphasis of the fronted word, or drawing attention to its special importance to the meaning of the sentence. For example,

  *’اشترى سيرة’ instead of ‘سيرة اشتريت’.

Translators may be unfamiliar with such a stylistic function, and, hence ignore the style of fronting. But this is not advisable since meaning will be affected, however indirectly. However, it creates less problems in both the languages.

- **Clichés:** There are some expressions that have some kind of comparison. e.g. ‘المشغول مثل النحل’ may be translated into Bangla as ‘সমস্তায় নায়া বাস’ meaning ‘very busy’.

- **Parallelism:** Two clauses or sentences may have the same structure and are, therefore, parallel. Such style of parallelism is not always easy to translate, and may have its problems in Bangla as well as in Arabic.
Ambiguity: It may cause misunderstanding, confusing, losing or dispersing meaning.

Simple vs. Complex Style: This type of translation problems may occur, specially, with the imitation of complex style.

Short vs. Long Sentences: To combine short sentences into one or dividing long sentences into short sentences may cause confusion.

Repetition and Variation: This type of problems should be handled with care.

Redundancy: The employment of extra and unnecessary words expressing something might have some purpose in translation.

Nominalization vs. Verbalization: Unlike Bangla, Arabic has two types of sentence structures namely noun dominated and verb dominated to perform some function.

Irony: It is a very difficult style of any languages. Here, the translator has to be very careful.

Punctuation: It is sometimes important to convey a message correctly and accurately.

Passive vs. Active Style: There are some difference between the Arabic passive and the Bangla passive and it’s implications on translation. The Arabic passive is predominantly emotive although it can be used for other purposes such as thematization for emphasis. The Bangla passive is also emotive albeit to the lesser extent. Like the Arabic passive, it is also used for the purpose of thematization. Let us examine the following examples.

Arabic: قتل توم بوائسطة ميري
Bangla: তম মেরি দারা নিহত হয়েছিল

The misleading error in this translation is that while the source text explicitly says that ‘Mary’ is the real perpetrator, the target text implicitly portrays ‘Mary’ as a sheer accomplice. The TL suggests that ‘Mary’ did not kill ‘Tom’ by herself but made somebody else to kill him. The translation of ‘by’ as ‘بوائسطة’ can be avoided by rendering it as [على يد] which confirms the real perpetrator of the action by the doer.

e.g. قتل توم على يد ميري.

Arabic: ممنوع بموجب القانون
Bangla: সম্ভবত বার নিষিদ্ধ

It is to be noted that the translation of ‘by’ as ‘بوائسطة’ can be maintained as a second option in cases where the action is physically done through the agent.

D. Phonological Problems:
Phonological problems are those which are connected to sounds and their effect on meaning. These characteristics and effects may sometime be very important for meaning and text as a whole where sounds are more significant than senses. So, careful and repeated reading, specially poetry, dropping unnecessary words and looking for the widest possible range of synonyms for key words, rhyming words can help for the translators. This is very necessary for rhythmical language. So, we have to consider two issues about Arabic-Bangla translation:
a. This is confined to some aspect of language such as poetry, advertisement etc
b. This is difficult to reproduce or reflect on the Bangla language

Sounds are important in language, specially when they combine together in different pattern to give meaning. To support the impotence of sounds, we can quote Lawson’s (1981:97), “... much more meaning is conveyed by rhythm and stress than we recognize”. The sound effect could more important than meaning and it plays an aesthetic function of language. We have the following points to talk about. e.g.

> Rhyme: It is a type of matching sound found at the end of words in a verse.
- **Rhythm**: It is a phonological feature of language consisting of regular stressed and unstressed syllables.

- **Alliteration**: In Bangla, it is an initial rhyme involving the repetition of the same consonant sound at the beginning but in Arabic, it is at the end of words.

- **Assonance**: It is the repetition of the same vowel sound in the middle of words. It is not so clear in Arabic as in Bangla.

- **Consonance**: The use of the same consonant at the end of words preceded by different vowels. It is similar to alliteration in Arabic.

- **Tone**: It is an attitude of a writer toward a subject or an audience. Tone is generally conveyed through the choice of words, or the viewpoint of a writer on a particular subject.

- **Onomatopoeia**: The use of imitative and naturally suggestive words for rhetorical, dramatic, or poetic effect.

- **Meter**: The rhythmic arrangement of syllables in poetry is meter.

- **Foot**: A unit of verse containing stressed and unstressed syllables

- **Beat**: The stressed syllable in a foot.

- **Off beat**: An unstressed syllable in a foot.

So, we can say phonological features and effects have an important role in translation where sounds are more significant than senses. Here, we can recommend some possible solutions for the above mentioned issues:

- **a.** Repeated and careful reading of the SL text to comprehend the theme
- **b.** Finding out flexible Arabic words and synonyms
- **c.** Translating the English text into sense in Arabic
- **d.** Using the changes of grammatical classes of words in Arabic
- **e.** Using extra words that are not used in the original but derived from the context or implied somehow in the SL text
- **f.** Omitting unnecessary words or phrases

**E. Usage Problems:** Usage subsumes various issues of language such as cultural, religious, social, geographical, political and so forth. Examples that may demonstrate approximation are so many items that may belong to various linguistic levels. These issues are great factors of translation.

- **Cultural Terms**: Anthropologists suggest that language is culture bound. So, a culture-specific expression in the SL is translated into a cultural substitute in the TL. e.g. The expression for greeting in Arabic, we say ‘ صباح الخير’ and its meaning in Bangla is ‘ স্বাগত দিন’ (i.e. good morning) whereas ‘ صباح جيد ‘ is not accepted culturally or socially in Arabic.

- **Religious Terms**: The Arabic lexical item ‘الله’ (God) is translated in Bangla as ‘প্রভু’/پرزوا, ‘مرأة’/srsta/ etc with little change in meaning because the word ‘الله’ or Allah has no male/female and singular/plural distinction, specially in Arabic.

- **Political Terms**: In Arabic، ‘ الشهيد’ is a person who died for the cause of religion or the state and its translation in Bangla is ‘ সহাজ’ (i.e. a martyr) which might be a political term only.

- **Possibility**: The possibility of saying something in the TL or not, for example the Arabic term ‘ المسلم’ means ‘মোহি’ in Bangla that means ‘fat salary’.

- **Logical Acceptability**: The logical acceptability of an expression may be significant. e.g. the logical translation of ‘ يسحب كلامه/يعتذر’ in Bangla as ‘নিজের শুধু বলেন’ (i.e. to eat one’s words), but the Arabic expression ‘ ياقلِ لألملأ’ is not correct as nobody can eat words.

- **Frequency**: The frequency or non-frequency of an expression or a grammar structure matters a lot. e.g. the frequent translation of ‘وزر الفضاق’ in Bangla means ‘নীর দুপ্ত্যন’ (i.e. to sow division). Also, the Arabic grammatical structure ‘قَصَيْلاً وقائِيْنا’ is translated in Bangla as ‘ মনে গ্রাহা’ (i.e. heart and soul) but not ‘ قلب’ وقائِل’ in context etc.

- **Familiarity**: The degree of familiarity or strangeness of an expression, or a grammar structure can cause confusion. e.g. the familiar translation of ‘‘سبب ووجهية’’ in Bangla it means ‘ভাবে কারণ’ (i.e. good reasons) but ‘سبب جيدة’ seems strange, although means the same.

- **Understandability**: The understandability or not of an expression such as the translation of ‘ ‘مهمة شاقة’ in Bangla is ‘কার্যনির্দেশ’ (i.e. a difficult/daunting task).

**Suggestions and Proposals for Translation Problems:**
Any problems demand a solution. Without a solution, there is no great use of pinpointing a translation problem. Indeed, without solutions to translation problems, we stop translating altogether. This is why all problems located in this work are accompanied by the same time by their possible solutions. In order to be acceptable, any suggested solutions are made clear, reasonable, feasible, reliable, applicable, contextual and in the right direction. Otherwise, it will not be acceptable. The solutions proposed to translation problems are, therefore, based on the following criteria:

- **Untranslatability**: The problems of translating from Arabic to Bangla can be termed as untranslatability which as such can straightly be of three types: Cultural, Geographical and Linguistic. Problems of loss in translation include difficulties encountered by the translator when faced with terms or concepts in the SL that do not exist in TL.

- **Type of text**: general, technical, religious, political, etc. For example, books with humour require a translator with wit, and where there is an unusual or intricate use of language (in the case of dialects, slang terms, and even cadence), a good understanding of and ability to translate the spoken word is essential. Sometimes, the idiomatic or religious terms need a little explanation for Bangla readers.

- **Gender**: A decision may be made that a female translator is better for a text with particularly feminine subject matter, or a male for one on a particularly masculine topic.

- **Major Linguistic Context**: The whole text, which could be one sentence, one paragraph, a poem or a short story etc.

- **Minor Linguistic Context**: Take account of the preceding and following word, phrase, clause or sentence.

- **Type of Relationship**: The level of the reader as such uneducated, educated, highly educated, specialists, children, etc is of a great consideration for translation.

- **Area of Interest**: Areas that could present some difficulty in translation and, indeed, in the editing process, could include extensive use of dialect, humour, poetry or literary conceits, all of which will need to be approached in a systematic and pre-agreed manner.

- **Area of Speciality**: Some books focus on specialist areas, perhaps involving historical facts or scientific theory, for instance. In this case, the translator should have a good working knowledge of the subject matter, or a proven ability to research, disseminate and extrapolate information successfully. In some cases, travelling to the host country may be necessary.

Finally, it should be kept in mind that one problem can have more than one solution, as much as one solution can be applied to solve more than one problem.

**Conclusion**

The main problems of translation of the two languages (Arabic and Bangla) are due to their belonging to two different language families. To differentiate between the characteristics and properties of two such different languages in order to translate to and from (these languages) has always been a very complicated job which necessitates the bilingual expertise to a great extent. It is also found that the lexical knowledge insufficiency; inadequate knowledge and practice of grammar; inadequate cultural background; inappropriate teaching atmosphere and methodology are the most important problems. Moreover, the cultural and religious influence is very strong in both the languages. It has been shown that although lexical problems are greater in number, grammatical, stylistic and phonological problems are not marginal. As some stylistic and phonological problems of translation shows cultural aspect and background of language, a great care and attention should be paid. It is hoped that teachers, students and translators would benefit from this research work though the scope for further investigation has not been finished so far. Thus, a comparative study will result in providing the readers or learners with a clear-cut knowledge about the languages concerned. So, to resolve the challenges of translating Arabic into Bangla or finding any straightforward means is in no way an easy task.

**About the authors**

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References


Algerianization of French Nouns: The Use of Algerian Arabic Determiners, Demonstratives, and Possessives with French Nouns: A Descriptive Morphological Account

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ABSTRACT

When France entered Algeria, the aim of its colonization was not only political or economic, but lied in imposing its culture and transforming the Algerian identity to a French one; language was a mirror of this acculturation. What is surprising is that this influence is still witnessed in nowadays’ Algerian Arabic speech where both linguistic codes coexist and are by no means independent of each other. This linguistic phenomenon is revealed in aspects of switching and borrowing from French to dialectal Algerian Arabic and vice versa. This paper aims at describing and explaining the application of Algerian Arabic determiners, demonstratives, and possessives on French nouns. By providing some examples, the researcher tries to find some morphosyntactic as well as morphophonological explanations and interpretations to this morphological phenomenon. The present article ends with finding certain generalizations that borrowing French nouns to Algerian Arabic linguistic context is governed by syntactic, phonological as well as morphological constraints.

KEYWORDS

Algerian Arabic, French, determiners, demonstratives, possessive, morphosyntax, morphophonology

INTRODUCTION

History marked that the French colonization has lasted more than a century in Algeria. During their settlement in the country, the French colonialism has tried to impose distinct aspects of life on Algerian people among which language is one. From that time, the French language has been used in Algeria in parallel to the local dialects found in different districts. Maamri (2009, 77) has mentioned that,

One major effect of colonization in Algeria had been the dislocation of language. The imposition of the French language meant not only segregation, illiteracy of the great bulk of the Algerian people, religious intolerance, but above all the eradication of Algerian identity and her linguistic expressions, Arabic and Berber.

French has been, until nowadays, used in different social domains including education, politics, administration and even in daily conversations. This has made today’s Algeria as “the second largest French-speaking community in the world” (Benrabah, 2007). Consequently, the linguistic impact lasts and is reflected in aspects of switching and borrowing where both codes adhere to the grammatical and structural rules of use especially when certain linguistic items have no equivalent in dialectal Algerian Arabic, therefore, French is mostly used. For example:

[ähl:i lfrīʒider] ‘I opened the fridge’ and never [ hôlaʃa] (from Standard Arabic),


Previous studies have merely dealt with the influence of French on Algerian Arabic but very few concentrated on the mutual, reciprocal influence of both varieties on each other. It is true that French affected Algerian Arabic to the extent that some linguistic items, including lexicon, are only expressed in French and have no equivalent in the local variety. Yet, it is worth mentioning that this use adheres to the grammar of the host variety. The latter does not only include structural items but also moves to the word level. By word level, we mean that the combination of morphemes from both linguistic systems is organized and well structured, i.e., they act as belonging to a single variety.

As far as the linguistic system of dialectal Algerian Arabic, most studies and much of the literature were done from a sociolinguistic or didactic perspectives; but little was done from a morphological stand point. Being participants of a bilingual speech community, Algerian speakers tend to mix two divergent codes namely the Darja, i.e.,
Algerian Arabic and French within the same utterance. Interestingly, starting from the point that borrowing is the incorporation of words from one variety into another with morpho-syntactic adaptation (Gumperz 1982: 75-82 cited in Belarbi, 2012: 47), the present paper is an attempt to investigate, describe, and explain this linguistic behavior from a morphological angle with regard to providing some syntactic and phonological interpretations of this phenomenon. The researcher focuses mainly on the use of determiners, demonstratives as well as possessives of Algerian Arabic on French borrowed words, under the title "Algerianization of French nouns". The term Algerianization denotes the fact that borrowed items (such as French nouns in the present article) will behave the same way as Algerian Arabic words. This can only be successful once one respects the rules and mechanisms of the recipient language which are mainly highlighted in our discussions and generalizations namely morphological, phonological and syntactic constraints.

1. The Use of Determiners
Determiners are generally linguistic items placed before nouns in order to make their reference clear. For example, to mention something for the first time marks indefiniteness. If the listener is supposed to know what the speaker is referring to (an already mentioned idea, identifying a particular/unique object, person, or place, before adjectives and superlatives) then, definite markers are used.

1.1. Indefiniteness

a. Indefiniteness in Algerian Arabic

In dialectal Algerian Arabic, the marker of indefiniteness is the absence of the definite article [l] (Djeffar, 2013: 72) eg. [ QA daː r] 'a house'. Yet, there exists another marker which is not a prefix but rather an independent form which does not agree with the noun it precedes (ibid). Indefiniteness is sometimes indicated by the structure [waḥd al-] 'one' (Zahida Chebchoub, 1985: 156) eg. [waḥd al- bent] 'a girl'

b. Indefiniteness in French
The use of indefinite articles is compulsory in French (Chebchoub, 1985: 156). It is marked by articles which agree in gender and number with the noun it precedes.

<table>
<thead>
<tr>
<th>un</th>
<th>une</th>
<th>des</th>
</tr>
</thead>
<tbody>
<tr>
<td>un garçon</td>
<td>une fille</td>
<td>des gens</td>
</tr>
<tr>
<td>a (sing.masc)</td>
<td>a (sing.fem)</td>
<td>(plural)</td>
</tr>
<tr>
<td>boy</td>
<td>girl</td>
<td>people</td>
</tr>
<tr>
<td>'a boy'</td>
<td>'a girl'</td>
<td>'people'</td>
</tr>
</tbody>
</table>

The data provided show that the structure [waḥd] which expresses indefiniteness in AA can be applied to any borrowed French noun. The latter acts as an Algerian noun which obeys automatically to the rule. Yet, the problem is that [waḥd] cannot stand alone as it generates an ungrammatical structure once applied to a bare French noun, i.e., a noun without the definite article (either the French or the Algerian Arabic one).
Syntactically speaking, the quantifier [waḥd] acts like the specifier of the Determiner Phrase [el-weld] (Spec.DP) to form the whole Quantifier Phrase (QP).

Then, the rest of the structure should be complete since in French, the presence of determiners is compulsory.

Therefore, the borrowed noun [le garçon] completes the same place as its equivalent in the host variety [el-weld].

The second conclusion is that [waḥd] cannot be replaced by its equivalent in French with the same word and within the same structure. If we try to apply it French counterpart of the AA [waḥd] which is [une] to structure like [waḥd la fille] which gives us [*une fille]. This results to ungrammaticality. Interestingly, there should be a morpho-syntactic account for this. Syntactically speaking, [une] and [la] or [el] occupy the same position in the same syntactic node which is the determiner of the Determiner Phrase (DP).

Therefore, the existence of such a structure [*une la fille] is ungrammatical since the syntactic node is already satisfied by only one component. Our result can be tightly related to the statement made by Sankoff and Maineville (1986) that borrowing from one language involves satisfying the morphological and syntactic rules of another language. Hence, the application of the indefinite article from Algerian Arabic into French borrowed nouns should satisfy both morphological and syntactic rules of the Algerian Arabic variety but not the reverse.

1.2. Definiteness

a. Definiteness in Algerian Arabic

Definiteness is shown in nouns by either the definite particle, inherited form in a noun root, or by the vocative. The definite article [I] is prefixed to common nouns. The nature of the following consonant determines the form of the particle. In other words, if the consonant is lunar; then, the definite particle would be [I] eg. [I-biːtː] 'the room', but if it is solar; then the [I] is assimilated. Therefore, an emphasis would be on the concerned consonant (it is doubled) eg. [d-darː] 'the house' (Djeffar, 2013 p. 70-71).

b. Definiteness in French

In French, the definite articles are represented by 'le' (sing.masc), 'la' (sing.fem), 'les' (plur) which agree in gender and number with the noun they define.

c. The application of Algerian Arabic determiners on French Nouns

When an Algerian speaker borrows a French noun, the noun behaves the same way as a normal noun of the recipient language/variety. In order to account for our assumption that borrowed nouns should apply to the same rule as Algerian Arabic nouns, let us consider the following examples where French nouns are given the feature of definiteness through the application of the Algerian Arabic definite particle as shown before, i.e. either by using the [el] or by doubling the first consonant.

1) al-cahier al-vista l-agence l-article
   the copybook the coat the agence the article

2) s-sala t-tabla l-lampa
   the salon the table the lamp

The examples in (1) show the application of the definite article [al] with French nouns. Examples in (2) show the doubling of the first consonant of the borrowed French noun. This can be interpreted as follows: first, /al/ occurs with nouns starting in lunar consonants; second, /l/ occurs before nouns starting in vowels; third, assimilation of [bl] which results in doubling the first consonant happens with French borrowed nouns starting in solar consonants. This can be considered as a phonological interpretation of this morphological phenomenon. This result can be enhanced by the statement done by Gumperz (1982: 66) that:

The borrowed items are fully integrated into the grammatical system of the borrowing language and they are treated as if they are part of the lexicon of that language and share morphological and phonological systems of that language.

2. The Use of Demonstratives

Demonstratives generally reflect where a given person, object or event is in relation to the speaker, i.e., reflecting physical or psychological closeness (near) or distance (far).

a. Demonstratives in Algerian Arabic

Similar to English, Algerian Arabic has two categories of demonstratives namely: "the proximal"
and the "distal" demonstratives (Cowel, 1964 cited in Djeffar, 2013: 119). They agree in gender and number with the noun they precede.

**Table 1:** Examples of proximal and distal demonstrative in AA

<table>
<thead>
<tr>
<th>Proximal Demonstratives</th>
<th>Distal Demonstratives</th>
</tr>
</thead>
<tbody>
<tr>
<td>Had-a el-korras</td>
<td>Had-a-k el-korras</td>
</tr>
<tr>
<td>This-sing.masc the-copybook</td>
<td>That-sing.masc.dis the-copybook</td>
</tr>
<tr>
<td>'This copybook'</td>
<td>'That copybook'</td>
</tr>
<tr>
<td>Had-i el-ketba</td>
<td>Had-i-k el-ketba</td>
</tr>
<tr>
<td>This-sing.fem the-writing-fem</td>
<td>That-sing.fem.dis the-writing</td>
</tr>
<tr>
<td>'This writing'</td>
<td>'That writing'</td>
</tr>
<tr>
<td>Had-ou el-hwayej</td>
<td>Had-ou-k el-hwayej</td>
</tr>
<tr>
<td>This-plur-the-thing-s</td>
<td>This-plur.dis the-thing-s</td>
</tr>
<tr>
<td>'these things'</td>
<td>'those things'</td>
</tr>
</tbody>
</table>

b. Demonstratives in French

<table>
<thead>
<tr>
<th>Ce garçon</th>
<th>Cette fille</th>
<th>Ces gens</th>
</tr>
</thead>
<tbody>
<tr>
<td>This boy</td>
<td>This (sing.fem) girl</td>
<td>These (plur) people</td>
</tr>
</tbody>
</table>

**c. The application of Algerian Arabic demonstratives on French Nouns**

In order to see how AA demonstratives apply to French nouns, let us consider the following examples:

**Table 2:** Examples illustrating grammatical and ungrammatical use of AA demonstratives on French nouns

<table>
<thead>
<tr>
<th>had/ek le livre</th>
<th>had/ik la bague</th>
<th>had/ouk les gens</th>
</tr>
</thead>
<tbody>
<tr>
<td>this (sing.masc) the(masc) book</td>
<td>This (sing.fem) the(fem) ring</td>
<td>This (plur) the(plur) people</td>
</tr>
<tr>
<td>'this book'</td>
<td>'this ring'</td>
<td>'these people'</td>
</tr>
</tbody>
</table>

The remarks that one may arrive to are that:

- first, [had] agrees in gender and number with the noun it precedes;
- second, it cannot exist alone but there should exist a definite article (either of AA or F) after it and before the noun;
- third, it cannot be replaced by its French equivalent (ce/ cette/ ces, i.e., denoting masc, fem, plur respectively). Let start with the last remark as it has a syntactic explanation. In fact, the articles "le, la, les" and "ce, cette, ces" are all syntactically considered as Determiners, i.e., they occupy the D position in any syntactic tree. Once again, whenever a node is satisfied by a given constituent, the occurrence of another one with similar properties is prevented as it results to the ungrammaticality of the sentence.

Let's consider the following examples:

- Regardless whether the demonstrative is proximal or distal, [had] agrees in gender (masculine and feminine) and number (singular and plural) with the borrowed noun it precedes. Finally, it is noticeable that [had] should be accompanied with a definite particle be it in AA or in French. These results lead us to advocate the fact that French borrowed nouns behave the same way as AA nouns as if they are part of the dialect’s lexicon with respect to its morphophonological and syntactic rules. In this vain, it is claimed that borrowing is a mechanism of change in which a replication of the syntactic pattern is incorporated into the borrowing language through the influence of a host pattern found in a contact language. (Harris and Campell 1995: 51 cited in Haugan, 2008). All these phenomena become noticeable (to provide an amount of reliable data) once being frequently used; Sarah Grey Thomson (2003: 696 quoted from Belarbi, 2012-2013: 48) says:

  a code switched word or other morpheme becomes a borrowing if it is used more and more frequently- with or without phonological adaptation- until it is
a regular part of the recipient language, learned as such by new learners.

3. The Use of Possessives

Generally shows a relationship of belonging or ownership of one thing to another. The possessive form is used with nouns, places, objects, kinship relations, etc.

a. Possessives in Algerian Arabic

This type of grammatical inflection is realized through the combination of pronouns with the nouns, i.e., the addition of possessive morphemes to the word/ noun (see table 3). More to the point, possessive case in dialectal Algerian Arabic is determined through the use of the possessive [dja:l] (note that this expression may differ from region to region- which is not our concern- but it applies to the same morphological process once being attached to possessive morphemes of AA)

Table 3: Examples of Algerian Arabic possessives

<table>
<thead>
<tr>
<th>Arabic</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>D:ar-i</td>
<td>The house of</td>
</tr>
<tr>
<td>House-my</td>
<td>my</td>
</tr>
<tr>
<td>My house</td>
<td>mine</td>
</tr>
<tr>
<td>D:ar-ek</td>
<td>The house of</td>
</tr>
<tr>
<td>House-your</td>
<td>yours</td>
</tr>
<tr>
<td>Your house</td>
<td>yours</td>
</tr>
<tr>
<td>D:ar-ou</td>
<td>The house of</td>
</tr>
<tr>
<td>House-his</td>
<td>his</td>
</tr>
<tr>
<td>His house</td>
<td>YOUR</td>
</tr>
<tr>
<td>D:ar-ha</td>
<td>The house of</td>
</tr>
<tr>
<td>House-her</td>
<td>her</td>
</tr>
<tr>
<td>Her house</td>
<td>her</td>
</tr>
<tr>
<td>D:ar-na</td>
<td>The house of</td>
</tr>
<tr>
<td>House-our</td>
<td>our</td>
</tr>
<tr>
<td>Our house</td>
<td>YOUR</td>
</tr>
<tr>
<td>D:ar-koum</td>
<td>The house of</td>
</tr>
<tr>
<td>House-your (plur)</td>
<td>your (plur)</td>
</tr>
<tr>
<td>You house</td>
<td>theirs</td>
</tr>
<tr>
<td>D:ar-houm</td>
<td>The house of</td>
</tr>
<tr>
<td>House-their (‘Their house’)</td>
<td>theirs</td>
</tr>
</tbody>
</table>

b. Possessives in French

Consider the table (4) bellow

Table 4: Examples of French possessives

<table>
<thead>
<tr>
<th>English gloss</th>
<th>Masculine</th>
<th>Feminine</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>My</td>
<td>Mon /mɔ̃/</td>
<td>Ma /ma/</td>
<td>Mes /me/</td>
</tr>
<tr>
<td>Your</td>
<td>Ton /tɔ̃/</td>
<td>Ta /ta/</td>
<td>Tes /te/</td>
</tr>
</tbody>
</table>

C. The application of Algerian Arabic possessives on French Nouns

An interesting fact about the application of AA possessives with French borrowed nouns is that nothing goes randomly while mixing the two languages and that everything in the process of borrowing is organized either syntactically, phonologically or both. A general remark that the research arrived to, concerning possessives, is that all French nouns can be used with the structure [dja:l]. Yet, the application of the possessive morphemes to the borrowed nouns is phonologically governed. This restriction is made at the level of number of syllables of the borrowed noun. See the following examples:

1) Examples of nouns with two syllables

<table>
<thead>
<tr>
<th>Le livre dja:l-i</th>
<th>La mère dja:l-u</th>
<th>Le père dja:l-ha</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>livr-i</em></td>
<td>*mèr-<em>u</em></td>
<td>*pèr-<em>ha</em></td>
</tr>
<tr>
<td>The book of-me</td>
<td>The-mother of-him</td>
<td>The-father of-her</td>
</tr>
<tr>
<td>My book</td>
<td>His mother</td>
<td>Her father</td>
</tr>
</tbody>
</table>

2) Examples of nouns with one syllable

<table>
<thead>
<tr>
<th>La solution dja:l-ek</th>
<th>La natation dja:l-ha</th>
</tr>
</thead>
<tbody>
<tr>
<td>*solution-<em>ek</em></td>
<td>*natation-<em>ha</em></td>
</tr>
<tr>
<td>The-solution of-you</td>
<td>The-swimming of-her</td>
</tr>
<tr>
<td>My accident</td>
<td>You solution</td>
</tr>
</tbody>
</table>

3) Examples of nouns with three syllables

<table>
<thead>
<tr>
<th>La préparation dja:l-na</th>
<th>La modification dja:l-hom</th>
<th>La-interprétation dja:l-koum</th>
</tr>
</thead>
<tbody>
<tr>
<td>*préparation-<em>na</em></td>
<td>*modification-<em>hom</em></td>
<td>*interprétation-<em>koum</em></td>
</tr>
<tr>
<td>The-preparation of-you</td>
<td>The-modification of-them</td>
<td>The-interpretation of-you-plur</td>
</tr>
<tr>
<td>Our preparation</td>
<td>Their modification</td>
<td>Your interpretation</td>
</tr>
</tbody>
</table>

4) Examples of nouns with four-five syllables
Algerian Arabic morphemes of possession can only be attached to a two-syllable noun (no more no less). The data presented show that the possessive pronoun cannot be attached to monosyllabic nouns as well as nouns which have three or more syllables. This explains the idea that the level of morphological realization patterns refers to how grammatical relations are realized in surface configuration and that there should be a morpheme order and agreement morphology (quoted from Myers, 2002: 19) with regard to phonological constraints.

CONCLUSION

Mental Grammar consists of a set of modules, including syntax, semantics, morphology, phonology, etc. which are, to a great extent, related to and affected by one another. Generally speaking, the process of borrowing does not only touch the language at the level of the lexicon, but it also encompasses modifications and assimilations in phonology, syntax besides morphology. The present descriptive account reinforces the idea that borrowing overcomes the word-circle and moves to integrate other levels of linguistic influence. As an evidence, Algerian Arabic is that concrete instance to illustrate the integration of different modules of grammar in addition to the phonological and syntactic explanation of borrowing as a linguistic process. The present study is made concerning the application of determiners, demonstratives, and possessives of AA on French borrowed nouns. A process that we call "Algerianization of French nouns". The latter can be used as an umbrella term for the results of the research which show that borrowed nouns behave the same way as any other AA noun. This linguistic operation respects the morphological application and stratification of morphemes; complies the phonological restrictions; and toes the line of the syntactic regulations of the AA. In a nutshell, one may conclude that French nouns which are borrowed to AA behave as part of the original lexicon with respect to the phonology, syntax as well as the morphology of the AA.

REFERENCES


Meena Alexander’s Autobiography: A Postcolonial Migrant Narrative
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ABSTRACT
Autobiography has been recognized as distinct literary genre, a challenging space for critical controversies about a range of ideas including authorship, selfhood, representation and the separation between fact and fiction. The representation of life accomplished by the writers enable them to construct a vivid perspective of their ‘self’ with myriad of memories. Meena Alexander's Fault Lines: A Memoir (2003), an expanded edition of autobiography in the cross-cultural memoir series is probably one of the most authentic life stories written by a South Asian American writer at the turn of the twenty first century. When it was first published, this autobiography was chosen as one of Publishers Weekly’s “Best Books of 1993”. It traces her gradual evolution as a postcolonial writer from a privileged and protected childhood in India, her turbulent adolescence in Sudan, her academic journey to England and finally her migration to Manhattan, New York. Her memoir swings back and forth in time and space like a flashback narrative, in zigzag rhythm reflecting her multicultural life in four continents, Asia, Africa, Europe and North America. In this regard, this paper is an attempt to disclose her difficult recovery from racial, diasporic and traumatic experiences that revolutionizes the entire landscape of her writing space and of her very self, now and before. It investigates the major thematic concerns like racial consciousness, diaspora and migrant experience in the backdrop of gender and culture cognizance. It also examines the multicultural experiences of the writer that provoked her imagination and forced her to fabricate, to weave tales to chisel out a personal space amidst the agonies of her migrant life.

KEYWORDS
Autobiography, postcolonial, migrant, memoir, narrative, diaspora, trauma, life writing.

INTRODUCTION
Meena Alexander is a famous Indian-American memoirist, poet, novelist and critic. She is also acclaimed as one of the original thinkers of Asian American aesthetics. Her autobiographical memoir Fault Lines (1993) signifies the areas of fracture between one cultural tradition and another in the context of her migrant life in diverse parts of the world. She intertwines multiple strands of personal and intimate memories unraveled from her past and present, to construct a rich intertextual autobiographical narrative. In fact, it is with a proposal that the narrative begins, of which she was initially skeptical. She illustrates how immigrants in America are constantly under threat to explain and justify themselves. The initial publication of this memoir coincided with the emergence of postcolonial feminist thought. Born into a Christian family in 1951, with strong cultural roots in Kerala, South India and having a good command of the colonial language, she earned a covetable position among South Asian English writers. Since 1976, she has written thirteen books of poetry, edited an anthology of Indian love poems, written two novels, a memoir, three works of literary criticism and a play. Her poetry collection Illiterate Heart: Where Translations Perish (2004) won Faulkner Foundation’s Open Book award. The novel Nampally Road (1991) was a Voice Literary Supplement Editor’s Choice. She has received awards from various foundations, including Rockefeller, Fulbright, New York State and Altrusa International. In 2009, she received the Distinguished Achievement Award in Literature from the South Asian Literary Association for contributions to American Literature. At present, she is a distinguished Professor of English at the Graduate Centre/Hunter College, City University of New York.

LITERATURE REVIEW
Memoir or autobiographical writing is customarily understood as a record of one’s personal life experiences in a socio-political, historical, and cultural context. Authors and critics generally agree that this particular genre of literary writing engenders a great relevance for the narrators whose geographical, temporal and cultural boundaries have
become indistinct, and their identities or roots have always been challenging. Memoirs are the reinterpretations of the reality, recollections of the past in the present that transforms the whole site of memory. Schacter (1996) states: “... we do not store judgment-free snapshots of our past experiences but rather hold on to the meaning, sense, and emotions these experiences provided us... memories are records of how we have experienced events, not replicas of the events themselves” (5-6). Hutcheon (1992) writes that “the autobiographical memoir has a long history in fiction as a form of asserting the primacy of individual experience” (161). Bhabha (1994) in the introduction to his seminal work The Location of Culture explains: “it is the space of intervention emerging in the cultural interstices that involves creative invention into existence” (9).

The life writings are an inward concentration in which there is a complete absorption with the self. Meena Sodhi (1999) observes: A work of art is a representation from the inner realm into its embodiment as an external form; it then achieves consciousness of itself. So does autobiography constantly return to the elusive centre of the self which lies buried in the unconscious, where it discovers that it was already there where it began” (33). Alexander’s life writing was received with a large critical acclaim. At the time of new edition of this autobiography, Convey (1993) comments that “Fault Lines shows us a poet intent on seeing herself straight ... the narrative digs deeper into childhood and reexamines adulthood more painfully than its predecessor, but it carries the same magic of language and image”. Stimpson (2003) confirms that Alexander will be part of the history of global culture and she praises that “Ten years ago, she published an extraordinary memoir, Fault Lines. Now with her habitual courage and subtlety and eloquence, she has interlaced the memoir’s words with new experiences, perceptions, pain, and visions. Fault Lines is faultless.” Ngugi wa Thiong’o (2003) writes in the preface to the new edition: “It is difficult to find words with which to preface Meena Alexander’s personal memories. As brilliantly captured in this new edition of Fault Lines, the memories are their own preface and introduction to a mesmerizing text culled from a life lived in fragments and migrations, a quest for ‘nadu’ at home and in exile …”

Diasporic and migrant experiences are inseparably connected in her writings with the common characteristic of dispersal from homeland and the accomplishment of her dream of being at home. Friedman (2004) wonders: “Is home a place? A memory? An ideal? An imagined space? The black hole of desire? Born of displacement, diasporas spawn the creation of an imaginary homeland, a place of fixed location and identity” (195). There are different theoretical assumptions about the concept of ‘home’ held by individuals in general and diasporics in particular. Easthope (2004) comments: “while homes may be located and it is not the location that is ‘home’” (135). As Bhabha (1994) has pointed out “unhomed is not to be homeless” (9). When the realization of being unhomed strikes one, “the world shrinks and then expands enormously. The unhomy moment relates the traumatic ambivalences of a personal, psychic history to the wider disjunctions of political existence” (11). As Friedman puts it, home is a myth, an ideal, an imaginary space longed for, a land of dreams and desire- “always already lost in the very formation of the idea of home” (192). The rhetorical text echoes patriarchal questions, according to Gilmore (2001) such as “Can women tell the truth? Do women have lives worth representing?” (21) Alexander herself admits that “it is the pain of no one knowing my name that drives me to write” (182). But Singh (2008) vehemently argues that the validity of the memory of trauma enunciated by Alexander is virtually annulled by her privileged position within western academy (393).

Language is used to create meaning; and the process of meaning making is inherently political in that it is imbued with relations of power that come together to maneuver, contest and negotiate the meanings at stake (Hodges, 2007). Languages use has to do as much with subject positions as with communication. It has to do with figurative use as well. Today we recognize that we live in and through belief systems and are aware of other belief systems around us. Needless to say, with the circulation of belief systems in different forms, new consolidations of power structures establish relationships and new social orders cutting across political and cultural geographies. We perceive beliefs from positions we occupy and are also aware that such a thing is happening. The paradox here is that postcolonial consciousness is becoming more manifest in the context of globalization. This is a paradox become the newfound historical consciousness is sought to be erased by globalization, as it seeks new frontiers of the global economy without recourse to the nuisance of national borders and cultural boundaries. Globalization attempts to create a flat world, a global village, with no respect any borders and boundaries. Globalization valorizes the global citizen and the transnational individual. In this sense, it is neo-colonial, wiping out the past in its new desire to name and rename the world on its own terms. As Fanon (2008) said so aptly “colonization is not satisfied
merely with holding a people in its grip and emptying the native’s brain of all form and content” (57).

METHODOLOGY
In this paper, the qualitative descriptive methodology has been consistently followed to achieve its desired objectives. It is an attempt to discover the underlying literariness of Alexander’s memoir as a postcolonial literary narrative, highlighting prominent issues like, racial agonies, diasporic consciousness and trauma of migrant life. It is contended that this treatment is adequate because the findings are introduced in a descriptive manner. Efforts were taken to collect data from different sources, including primary works written by the author and also other secondary or critical works. This study is basically limited to the autobiography of Meena Alexander; however, meaningful connections are made with reference to her other literary contributions. A distinct theoretical framework has been set at the beginning, taking into account various referential sources and then reviewed previous studies of this particular genre. Finally, the chief postcolonial migrant narrative elements are identified with a critical and ideological perspective.

DISCUSSION
As a postcolonial writer, Alexander laid a lot of emphasis to the concept of homeland in the framework of diaspora. It is self-revealing to an extent in the context of her own migration from the East to the West in the wake of India’s independence after World War II. She travelled back and forth from South India to Sudan, and then migrating to Europe and finally settled in United States. The initial publication of Alexander’s memoir Fault Lines corresponded with the emergence of postcolonial feminist thought. The diasporic female authors from the East explored the issues of gender, race, ethnicity and home. The very image of ‘fault’ used in this memoir articulates her disconnected and non-linear narrative. It signifies a geological imagery implying a planar fracture in large volume of rocks with which a profound displacement has taken place as a result of disorientation of tectonic forces. Align with this complex dislocation occurring on earth’s crust, Alexander draws the figure of “a woman cracked by multiple migrations. Uprooted so many times she can connect nothing with nothing. Her words are all askew”(3). Her struggles are recounted not as a chronological narrative, but as a thematic and flash back account dividing it into thirteen multi-genre sections, navigating her personal journey. In her interview with Jackson (2003), Alexander reveals: “Andreas, Fault and I was fascinated by this idea of a fault. And, you know, the geological plates that crash together and continents that come together and then split apart”. In this context, this memoir tries to seek the complex shifts of migrant life and raises fundamental questions on boundaries, invisible lines, demarcations that diasporics encounter in their daily life.

Alexander writes in a way to constantly negotiate these fractures and cracks that she encountered in migrant lives. Fault Lines begins with a proposal of writing a book, of which she was initially skeptical; illustrates how immigrants in United States are in a constant dilemma of explaining and justifying their status /identity in a foreign country; ends with cherishing the memories of her ancestral home marking a rejuvenation of her vital spirit and a new beginning of her life. While talking to Lopamudra Basu (2015), Alexander discloses her prime inspiration to write:

In a way there is a poetics of dislocation that I am trying to figure out, to lay bare, if you wish. What does it mean to be deeply attached to place? Or to be torn away from a place, to feel at the edge, not quite at home? So where is home for us here, now in the twenty-first century? Can language work to make a home, a shelter? These are questions that will never leave me (37).

When she decides to recount her memories, she had to struggle with multiple linguistic tweaks in order to find a language through which she can comfortably present her thoughts: “And what all languages compacted in my brain: Malayalam, my mother tongue, the language of first speech; Hindi, which I learned as a child: Arabic, from my years in Sudan; odd shards survive; French; English? How would I map all this in a book of days?” (1). Alexander cleverly sidesteps the worn out clichés that fuse discussions of the “alienness” of English versus the “authenticity” of Indian languages. In her memoir, she dares even to question the existing conventions that define, label and classify people on account of some preconceived categories.

Fault Lines is extraordinarily unique as Alexander rewrote it ten years later in the aftermath of 9/11 attacks with an inspiring chapter ‘Lyric in a Time of Violence’ to reflect on two severe traumas, one corporate and the other intensely personal, and her suppressed childhood memories. She was the eldest in her family which consists of thirteen children and her father was a government servant who was sent to North Africa, when she was just five years old. Her childhood was torn apart between continents, experienced instability and multiplicity, although her cultural roots were firmly anchored in her mother country. Her mother was a typical conservative middle class woman who remained silent and got
Meena Alexander’s Autobiography: A Postcolonial Migrant Narrative

hold of with domestic duties. Being a traditionalist, she was simply happy with her pious rituals and religious devotion. Her maternal grandfather played the most significant role in shaping her ideological awareness and molding her political perspicacity. She frequently discusses her grandfather’s role in empowering her cultural sophistication. “I think of myself [growing up] as someone who was thrown ferociously into a new India… My grandfather was a great idealist who really believed that these were a new India waiting, a new world based on issues like land reform and equality for all people… [Through him] I had this extraordinary world available to me” (23-24). Even at the age of fifteen, her poems which she wrote as a way “to piece together some of the experiences [of social change]” were being translated into Arabic and published in Sudanese newspaper. By the age of eighteen, she left to England to pursue her doctoral studies in the University of Nottingham with a profound displacement, an experience that adversely affected her literary creativity. She writes, “in the British culture … I felt that, what I really was being left out as an Indian woman and also as someone from the Third World… I couldn’t have survived in England. And not because of anything in other people; I felt that I had to go back to India” (25). She earned her PhD from Nottingham University in 1973, came back to India, and started working in Indian universities. She was married to a westerner David Lelyweld in 1979 in Hyderabad and migrated to the west after her marriage, which can also be seen by critics as ‘an escape from misogynistic traditions’ prevailed at that period of time.

The memoir is quite unlike a conventional bildungsroman narrative and in author’s own words “it is a rag of words wrapped around the shade of recollection… written in search of a homeland” (4). The writer Uma Parameshwaran (1995) comments on the interconnectedness of past and the present in immigrant imagination and the intertwining of imagery drawn from the landscape of one’s memory with the imagery from one’s immediate, actual landscape. It is obvious that Alexander weaves imagery from varied cultural landscapes: an idyllic childhood in Thiruvalla, Allahabad and Pune, turbulent adolescence in Khartoum, and adulthood in Nottingham, Delhi, Hyderabad and Manhattan. The writer Rebeca Sultana (2002) makes an outlandish observation: Alexander’s periodic return to the Indian landscape as a backdrop is hard to dismiss and is an indication of the significance of India in her varied cultural recollection” (242).

Alexander is incredibly influenced by Virginia Wolf, who was considered as the ‘foremother’ of all women’s writing. She is brave enough to write her recollections of the past muddled by patriarchal conventions and her memoir begins with Kalidas’s words from Kumarasambhava 1:30: “when the time came for her to learn, all the knowledge from her past lives returned to her, as wild geese return in autumn to the Ganga River”. Sam Naidu (2008) explains how Alexander uses the memory of a shining past to anger and root herself in the face of many migrations. Following the tradition of many other autobiographers, she makes use of “a conscious use of memory that plays cathartic function for the author” (375). Diasporic issues of uprooting and exile, nostalgia, trauma of migrant memories, alienation and loneliness are recurring features of her memoir.

4.1 The Racial Reality

The experience of immigrants who carries the burden of being a racial and ethnic minority in the United States is vividly portrayed in Alexander’s writings. She draws upon personal experiences in her essays and collection of poems, The Shock of Arrival: Reflections on Postcolonial Experience (1996). She demonstrates the experience of racial victimization, by “walking down a crowded sidewalk, descending the subway, there is always one’s own body, which is marked as other in this country. Ethnicity can draw violence and this is part of the postcolonial terrain, part of sorrow and knowledge of our senses” (7). Violence is born of religious bigotry and this evident in the mentioning of the fanatics who tries to attack places of worship and eliminate people on account of their faith. She observes that violence is worldwide and country seems to be immune to it. Not only is violence endemic, but also it takes different forms and encompasses all aspects of human society, race, religion, language, region, nation, economics, politics, culture and so on. Having seen violence in different parts of the world and having observed different forms of violence, she exclaims: “I sometimes think that in this generation, there is no more cruelty, no greater damnation” (8).

Literature is an important tool in negotiating life, attempting to suture into place a shifting identity that knows no original source of meaning. As Hall (1996) has said, cultural identity is not a once-and-for-all thing, not an essence, concept of identity as renegotiation, that identity is not merely constructed, but depends upon the other that opens up possibilities for marginal/marginalized groups to challenge the
identities that are enforced by the dominant historiography. Alexander expresses disillusionment with westernized morality and domestic violence. She draws upon personal experiences as immigrant woman of color and she offers a “healing response”, according to Macrowitz (2004), to people who are displaced and dispossessed. Her narrative account provides “a reprieve to all phases of in-betweenness-travel and adventure, newness and strangeness, alienation and confusion and unpredictability” (24).

Alexander narrates the experience of racial discrimination in her poetry and presents racism, as a threat to immigrant’s peaceful existence. A feeling of deep social and personal despair is a psychological consequence of this dehumanizing projection. Experience of racial discrimination strikes her harshly and, makes alienation more painful. She refers to experience of oppressive racial setup of white supremacy at Clergy House School in Khartoum being a non-white child. During her stay in Nottingham, she was blamed by the Head of English Department, for publishing articles beyond her area of research. She perceives it as matter of discrimination against the women of color from the third world. This feeling of discrimination compels her to write that “I always felt that what I really was being left out as an Indian woman, I felt I had to go back to India. Years later in America, the racial hatred reaches her through angered exclamatory abuse, “You black bitch” (169). She ponders over it, “Can I make lines supple enough to figure out violence, vent it and pass beyond” (169).

As an immigrant woman of color, she uses dislocation as a metaphor, and describes the multiple changes she underwent while encountering racial subjugation. She also relates her uncanny encounters with racists and bigots, as well as the murderer of a playwright during the performance by political enemies. She uses this instance of tragedy as a prominent example to show how western societies deal with issues of racism and migration. It is seen that the stigmatization of Asian and African immigrants often cast a neocolonial rhetoric of assimilation and integration in the postmodern writings. From her childhood, Alexander recalls the plight of young unwed mothers who belongs to the state of Kerala, had to end their lives to avoid social scandal and to protect the honor of the family. She remembers: “the image of women jumping into wells was constantly with me during my childhood” (106). These photographic visuals continued to haunt her for a long time along with the horrible sight of young “married women being burnt in their homes” (53) which are euphemistically called ‘dowry deaths’. The patriarchal society professes double standards, one for women and the other more convenient, for men. Men involving in premarital sex were not considered guilty or inferior, but on the other hand women, if involved in it, were treated harshly and considered as a social outcast. The civil wars held in Sudan for many years during the period of her schools years etched her mind with dreadful imageries. During her school years in Hyderabad, three upsetting incidents took place: one is the gang rape of a woman by the law enforcement officer in the police station, followed by violent demonstrations and rampant protests; the second one is the setting on fire of a railway coach in a moving train by members of People’s War group killing many innocent passengers though this gruesome act of incineration. The third incident is the giant cyclone that devastated the entire east coast region of Andhra Pradesh in South India, sweeping away thousands of people and their homes.

As a writer, she is sensitized to the surrounding violence and at the same time conscious of the “marginality of female existence” (83) and states that “a woman’s voice pits itself,” translating violence against patriarchal and colonial power. She exhorts South Asian women writers to “turn blood in to ink” that is, “to engage in a bitter translation of self, required by violent conflict” (84). She demonstrates the struggle for women’s rights that came up side by side with anti-colonial struggles for freedom and, reflects on the problematic responses of the gendered bodies when she cites about socio-cultural issues. In many ways, her memoir is a large canvas sweep, because it contains geographies of home and migration for a number of racially diverse characters. Some of her ancestors migrated from India to work in Caribbean sugar plantations, intermarried with the Japanese and other races, and eventually migrated to New Jersey. In that sense, she postulates a complex notion of South Asian-American racial identity. Although there was an inflow of highly educated Indians to United States after 1970s, she exposes continuing racism against immigrants in one form or other through the example of stoning of Indian women by skinheads in suburban New Jersey.

4.2 Diasporic Consciousness

The term ‘Diaspora’ is quite an ancient term and has been used to refer to two of the oldest ethno-national Diasporas in the world-the Jews and the Greek. This could be the reason that the term ‘Diaspora’ has been coined from the Greek world ‘Diasperein- meaning to scatter about and to disperse. It was the Jewish scholars who first used the term diaspora during the third century BCE in a Greek translation of the Bible (Helly, 2006). Diaspora could be seen as a socio-political formation that is created as a result of either
voluntary or forced migration, who permanently resides as minority in one or several host countries. They maintain regular or occasional contact with what they regard as their homeland, maintain a common identity, and could organize and are active in the cultural, social, economic and political spheres in their host countries. The first formal definition of diaspora was offered by John Armstrong in his article ‘Mobilized and Proletarian Diasporas’ (1976) and afterwards discussion in this filed gained importance especially after 1990s in the background of recurring migrations to Western/European countries.

Diasporic studies came to the limelight when migrant issues pop up and were reported widely in the media. The migrants wanted to retain their ties with their homeland and that was facilitated by the advancement of communication technology and globalization. There is a close interdependence between Diasporas and homeland. The reason being that homelands give rise to Diasporas and they have the capacity to shape if not creates homelands. In most cases, Diasporas have a sense of belonging to the same ethnic nation. Diasporas in their host countries could often go through a very disruptive experience, which in most cases, could result in a feeling of insecurity. This experience could subsequently result in marginality in these countries. Once the Diasporas settle in a different country, they go through various cultural processes of adaptation, acculturation, integration and assimilation. During these processes, these immigrants would redefine not only their self - perception but also their collective identities viz-a-viz their host nations. These identities could be multiple depending on the context of the other and hence are constructed and eventually could lead to the reinforcement of perceptions of -us and them, leading to further ethnic (national/religious) identifications. This could make Diasporas more assertive and have a confrontationist attitude with the host countries.

The term ‘diaspora’ needs to be understood as a process that is subjective not as an object that is-out there somewhere. As a subjective experience and process, ‘diaspora’ would probably need to talk about feeling of insecurity, dispossession, and longingness for the homeland. Along with the different cultural processes, the process of racialization also needs to be explored. If diaspora can be subject to a subjective analysis then what would be of interest would be to analyze, how do communities become diasporic, rather than dwell on the nature of it, and understanding the process of creation of new identities, spaces for growth, resolutions of conflicts, and new culture, either composite or plural.

Sometimes ghettoization and stigmatization can occur in spite of the fact that the immigrants are successful. Again, the boundaries and spaces these Diasporas own, occupy and control will actually determine the power and their influence and negotiating abilities that they have. Identities get formed and re-formed in the process of subjugation and subordination. This then becomes part of the subjective experience of diaspora.

Diasporas analyzed from a subjective experience also questions and redefines the issue of citizenship particularly cultural citizenship. Cultural citizenship becomes an important pointer in understanding the actual life lived by the Diasporas. Cultural citizenship could be seen as process defined through cultural phenomena- from cultural, social and religious practices in daily lives, within families and communities that contribute to the making of an identity. It can also be argued that diasporic predicament can be interpreted as a fertile ground of creativity.

In the context of Diasporas and identity, Alexander’s memoir provides a panoramic view of a growing sense of rootlessness of Asian immigrants in America. She writes in a reflective vein as she unearths her identity:

...I am a poet writing in America. But American poet? What sort? Surely not of the Robert Frost or Wallace Stevens variety? An Asian-American poet then? Clearly that sounds better. Poet tout court? Will that fit? No, not at all. There is very little I can be tout court in America except perhaps woman, mother. But even there, I wonder. Everything that comes to me is hyphenated. A woman poet, a woman poet of colour, a South Indian woman poet who makes up lines in English, a postcolonial language...(193).

It is relevant to look into the obvious presence of hyphen in the life of Diasporas in terms of homes, languages or identities, although she attempts to dispel it in her life writing. Multiculturalism encourages the construction of a public ethnic identity instead of a purely private one. In that sense, one would think Diasporas are best integrated. There are also studies that state, ethnic minorities are more likely to identify with the national identity if they feel that ethnic identity is publicly respected. Thus, multiculturalism seems to have brought in more inclusiveness. This again needs to be looked into from the perspective of micro level experiences, as well as from the background of a retreat from Multiculturalism in Europe. Particularly in the context of globalization, these could be embedded in
the dark horror of unequal citizenship, and in the process of racialization that turns human beings into disposable migrants and undesirable ‘others’.

4.3 Migrant Experience

The wave of American Realism in literature stressed hard to depict a contemporary view of what was happening; an attempt at defining what was real and accessible now stood at a dead end. All the knowledge that we have of the world is the knowledge of history, we remain incredibly naive on the details of our future. For this reason, the word- ‘before’, is a vista through which history is elucidated. Alexander interweaves the Indian and immigrant experiences which results in her awaking of consciousness of the past and present. Reflections of the themes of memory and home are obvious in her works. To portray the solid migrant experience, she transforms the minority space into a highly vibrant zone of creativity, carving a new artistic hybrid aesthetic, from linguistic, cultural traditions of her colonial education and conventional heritage of Kerala lineage. She reflects on her own migrant life and creatively engages in the postcolonial discourse on identity, language and gender in this cultural background.

The final transnational crossing of the author was from Hyderabad to New York, as a married woman. In America, she is just a South Indian/ Third world woman writer and she contemplates:

“Was this what a woman’s life had to be? Often I did not recognize myself. I felt I had lost my soul, that it was sucked into the vortex of an Otherness. I had no words for; that all I was, had contracted into being a wife, being a woman who had crossed a border to give birth in another of country. Seasons of birth have stripped me, formed me afresh” (164).

She also worries about the ethnicity of her ‘Indian-American’ children and tries “to hold on to the reality of mechi and mechan” in “another soil, another earth” (170). She is also obsessed with the memories of nadu as a “real solid place” (51) that she intensely desires her children to at least cling on to memories of an imaginary homeland. The choice of names for her children, Adam Kurivila named after Ilya and Swati Mariam named after Kozhenccheri Valyammachi and Amma (grandmother), indicate a deliberate attempt to bridge the gap between the cultures. The graphic narration of idyllic childhood and paradisiacal images of Kerala- the bring filtered sunlight, the clear blue of the pre-monsoon sky, the covetous range of tea plantations, the green paddy fields, the glorious beads of golden coconut, the extraordinary blueness of the Arabian Sea, acres of intricately bordered fruit trees, crimson carpets of ripe peppers, and the frangipani tree with thick clusters of white blossoms-reveal the nostalgic migrant angst to reclaim her homeland. She affirms passionately: “In India, I rest, I just am, like a stone, a bone, a child born again” (176).

In writing a memoir, Alexander has created “a space into which the writing subject disappears” (Foucault, 142). Sultana (2002) analyses Alexander’s concept of nationalism and identity as its corollary in Fault Lines: She cannot claim the cultural modes of one national identity” (240). Naidu (2008) observes “the narrative is aimed at representing many selves of the author along the journey to its present location” (376). Multiple dislocations have imposed a hyphenated identity on her that strengthened her as a woman and allows her to identify herself with the culture of her adopted country without abandoning the culture of her homeland. As sultana perceives, alexander has attempted to create multiple autobiographies using a “circular pattern, the use of stories within stories and the flexibility of using time and space in the narrative…a literary technique that allows her to address the multiple identities that she has taken up “(242).

Alexander feels that in Indian culture marriage has a great social relevance but at the same time it can be a traumatic experience for a woman. She recalls candidly: “For a woman, marriage makes a gash. It ears you from your original home…once married you are part and parcel of your husband’s household” (23). She had gone against her parent’s wishes and married an American and the only way she would be able to make her way back into her family was following certain traditional rites for her marriage and ‘having children’. The autobiographical narrative also highlights childbirth as an exclusive prerogative of woman who is thereby initiated into the joys and pangs of motherhood. The text praises “woman’s natural instinct for reproduction, the maternal instinct, which is supposed to be the baseline of all her behavior, her ultimate raison d’ etre” (Coward, 18). The sentiments of guilt and sorrow in leaving the family and the homeland are characteristic features of her memoir. The annual vacation trips to homeland evoked in her a sense of belonging and stability amidst a life filled with motion and change. Being a Third World woman, she had been “tormented by a sense of having transgressed a boundary’ and so returned home, as a “grown adult” to discover and to make up her history. She says: “I had to unlearn my tortuous academic knowledge, remake myself, learn how to read and write as if for the first time,” (142).
She in fact changed ‘history’ to ‘herstory’ with her literary contributions, bypassing all hurdles that stood on her way.

CONCLUSION
Alexander’s autobiographical narrative Fault Lines: A Memoir vividly addresses the pertinent issues like racial identity, diasporic consciousness and trauma of migrant experience. She attempts to construct her multifaceted hybrid identity with a retrospective narration of her vibrant life experiences. The multicultural life of the writer functioned as a catalyst and transformed her imagination to construct a fabulous and inspiring memoir. In her postcolonial literary production, she presents multifaceted experiences in different continents, among diverse ethnic and religious communities colored with colonial and cultural demarcations. No doubt, her narrative skillfully depicts the racial consciousness of the migrants, the challenging diasporic experiences and the interconnectedness of their past and present, with an imaginative coloring.

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This paper revolves around the issue of the spread of English, and aims at illustrating the different strategies implemented by those languages that are being affected by it, in particular Italian. This spreading is an ever increasing phenomenon that is currently taking place at world level: Anglicisms in Italian, in French, in German or, for that matter, in any other language, are a strong indication of how English is penetrating within our cultures, regardless of how different these cultures can be to begin with. The specialized language of economics, for its inherently global nature, is one of the areas affected most by this process. Therefore, four English lexical items related to the domain of economics (i.e.: ‘broker’, ‘start-up’, ‘joint venture’, and ‘business angels’) are analyzed as they are used in Italian. The paper will show how linguistic borrowing – even when considering non-adapted loanwords only – takes place in different ways and with different levels of success. In order to elicit results as scientifically sound and reliable as possible, two parallel corpora have been taken into consideration: the Official Journal of the European Union and the transcripts of the debates held in the European Parliament. The pool from which data have been drawn adds up to a total of more than 15 million tokens.

INTRODUCTION
We all are witnesses to how English is unrelentingly and unwaveringly spreading throughout our globalized societies. It is a worldwide phenomenon, common to cultures as diverse as the Italian, the Russian or, further east, the Japanese – to name but a few. Newspapers, TV series, movies, the fashion industry, not to mention anything computer-related, seethes with Anglicisms: sometimes loanwords are adapted, other times they are simply incorporated in our languages just as they are, with very little or no adaptation at all. Indeed, this last trend seems to be becoming stronger and stronger as the laymen grow more and more familiar with and accustomed to the presence of foreign words in their native language. Of course Anglicisms are not unique to the 21st century, as they have also occurred in earlier periods of our history: for example, a noteworthy big boom in the use of Anglicisms can be traced back to the late 40s and 50s (Görlach, 2002, p. 3) – just after the Second World War – at least as far as Western countries are concerned. In the case of ex-communist countries, the boom took place in the 90s, coinciding with the fall of the economic and political barriers to the free flow of capital, information and people. Therefore, in spite of our origins, our history, and therefore our Weltanschauung – our view of the world – being different, we do share the same destiny when it comes to English. Anglicisms are just all over the place.

English, then, as the language of globalization. Some may point to the spread of English as to a form of linguistic imperialism, where English becomes the means by which Western ideas flood our societies (Widdowson, 2003, p. 45). For sure we all are – although probably to different degrees – subject to its influence, which is not only lexical but conceptual as well. In fact the influence exerted by one language upon another can never be exclusively linguistic, and this as a direct result of the very close relationship between linguistic expression and view of the world: between what a language can express, and what it actually expresses in order to meet the communicative needs of its speakers (Jakobson 1985, p. 110). Language – as Edward Sapir and Benjamin Lee Whorf have already pointed out so admirably with their principle of linguistic relativity (Whorf,
1956) – influences the ways one thinks and behaves. So, when a language borrows some words from another language, it is importing much more than mere lexical labels to attach to objects or entities: it also imports a way of constructing reality through those very labels.

Henry Widdowson (2003, p. 45) uses the word ‘spread’ to refer to the dissemination of English in the most diverse languages, and he emphasizes the potential lack of agency that this ergative verb implies: somebody or something (some political or economical power maybe) is spreading English or, more simply, English is spreading – with no agency, no outer guidance, no exertion of power, it is simply and naturally spreading – just like a disease or a virus (without necessarily having the same negative connotations carried by these words).

Such spreading is taking place not only geographically but also socially, affecting the modes of expression and possibly also the modes of thought of wide strata of society. If therefore, in the past, the influence of English was limited to well-defined areas like pop music, for example, or computer sciences, currently it not only reaches out to our daily lives, but by now affects most, if not all, specialized languages. It is precisely one of these specialized languages that this paper revolves around – namely, the language of economics.

Even so, I would take distance from the view that considers English (or any other language for that matter) as exclusively tantamount to linguistic imperialism. Things can be seen from quite another perspective. Languages are alive, and they each live a life of their own. Words too. What happens in today’s society is that languages such as Italian (or any other, for that matter) get in touch with foreign (English) words, incorporate them into their linguistic system and appropriate them. Once these words have been borrowed and therefore appropriated, they start a new life: they may acquire new meanings, they may lose some of their old ones, and they can change – morphologically, semantically, even syntactically. In other words, they begin to live a brand new life, a life of their own.

Seen from this perspective, the spread of English ceases to appear a socio-linguistic invasion at the hands of the colonizers, and becomes itself the victim of a moulding process carried out by the innumerable worldwide users of this language. Especially within the domain of specialized areas – and therefore within closed communities of language users that need not at all be native speakers, because they belong in their circle by upbringing and by formal education, like indeed economists, doctors, lawyers, or scientists – changes do happen pursuant to an appropriation of the language by those who use it. This is especially true to the point of being unavoidable when – within that globalized village our world has become – such non-native users of English tend to take the specialized lexis and use it in their own language, thus ultimately appropriating it.

Be it as it may, the spread of English can definitely be considered a very complex process that calls upon important issues such as power and ideology. As is often the case when it comes to these matters, though, boundaries are never clear cut and the analysis of facts lends itself to speculation, revealing – as it often does – hidden, subtle and possibly paradoxical dynamisms.

However, if a general discourse would call into question the most varied socio-cultural, economic and political issues, a more focused analysis allows for greater analytical observation of the matters at stake. And it is for this reason that the focus of this paper will be limited to a well precise area of interest: the non-adapted English loanwords that are currently used in the Italian lexis of economics.

**METHODOLOGY**

In order to carry out the analysis of the borrowings selected, two parallel corpora have been created: one comprising the issues of the Official Journal of the European Union (OJEU) spanning over a period of six months (adding up to more than ten million tokens), and the other comprising the transcripts of the debates held in the European Parliament spanning over a period of ten months (adding up to five million tokens). Both corpora are parallel, this means that each text has two versions: one in English and the other in Italian. However, strictly speaking, it is not possible to distinguish between source text and target text, or between original and translation, since all texts were produced in more than one language to begin with. Besides, from a legal point of view, each version shares the same status as all other EU official languages. The European Union legislation in fact provides that documents produced by any of its institutions should be on an equal footing with each other – regardless of the language they were initially produced in – because each version is to be considered authentic.
The original texts from both languages, which are comprised in the two corpora, can be found online at the official websites of the Official Journal of the European Union1 and of the European Parliament2 respectively.

ANALYSIS OF FOUR NON-ADAPTED ANGLICISMS

What follows is the analysis of four non-adapted Anglicisms from the language of economics: ‘broker’, ‘joint venture’, ‘start-up’, and ‘business angels’. These terms are commonly used by the language communities that use Italian for business, for commerce, or for other economics-related purposes. However, borrowing is never a simple process because, in the transfer from one language into another (in this case, from English into Italian), words inevitably change over time and depending on their context of usage: as already suggested, they may take on new meanings or lose some of the old, and consistency in the way they are used is more of a theoretical abstraction than an actual reality. In fact, what will be observed with reference to each of the words selected are the various forms a word can take, both lexically and semantically: at times the English term is borrowed as is, without any major adaptation (apart from the phonetic one, which is just unavoidable if the languages in question use different phonetic systems); other times it is translated into the receiving language, even though the original loanword is already well-established; some other times instead, the Anglicism is paradoxically used to translate a range of English words that are only loosely connected with the semantic meaning of the etymology concerned.

‘Broker’

The first example is ‘broker’. In the English corpus of the Official Journal and of the Parliamentary debates combined, there are 21 occurrences of ‘broker’ and 35 of its derivative forms (the noun ‘brokerage’, the verb ‘to broker’, and the verbal forms ‘brokering’ and ‘brokered’). In the Italian version instead, there are only 14 occurrences of ‘broker’ (as noun), plus two instances of ‘brokeraggio’, a calque from ‘brokerage’:

As can be seen from the concordance lines above (figure 1), at times ‘broker’ is given between parenthesis after the Italian translation ‘mediatore’ (lines 1, 2 and 3) – as if, ‘mediatore’ being a more general word, ‘broker’ represented the more technically proper term. All in all, it would seem that the loanword ‘broker’ coexists with its Italian translations. However, in three cases, the Italian text has ‘broker’ as an equivalent for the English words ‘trader’, ‘stockbroker’, and ‘promoter’: it is as though ‘broker’ in qua Anglicism, seems to be a more effective translation of English near-synonyms of ‘broker’ which have not been borrowed by Italian (yet):

Excluding the verbal forms and the noun ‘brokerage’, and taking into consideration only the noun with its plural ‘brokers’, there are 10 cases in which the term is translated into Italian:

Here follows instead a selection of the derivative forms – i.e.: the noun ‘brokerage’, the verb ‘to broker’, and the verbal forms ‘brokering’ and ‘brokered’ – with their respective translations:

2 http://www.europarl.europa.eu/portal/en

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Even if the above is only a selection of all the occurrences that have been found (a case by case analysis of each concordance would be too time consuming and would run the risk of being evasive), what can certainly be noticed is that, in the translations of the verbal forms, the Anglicism disappears altogether, and Italian words such as ‘intermediazione’ or ‘negoziare’ are preferred instead.

The conclusion that can be drawn from these data is that the noun ‘broker’ appears commonly in the Italian lexis of economics, and it is widespread enough to also translate other English words (i.e.: ‘promoters’, ‘stockbrokers’, and ‘traders’ – fig. 2-3). However, the English form has not completely replaced the equivalent Italian translations (i.e.: ‘mediatore’, ‘intermediario’, ‘agente’, etc.), and this is also proved by the fact that, in three cases, ‘broker’ appears between parenthesis, only after its Italian translation.

On the other hand, with regard to the verbal forms, the dissemination of ‘to broker’ and its derivatives seems much less widespread: in fact, none of the translations above (fig. 6-7) renders ‘to broker’, ‘broking’, or ‘brokered’ with an Anglicism (a partial exception being ‘brokerage’, with its calque ‘brokeraggio’ in figure 1, lines 15 and 16).

If therefore ‘broker’ and its derivatives alternate between a plain usage of the English loanword and its fully Italian translations, our second example poses problems of an entirely different nature.

‘Start-up’

As a matter of fact, at first glance it would seem that the use of this English loanword in the Italian corpora is particularly limited, with only 9 occurrences against the 138 to be found in the English texts. However, a difference needs to be made between ‘start-up’ and ‘start up’ – with the hyphen or without the hyphen. Whereas ‘start-up’ (with a hyphen) tends to indicate the noun referring to a new business, ‘start up’ without the hyphen may more likely refer to the verb ‘to start up’ or to a more general use of the word, not related to economics, as in the noun phrase ‘the vehicle start up procedure’.

In Italian, the English borrowing is exclusively used to express the economics-related meaning, it is therefore not a coincidence that all nine occurrences of ‘start-up’ in the Italian corpora occur with a hyphen:

Regarding the English corpora, there are in all 83 instances between ‘start-up’ and its plural ‘start-ups’ (we are exclusively considering instances that occur with a hyphen). As we have seen, only nine of them are rendered in Italian with the English loanword. It should be emphasized that, mostly, the rest of the occurrences do not concern economics but are related to the semantic fields of mechanics and information technologies (the most frequent collocates being ‘engine’, ‘vehicle’, ‘driver’, and ‘device’), as shown by the following concordance lines:

These of course are fully translated into Italian, but an analysis of their translation would be well beyond the scope of this paper. What is interesting instead is to notice how ‘start-up’ is otherwise translated within an economics-related context:

‘Start-up’
For the most part, ‘start-up’ gets translated with ‘avviamento’ (the concordance lines above are only a small selection of the about 50 occurrences of ‘start-up’ within an economics context, but they are totally representative of the general trend). ‘Avvio’ (line 10) is just a synonym for ‘avviamento’ and, apart from this, exceptions are rare and far between.

Therefore, just like the case of ‘broker’, ‘start-up’ also presents a certain degree of variability.

‘Joint venture’

Things change dramatically with our two next examples, which present a much higher degree of variability. Consider ‘joint venture’ first:

For the most part, ‘joint venture’ gets translated with ‘imprese comuni’ (the concordance lines above are only a small selection of the about 50 occurrences of ‘imprese comuni’ (‘joint venture’) within an economics context, but they are totally representative of the general trend). ‘Impegno’ (line 10) is just a synonym for ‘impratice comuni’ and, apart from this, exceptions are rare and far between.

Therefore, just like the case of ‘broker’, ‘start-up’ also presents a certain degree of variability.

The other partial exception is the following:

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Rispetto ai finanziamenti effettuati dai business angels, Investbx si distingue, da un lato, in quanto facilita la fornitura di volumi più ingenti di capitale proprio e, d’altro lato, in quanto impone un maggiore livello di divulgazione di informazioni e di studi indipendenti [rispetto ai business angels]. Benché alcune reti o consorzi di business angels siano in grado di...

One last but not least remark concerning ‘business angels’ is that, contrary to the well-established Italian norm that any borrowed word should always be used in the singular even when it is semantically plural (as has already been shown with ‘joint venture’), in this case the opposite is true: not only ‘business angels’ is consistently used in the plural when its meaning is plural, but it is plural even when in English it is indeed singular (lines 5 and 6).

CONCLUSION

The four Anglicisms that have been examined exemplify different degrees of appropriation of some English words on the part of Italian: at times the appropriation is so complete that the etymon can even violate a well-established morphological rule, like the one providing that foreign words are to be used exclusively in the singular and not in the plural. And this was the case with ‘business angels’. Similarly, ‘joint venture’ has entered the Italian lexis of economics with a fairly sound level of success: it would be interesting to further investigate the only exception that popped up during the analysis (‘joint venture’ rendered with ‘comitato congiunto’), and verify whether it is to be found in other corpora too. Also, ‘start-up’ and ‘broker’ show a noteworthy presence in Italian, even if in these cases the non-adapted Anglicisms alternate with their fully Italian equivalents. Only time will tell whether these translations are bound to become obsolete and be altogether replaced by the Anglicism, or vice versa.

Finally, it seems only fair to specify that it would be a mistake to generalize the results provided. These refer exclusively to the texts of the corpora considered and, even though they are objectively true and scientifically repeatable – being drawn as they are from a pool of more than 15 million tokens – generalization is always a delicate matter. For this reason, further research would certainly be desirable, both from a diachronic and from a synchronic perspective. What stands, though, is the indication of how differently words can behave in a foreign (socio-linguistic) environment, and of how different the lives that they lead can be.

And, therefore, conclusions can indeed be drawn: in order to explain the reasons for the different behaviours observed in the four Anglicisms considered, we need to go back to what was suggested at the beginning of this paper with a relativist Sapir-Whorfian bias, i.e. that every language uses different lexical labels to express different concepts. Since each language is the realization of a unique way to view the world and hence to categorize reality, and since, as Jakobson so poignantly pointed out, a language’s peculiar syntactical and lexical structure responds to the communicative needs of its speakers, it follows that the Anglicisms at stake respond to very precise communicative and expressive meanings that were not met by the previously existing Italian lexis.

This, of course, applies to varying degrees of lexical integration. It can be fairly positively assumed that ‘business angels’, along with ‘joint venture’, has filled a void: in fact in the Italian lexis there are no equivalents of these two lexical items, unless we resort to longish and unpalatable sequences such as ‘investitori informali di capitale di rischio’ or the not quite so expressive ‘associazione in partecipazione’ or ‘compartecipazione aziendale’; ‘business angels’ and ‘joint venture’ have come in handy to the Italian businessman (or woman) looking for succinct ways to express those very meanings.

On the other hand, ‘broker’ and ‘start-up’ do have equivalents in Italian, but what the Anglicism has offered to the Italian business professional is the immediate economics-related connotations associated with those borrowings. As a matter of fact, it can be argued that the equivalent of ‘broker’ be ‘mediatore’, ‘agente’, or ‘intermediario’ – however, these terms are extremely versatile in their polysemy and can be applied to a variety of semantic fields: a ‘mediatore’ can refer to, for example, an interpreter (‘mediatore linguistico’), and ‘agente’ can mean ‘police officer’ for that matter, whereas ‘intermediario’ expresses such a general concept that it can hardly be considered an exclusively economic term. Likewise,
‘avviamento’ (the equivalent of ‘start-up’) may refer – just like in English – to a variety of semantic fields: it can be the ‘avviamento’ (‘start up’) of an engine or of a conversation, but it is only the field of economics that the Anglicism refers to.

Hence, with all the different degrees of adaptation respectively shown by ‘broker’, ‘start-up’, ‘joint venture’ and ‘business angels’, these Anglicisms respond quite clearly to very specific linguistic needs, and the different lives these words lead can be accounted for in terms of the need of the Italian language to fill some pre-existing voids in its lexis of economics.

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Impact of Visual media in Children’s Literature: A Paradigm of Cognitive/Psycho-linguistic approach
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ABSTRACT

Throughout centuries, children’s books have influenced the identity creation of children in various levels, in the form of fairy tales, folk tales, picture books, Disney cartoons, and movies. Modern child spends more time with interactive learning/visual aids than with traditional pedagogical means which mainly consist of printed texts. Majority of their learning and leisure activities include focus on picture books, flash cards or several interactive pedagogical structures like interactive boards, pop-up books, animated movies etc. Receptive skills in children can be enhanced in their developmental stage in this way. It aids their psychological development and language acquisition skills along with socio-cultural aspects. Adults also relive their childhood days while engaging themselves with children and children’s books carrying the roles of facilitator, caretaker, parent or educator. This paper discusses the impact that visual media has imparted in the field of children’s literature and how it helps in the cognitive and psycho-linguistic development of children. Visual media has gained greater importance in recent years and has incredibly affected the contemporary modern world. It has made a tremendous influence in the field of literature, specifically in children’s literature. I postulate that children’s literature lays the foundation of shared intergenerational, national and international culture, a barometer of beliefs and anxieties about children and childhood, and a body of literature with its own genres, classic texts and avant-garde experiments.

INTRODUCTION

Visual media generally refers to several domains like Television, movies, painting, photography etc. However, a close analysis of the term gives the idea related to the sensory perceptions like vision and hearing. In this modern context, visual media has a great impact in the field of children’s literature. It affects the cognitive and psycho-linguistic development of children. Visual media has gained greater importance in recent years and has incredibly affected the contemporary modern world. It has made a tremendous influence in the field of literature, specifically in children's literature. Visual media infiltrates into every culture and affects it deeply. It has a major role in molding or shaping public opinion, thereby empowering the society and its people. In the contemporary world, visual media has given way to mixed media. They act as strong symbols or signs signifying a particular culture, age, philosophy or way of life. It is also important to think as what should be displayed or made visible for the society, is also socially and culturally appropriate. Visual media in children’s literature needs careful attention as the expected audience is young children, who develop into better individuals in future. Hence, the visual display should be the most acceptable and appropriate form that could be prescribed to them. In the modern world, parental or adult authority cannot completely control the entrance of children to visual media. Hence, it is a complicated process and raises several concerns regarding the appropriateness and entertaining purpose of the visual elements presented for the child.

LITERATURE REVIEW

Picture books represent a unique visual and art literary form that engages children in learning with pleasure. They form an initial threshold in children’s world of literature. Our society is populated with visual images such as logos, emblems, etc through which adults and children make sense of the world. Readers may find several ways in which the book for children is spelled: picture book, picture-book or
picturebook. Authors and critics use it interchangeably, for example, the compound word ‘picturebook’ recognizes the union of text and art that results in something what each form separately contributes. (Marantz, 1977; Lewis, 2001). Sipe (2006) argues that picture books stress inextricable connections of words and pictures. Further Arizpe and Styles (2003) studied on stories in picture books that depend on interaction between written text and image where both have created a “conscious aesthetic intention.” Dresang (1999) describes in detail the graphic synergy in picture books and suggests that the pictures are so interrelated with the text that the reader cannot distinguish one from the other. Scholars of children’s literature concur that in many ways it is possible to call the object a picture book text (Lewis, 2001) because both the images and text work so tightly to convey temporal and spatial information.

Fiction is a popular story genre developed in picture books that includes both narratives and non-narratives. As with fictional narratives, the art in picture books provides information in the written text. Words and pictures in a picture book never tell exactly the same story. Authors find it challenging to invent a useful language for talking about the use of visual media in children’s literature (Goldstone, 2002; Pantaleo, 2004). Considine (1986) conducted a study discussing the issues concerning the interaction of visual and textual media. Koolstra (1996) with a team of researchers studied the longitudinal effects of television on children’s leisure time reading with a test of three explanatory models. Studies were also carried out to identify the effects of other technologies on literacy and literacy learning (Kamil, et al, 2000). Nikolajeva and Scott (2001) identify five different ways-symmetry, complementary, enhancement, counterpoint and contradiction- through which words and pictures interact, opening up possibilities for readers’ experience. Gavin (2011) carried out a research on how television affects the child and helps in their visual learning. The literary experience is exposed to technology in the present era and media in a visual image format is widely used for an advanced literary experience.

**METHODOLOGY**

To carry out this particular study, a qualitative descriptive methodology has been steadily followed to achieve its learning objectives. It is an endeavor to determine the impact of visual media in contemporary children’s literature. It is contended in this study that the methodology is adequate because the findings are outlined in a descriptive way. Data has been collected from different sources, including primary works as well as secondary or critical works. This study is primarily limited to the impact that media in the visual format creates on young minds. I have taken a cognitive, psycho-linguistic approach to make a theoretical framework for my analysis. Finally, I make an effort to discover the influence of visual media on children’s literary experience and its effect in the development of cognitive and psycho-linguistic skills.

**DISCUSSION**

Childhood studies often consider ‘childhood’ as a social construction. It suggests that biological immaturity corresponds to societal norms, based on socio-cultural and historical settings. Philippe Aries’ (1962) comments that notion of childhood as a distinct phase of human life cycle started to emerge in Western Europe only around the end of 15th century. He challenges the traditional claims that the 20th century family was suffering a decline and proved that the modern concept of family with a private, domestic circle based on mutual affection is new. The figure of the child, which is the core of modern family, was analyzed in a detailed manner. Aries notes that childhood as a concept developed around 17th century. This is related to decrease in infant mortality, changes in European educational system, increasing class stratification and a gradual withdrawal of family from a wider web of social relations. He observes that “in medieval society the idea of childhood did not exist” (125). He highlights the fact that childhood was not seen or valued as a distinctive phase of human existence. The medieval society could find fewer gaps between adults and children, however, he never meant that medieval families lacked affection towards children.

**Notion of Childhood**

Pre-1700 concept of age and childhood was much different from the present day ideas. An individual was categorized as infant, youth or old person by physical appearance and habits, and not by chorological age. This fluidity of concept resulted in viewing children as miniature adults in the middle ages. Children were portrayed as small people with posture and muscles of adults in the medieval European art. As childhood and adulthood were not considered as different phases of life, needs of childhood like toys, books or stories were not seriously considered. Until 17th century, portraits of
children were rare in domestic context. Later it developed as a trend to keep such portraits signifying the developing importance for child as holding the core position in family life. This could be seen more obviously in nuclear families. Parents displayed less emotional attachments toward children in the pre-modern era, probably due to the high mortality rate of children during that time. New interest emerged in the world of children by 17th century, focused on their words, mispronunciations, expressions, clothing, games, pastimes and holidays. It was made possible by creating a culture of childhood that showed more attention and affection toward them.

In modern times, fairy tales, party games, cartoons, Disney movies, etc are associated with the world of children, whereas, in middle ages, fairy tales and other fun games were played and enjoyed by all. However, gradually as adult lost their interests in such activities, it became child-oriented. The image of child as a sexually indifferent individual changed to a sexually innocent one, by the end of 16th century and beginning of 17th century. The emergence of modern educational system demanded that the purity of child and childhood were to be safeguarded. The educators were mainly priests, who were concerned with morality of children alongside knowledge acquisition. They wanted child and childhood to be kept pure from being corrupted by immoral influences.

In middle ages, very few people had formal education. ‘Cathedral schools’ where boys and men studied to become clerics were the parallel educational institutions of modern schools or universities. As the number of students increased, the modern educational system slowly emerged allowing more educational opportunities based on age. This helped in acknowledging childhood as a specific stage of life. In Aries’ view, 17th century is the era in which the concept of child as integral part of family developed. Rise of family was the result of a general movement from sociability to privacy in the Western society. This inward move focusing on family helped in giving special focus to the child. Thus child became the center of family’s attention by 19th century. The historian Linda Pollock (1983) provides samples of diaries and letters to prove the importance parents gave their children before 17th century. She reveals interesting facts about the history of childhood in Western society. The book analyses key features like parent-child relations, the idea of childhood, childrearing practices from infancy onwards and discipline. These are obtained from diary discussions of parents from Britain and North America supplemented by newspaper materials. She made significant observations and findings about some serious changes that occurred during the four centuries discussed. Her focus is on the nature of parental reactions and childhood. She notes that people were aware of childhood even before 17th century and brutality towards children was rare during those times.

The English philosopher John Locke (1996 [1693]) comments that children are born neither evil nor good but as ‘blank slates’ whose minds and characters would be shaped by their education and training. By education, Locke primarily means ‘moral education’. According to him, aim of education is to give a man rational control over his passions and desires. He displays his constant interest with the origins and development of human knowledge. For Locke, moral education is more important than other kinds of education as it helps in creating a person who obeys reason instead of passion. He thought that learning should be enjoyable. Locke demonstrates how learning can be a form of recreation. He proposes that children should never be forced to learn, but should be engaged in conversation and that their ideas should be taken seriously. He states that the playfully unruly spirit of children should be encouraged rather than restricted and along with the general temperament of childhood, the individual temperament of the child also should be considered. For Locke, the goal of education is to guard against any vices to which a child is predisposed. By tailoring children's educations to their characters, teachers not only get more effective results, but they also make the experience enjoyable. This could be practiced by adults in their roles as facilitators in imparting formal as well as informal education to children. Locke comments on the importance of habit and example in education, while downplaying the role of rules. He discusses the importance of parents in detail while talking about education. He observes that when the children are young they should be placed under stern authority, whereas when they grow up and become a rational creature, parents can only hold their authority by inspiring love and reverence in children. Children should be considered as friends and their opinion must be valued and respected. Locke highlights the fact that every child should learn a manual skill that helps to relax and refresh the mind after it is worn out from study.

Jean-Jacques Rousseau (1979 [1762]), a political philosopher and thinker was immensely influenced by Locke’s ideas. He states that childhood should be a time of innocence, when children learnt what they needed to at their own pace, away from interference of adults. His seminal work *Emile* served as a foundational pattern for many works of educational philosophy that have appeared in the centuries that
followed it. Many of the ideas that Rousseau forwarded in his work concerning human development and the wonders of childhood presage the work of many psychologists and educators of the present day. Rousseau believes that the natural goodness of a man can be nurtured and maintained only by means of a highly sophisticated model of education.

Language Acquisition

Children are active listeners since their days in womb, recognizing speech patterns, tunes and tones of language used in familiar contexts. Young children are proficient communicators during the first three years of life. Their language development is influenced by various factors, including the presence of sensitive adults, older children, caretakers etc. These people attend to their needs and expressions, and use appropriate language to communicate with children. Even deaf children use sign language to cope up their developmental stage of cognition and language communication. Preschoolers (2-3 years old) use language to influence people closest to them, showing their brain development and growing capacity for expressions.

American linguist Noam Chomsky’s (1965) Language Acquisition Device (LAD) theory suggests that the ability to learn language for humans is inborn. His theory is described as Nativist as opposed to Behaviorists, who believed that children learn language merely by imitating. However, children have the tendency to imitate actions of elders and the world around them. Chomsky, the most influential linguist of the 20th century made many strong claims about language development. His concept of ‘Universal Grammar’ suggests that language is an innate faculty, that is, we are born with a set of rules about language in our minds. He believes that children are equipped with a Language Acquisition Device (LAD), ie; a set of language tools, provided at birth. This hypothetical tool explains the remarkable quality possessed by children in language acquisition and innate understanding of grammar and syntax. According to him, as children are born with an understanding of the rules of language, they simply need to acquire the vocabulary. He proposed that language is basically similar across all of humanity, ie; every language has noun, verb, etc and ability to make things positive or negative.

Jean Aitchison, (2003 [1987]) professor of Language and communication, identified three stages that occur during a child’s acquisition of vocabulary, viz labeling, packaging and network building. Labeling is the first stage, where associating a name with something happens. In the second stage of packaging, the child understands the range of meaning of a word. The last stage of network building involves understanding the connections between words, including the idea that some words are opposite in meaning. He claims that the speed of learning of the child is influenced by innate abilities and environment. As language is partly learned by imitation, parents, siblings, caretakers, etc play a vital role in accelerating the language learning process.

British linguist David Crystal’s (1987) theory on child language acquisition explains five stages. In the first stage, they say things for three purposes like to get something they want, to get someone’s attention and to draw attention to something. In the second stage, the children ask questions, mainly ‘where’ questions predominate. Their questions usually begin with interrogative pronouns (what, where) followed by a noun or verb. They are concerned with naming and classifying things with frequent questions, talk about characteristics of things and are taught to learn things in opposites pairs like hot/cold, up/down etc. In the third stage, they start asking lots of questions with intonation, expressing more complex wants using more grammatically correct language, refer to events in past and less often in future, talk about continuing action, basic sentence structure expands. In stage four, children use increasingly complex sentence structures, begin to explain things, ask for explanations using the word ‘why?’ and make wide range of requests. Most significant development is their comprehension of language and use of abstract verbs. They communicate meaning indirectly by replacing imperatives with questions. They develop pragmatic understanding and suit utterances to context or situation. They also use negation and are able to use auxiliary verbs and may duplicate modal verbs. Finally, in stage five, children regularly use language to do everything that they need like giving information, asking and answering questions, requesting directly and indirectly, suggesting, offering, stating and expressing. They are able to talk hypothetically and conditionally, explain conditions required for something to happen, make general references to past and present, talk about particular times and are comfortable with all questions starting with ‘what?’ and ‘when?’

Jean Piaget’s (1950) theory of cognitive constructivism proposes that language was simply one of children’s ways of representing their familiar world’s, a reflection of thought. He was a psychologist, philosopher and natural scientist, who contributed to the theory of child cognitive development and learning process encompassed in his view of ‘genetic epistemology,’ ie; origins of
thinking. For him, language did not contribute to the development of thinking. He argued that cognitive development preceded that of language. His cognitive development theory describes how a child constructs a mental model of the world as he/she attains through biological maturation and experiences gained based on interaction with the world. Piaget focused on the fundamental concepts related to the emergence of ideas of number, time, quantity, causality, justice etc. He found that young children think in remarkably different ways compared to adults, whereas the common assumption before his work was that children are less competent thinkers than adults. Piaget opined that children are born with a very basic mental structure that is genetically inherited and evolved, on which all further learning and knowledge is based. His purpose was to explain mechanisms and processes by which infant and then the child develops into an individual who can reason and think using hypotheses. It proposed distinct stages of development to prove this fact. For him, cognitive development was a progressive reorganization of mental processes gained as the individual matures physically, mentally and socially. As a result of this development, they find out inconsistencies between what they already know and what they discover in their environment.

Piaget’s Cognitive theory is based on three basic components. Firstly, ‘schemas’ which are the building blocks of knowledge. Secondly, intellectual growth is seen as a process of adaptation to the world, which happens through assimilation, accommodation and equilibration. Finally, the various stages of cognitive development for different age levels, namely, ‘sensorimotor’ (from birth-2 years), ‘preoperational’ (2-7 years), ‘concrete operational’ (7-11 years) and ‘formal operational’ (11-adolescence and adulthood). Piaget’s theory of constructivism addresses how learning actually occurs, without focusing on what influences learning. Teachers or adults act as facilitators to help the student/child in understanding, other than lecturing. Hence, the focus is on the child/student and their learning than on the teacher and lecture.

The Russian psychologist, Lev Vygotsky (1978), made some most significant contributions to theories related to child development, especially in the field of cognitive development. His theory views language basically as social communication that gradually promotes both language and cognition. According to his theory of cognitive development, social interaction and imaginative play contributes widely in the process of cognitive development in children. Social interactions enable the child to both discover and create meaning from the things they discover.

Vygotsky believed that some of the most important learning involved in the child’s learning process happens by interaction with a skilled tutor, often and adult like a parent or teacher. The child observes their behavior and tries to imitate what they have seen. In this process, the child tries to understand what they observe and the instruction they received from the adults, by copying or internalizing. Later, it helps them in applying this knowledge in their own lives. This sort of collaborative or cooperative dialogue typically involves social interactions with adults or other children, someone from which the child can learn and could be considered as a more knowledgeable other. The idea of scaffolding also helps children in communicating on their own. Here also, with the aid of an adult, the child repeats names of pictures shown to them that eventually help the child in developing words and communicating independently.

Vygotsky proposed three forms of language, namely, social speech, private speech and silent inner speech. He believed that at the beginning stage of a child’s life, language and thought begin as separate systems within a child’s brain and that these two systems would merge in the child around the age of three and becomes interdependent. Thus the child’s communication can be internalized to become private speech to the self which is vital in its cognitive development. Imaginative play also has a vital role in child’s cognitive development as it involves a very complex mental process which affects the child’s thoughts and life as a whole. Role-playing is the main activity involved in imaginative play where children create their own stories or characters or imitate heroes or superheroes encountered in stories, books, films etc. This enables them to develop language and problem solving skills. Vygotsky assumed that the external language that children hear and imitates gets internalized during imaginative play.

Intentionality theories existed since Aristotle, which emphasizes holistic development that emerges from cognitive, emotional and social interactions. Norman Fairclough (1992) approaches intertextuality on the macro level of narratives, genres and discourses. Fairclough in his theory on critical discourse (CDA) discusses how power is exercised through language in many forms as texts, talk, video and practices. His theory on textually oriented discourse analysis or Toda discusses the mutual effects of formally linguistic textual properties, sociolinguistic speech genres and formally sociological practices. According to Foucauldian theory, practices are indirectly shaped and enacted. If so, the basic properties of discourse that are linguistically analyzable constitute a key element of their
interpretation, in Fairclough’s opinion. He finds the socio-cultural effect on these discourse practices.

Fairclough’s *Language and Power* (1992) investigates the connection between language and social institutional practices and of wider political and social structures. He discusses the concept of synthetic personalization, a phenomenon noted on journalistic discourse. The effect is to stimulate some degree of closeness between newspaper and its readership, to imply that they are on familiar or friendly terms. This suggests to reader of newspaper that journalistic authors are on the reader’s own level and hence forges a bond between reader and his/her newspaper. It is applied in other mass-crafted discourse phenomena like advertising, marketing, political or media discourse. This could be viewed as part of a major process of technologisation of discourse, which includes the growing subtle technical developments communication field. This will provide the chance to bring under scientifically regulated practice semiotic fields that were formerly considered suprasegmental like intonation patterns, graphic layout of text on the page or proxemic data. Fairclough’s linguistic theories have close connection with the theories of Mikhail Bakhtin and Michael Halliday. Ideology theorists like Antonio Gramsci, Louis Althusser, Michel Foucault and Pierre Bourdieu in sociology hold similar views as Fairclough.

Contemporary researchers and theorists acknowledge that children have ‘agency’, which suggests that they are active learners co-constructing their worlds. For children, cognitive and language development depends highly on their socio-cultural environment, interaction with people around them, and how children represents all these in their minds. The role, actions and speech of adults also contribute to the holistic development of children. Children’s literature is a foundation of shared intergenerational national and international culture. It is a barometer of beliefs and anxieties about children and childhood. It is a body of literature with its own genres, classic texts and avant-garde experiments. Throughout centuries, children’s books have influenced the identity creation of children in various levels, in the form of fairy tales, folk tales, picture books, Disney cartoons, and movies. Modern child spends more time with interactive learning/visual aids than with traditional pedagogical means which mainly consist of printed texts. Majority of their learning and leisure activities include focus on picture books, flash cards or several interactive pedagogical structures like interactive boards, pop-up books and animated movies.

**Visual Learning**

Children engage in visual learning in the present time. Visual learning is a sort of spatial learning in which the visual-spatial learners process information in the form of pictures, images, diagrams, maps, graphics and charts. Disney movies and cartoons have immensely influenced both children and adults as a source of great entertainment. This is mainly due to the fact that entertainment is made possible within the comfort zones of domestic life. In this process, the learners engage with color codes, draw things and create mind maps like keywords, examples, images etc., for visual organization of information. In addition to visual, auditory and kinesthetic methods are also involved in the modern child’s pedagogic and playing world. Information is processed as pictures rather than words in this method. This practice can be traced back to Jane Johnson’s nursery library in 18th century that aimed at instruction through delight. Print or visual media plays a major role in the communication of information in the present society. Receptive skills in children can be enhanced in their developmental stage in this way. It aids their psychological development and language acquisition skills along with other socio-cultural aspects of life.

In the discussion of literacy in the form of visual media, Natalie Goldberg (2005) mentions about the practice of using visual imagery to process knowledge and thought. For Dubin (2011) literacy provides “the ability to make and communicate meaning from and by the use of a variety of socially contextual symbols” (1). James Gee (2003) advocates the significance of visual media in the advancement of literacy through video games. He observes the role of visual media in teaching problem solving skills, even to the extent of “forming bridges [to] form one’s old identities to the new one (52). He advocates how this type of learning make children empathized with others by gaining new perspectives and molding them to create a new identity by active and critical thinking. Visual media opens an exciting new world in the literary experience which is beneficial to both non-literate and pre-literate audience. The advancement of technology and internet enable visual literacy through visual imagery using video presentations such as YouTube. 20th century witnessed a rapid progression and growth in technology and the amount of time a child involves in visual media increase at a considerable rate. The ease of availability of visual media has helped to disseminate knowledge among children. Cartoons, movies, advertisements, read-along books etc encourage children and trigger their potential to achieve higher academic standards and sustain critical thoughts. Children stories or novels have
become part of the popular culture creating a phenomenon where the stories are converted to the form of movies like *Harry Potter*. Visual media will continue to impact future generations as it is an evolving process, always in a flux and never being static to create a great impact on the public. Hence it is necessary that adult or parental monitoring should be made possible so that even the harmful effects of visual media could be made advantageous to the developing mind of the children.

Fairy tales and cartoon characters have transformed over years, to fit into various cultures and ages. There are various versions to the original Fairy tales from ‘Tales of Mother Goose’ or ‘Grimms’ Fairy Tales.’ ‘Fulla’ is a Barbie-like fashion doll marketed to children of Islamic and Middle-Eastern countries as an alternative to Barbie. Disney’s *Aladdin* characters and the popular Disney princesses also adapt to various cultures and styles. As a result, children find a sort of adaptability to any situation or character presented in the stories. This is very important in developing a sense of universality in the present global situation. Children’s tales, stories and characters are interpreted differently by children and adults. For example, feminist and psycho-analytical readings of *Little Red Riding Hood* provide alternate readings of the fairy tale. Visual learning is adapted in the form of movies/ motion pictures where stories are presented with moving images. This forms part of popular entertainment that fulfills the purpose of instruction through entertainment. The visual media gained great popularity with the advent of television and impacted a mass audience. Neil Postman (1985) comments on the impact of television: “discourse is conducted largely through visual imagery, which is to say that television gives us a conversion in images, not words” (7).

Adults also relive their childhood days while engaging themselves with children and children’s books carrying the roles of facilitator, caretaker, parent or educator. Children’s literature is significant to parents, educators, psychologists, students and to children themselves. Adults, by revisiting their childhood, reimagine their childhood memories and feelings and interpret facts differently. They analyze stories and events from various angles, find multi-layered meanings as a result of life experience and enhance the character formation of the child. Hence, childhood is a stage that continually influences a person in one form or the other, which starts from being a child through thinking as a child and living with the child. The term children’s literature itself appears to be controversial or an oxymoron as it is answerable to multitudes of questions like how can books written by adults, published and disseminated by adults, largely bought by adults, be appropriately called children’s literature. As adult ideology is latent in all these choices, the questions remain as whether the child chooses his/her own stories, movies and games; or they are chosen for them to be liked with adult interference who holds the yardstick of appropriateness, acceptability and prestige.

**CONCLUSION**

Postmodern literary texts have the potential to draw intriguing and novel responses from children. They are exposed to all types of electronic media and factors like ‘information highway’ and ‘cloud’ present inordinate amount of information through online and other means. The great impact that visual media has created in children’s literature helped in turn the cognitive and psycho-linguistic development of children. No one can simply ignore the formative influence of visual media in literature today. It has been made clear that there is a close interaction between visual and textual media, the former either supplements or interferes with latter and make the literary experience of children more colorful and meaningful.

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Towards Corpus-Based Stemming for Arabic Texts
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ABSTRACT
Stemming is an essential processing step in a number of natural language processing (NLP) applications such as information extraction, text analysis and machine translation. It is the process of reducing words to their stems. This paper presents a light stemmer for Arabic, using a corpus-based approach. The stemmer groups morphological variants of words in an Arabic corpus based on shared characters, before stripping off their affixes (prefixes and suffixes) to produce their common stem. Experimental results show that 86% of words in the test set were correctly grouped under a similar reduced form (i.e. the possible stem). In some cases the reduced form is not the legitimate stem. The evaluation shows that 72.2% of the words in the test set were reduced to their legitimate stem. The current stemmer is developed with the future aim of investigating the effectiveness of using word stems for extracting bilingual equivalents from an Arabic-English parallel corpus.

INTRODUCTION
Stemming has been widely used in a number of high level text processing applications such as information extraction and retrieval, machine translation, document classification and text analysis. It is the process of reducing a word to its stem, base or root form after removing all of its affixes. This means that different morphological variants of a word can be conflated to a single representative form. For instance, play, plays, played and playing are grammatically conditioned variants of the base form "play". Stemming, thus, is a natural language processing (NLP) task to conflate all word variants to a single form called the stem.

Morphological variants of words that are semantically similar are considered to belong to the same stem and to be equivalent for NLP purposes such as information retrieval, text analysis and machine translation. Therefore, a number of stemming algorithms have been developed to group all words that have some semantic relation and reduce them to their stem. As far as Arabic is concerned, several stemming approaches, described below, have been proposed for achieving this goal.

This paper presents a light stemmer, which removes word prefixes and suffixes, using a corpus-based (or data-driven) approach. The main aim of this stemmer is to group variant word-forms that are semantically related under one reduced form for the future purpose of extracting translation equivalents from a bilingual parallel corpus. An undiacritized version of the Qur'anic text, written in Classical Arabic (CA), and its English translation rendered by Ghali (2005) is used as the parallel corpus for the present study.

In fact, the current stemmer is developed to be used among a number of other preprocessing steps before starting the main task of bilingual lexicon extraction. We have not used any of the other available stemmers such as Khoja (1999), for instance, or other similar ones, because we aimed to do the whole task without using a lexicon. This lexicon-free approach has been adopted in all preprocessing tools; a stemmer, a part-of-speech (POS) tagger, which is described in detail in Ramsay and Sabtan (2009) and a shallow dependency parser as shown in Sabtan (2011). This has the double advantage of investigating the effectiveness of different techniques without being distracted by the properties of the lexicon and at the same time saving much time and effort, since constructing a lexicon is time-consuming and labor-intensive. Thus, we use as little, if any, hand-coded information as possible. The accuracy score could be improved by adding hand-coded information. However, the point of the work reported here is to see how well one can do without any such manual intervention.
Towards Corpus-Based Stemming for Arabic Texts

The basic assumption behind using stemming as a preprocessing step is that using word stems is expected to improve the accuracy of the lexicon extraction process. This is due to the fact that Arabic is morphologically rich where words contain numerous clitic items (conjunctions, prepositions and pronouns) attached to the stem. Thus, different Arabic words share the same stem. This stem in all similar word-forms is translated into the same English word, while the clitics have different corresponding words in English. For example, the word-forms كتابه ktAbh "his book", كتابها ktAbhA "her book" and كتابهم ktAbhm "their book", share the same stem (i.e. كتاب ktAb) with the same English equivalent "book". When these word variants are reduced to one representative form (i.e. the stem), the frequency of occurrence for this stem will be as high as that of the English target word and there will be a higher probability for choosing the right equivalent, since the lexicon extraction method that we are currently working on is based on word co-occurrence frequencies in the parallel corpus. The automatic extraction method will be discussed in a future paper.

The remainder of this paper is organized as follows: in the following section we give a brief review of Arabic morphology and orthography, describe the used corpus, and discuss different approaches to Arabic stemming. Section 3 introduces the proposed method for stemming the Arabic corpus. In section 4 we present the evaluation criteria and the experimental results that were obtained for the stemming process. Finally, in section 5 we conclude the paper with possible directions for future work.

BACKGROUND AND RELATED WORK

Arabic Morphology and Orthography

Arabic is a highly inflected language with a rich and complex morphological system, where words are explicitly marked for case, gender, number, definiteness, mood, person, voice, tense and other features (Maamouri et al. 2006). The Arabic morphological system is generally considered to be of the non-concatenative type where morphemes are not combined sequentially, but root letters are interdigitated with patterns to form stems. A root is a sequence of mostly three or four consonants which are called radicals. The pattern, on the other hand, is represented by inserting a template of vowels in the slot within the root's consonants (Beesley, 2001). Thus, as McCarthy (1981) points out, stems are formed by a derivational combination of a root morpheme and a vowel melody. The two are arranged according to canonical patterns. For example, the Arabic stem كتاب katab "(he) wrote" is composed of the root morpheme ktb “the notion of writing" and the vowel melody morpheme 'a-a'. The two are integrated according to the pattern CVCVC (C=consonant, V=vowel). This combination of root, pattern and vocalism is normally referred to as templatic morphemes. Thus, an Arabic word is constructed by first creating a word stem from templatic morphemes to which affixes are then added. Arabic word-forms are thus complex units which comprise the following:

- **Proclitics**, which occur at the beginning of a word. These include mono-consonantal conjunctions (such as و w “and”, ف f “then”)), prepositions (e.g. ب b “with” or “by”, ل l “to”)… etc.
- **Prefixes**. This category includes, for instance, the prefixes of the imperfective, e.g. ي y, prefixed morpheme of the 3rd person. It also includes the definite article ال Al “the”.
- **A Stem**, which can be represented in terms of a ROOT and a PATTERN, as described above.
- **Suffixes**, such as verb endings, nominal cases, nominal feminine ending, plural markers … etc.
- **Enclitics**, which occur at the end of a word. In Arabic enclitics are complement pronouns.

Table 1 below shows an Arabic word with a number of attached affixes.

<table>
<thead>
<tr>
<th>Proclitic</th>
<th>Prefix</th>
<th>Root+Pattern (Stem)</th>
<th>Suffix</th>
<th>Enclitic</th>
</tr>
</thead>
</table>

1 Throughout this paper, Arabic words are presented in the Arabic script followed by Buckwalter transliteration in italic and an English gloss in double quotes.
As shown in this table, the Arabic word ليكتبونها lyktbwnhA “to write them” contains a number of attached affixes that have corresponding words in English.

This rich morphology in Arabic makes morphological analysis a tough process. In Arabic very often a single word will consist of a stem with multiple fused affixes and clitics. Sometimes an Arabic word could stand as a complete sentence, as in فأسقيناكموه sqynAkmwh “then we gave it to you to drink”. This morphological richness is a source of an added increase in ambiguity that is a big challenge to Arabic NLP. For instance, the word وجدنا wjdnA can be analyzed (among other analyses) as wajad+nA “we found” or as wa+jad+u+nA “and our grandfather” (Saleh and Habash, 2009). In other words, this complex nature of Arabic morphology leads, in many cases, to internal word structure ambiguity. This means that a complex word could be segmented in different ways, leading to different meanings. Thus, it can be k+mAl "as money", or k+mAl "perfection". This word segmentation ambiguity is sometimes termed ‘coincidental identity’. This occurs when clitics accidentally produce a word-form that is homographic with another full form word (Kamir et al. 2002; Attia, 2006).

A key feature of Arabic orthography is that it is normally written without diacritics or short vowels, which results in a great number of ambiguities and consequently represents a challenge for any NLP task (Maamouri et al. 2006). This makes morphological analysis of the language very difficult. It is normally the case that a single written form may correspond to a number of different lexemes. For instance, the word علم Elm is composed of only three letters but has seven different readings, as shown in the following table.

<table>
<thead>
<tr>
<th>Arabic diacriticized word</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>علم Eilomu</td>
<td>knowledge</td>
</tr>
<tr>
<td>علم Ealamu</td>
<td>flag</td>
</tr>
<tr>
<td>علم Ealima</td>
<td>knew</td>
</tr>
<tr>
<td>علم Eulima</td>
<td>is known</td>
</tr>
<tr>
<td>علم Eal~ama</td>
<td>taught</td>
</tr>
<tr>
<td>علم Eal~ima</td>
<td>is taught</td>
</tr>
<tr>
<td>علم Eal~im</td>
<td>teach!</td>
</tr>
</tbody>
</table>

**Description of the Corpus**

As pointed out above, our main aim is to automatically learn translation lexicons from parallel corpora. We, thus, have to get a parallel corpus to be our resource for achieving this task. We use the Qur’anic text with an English translation (Ghali, 2005) as our parallel corpus. We start with carrying out a number of preprocessing steps on this corpus: labeling words in the corpus with their POS tags, reducing word variants to one representative form (the stem), and labeling words with dependency relations for some basic constructions. Firstly, we will discuss the rationale behind choosing the Qur’anic text as our corpus and then shed light on some linguistic features of the corpus.

**(A) Reasons for Using the Current Corpus**

As noted earlier, we adopt a lexicon-free approach in building all our modules: the preprocessing tools (the POS tagger, the stemmer, and the shallow parser) as well as the main tool of bilingual lexicon extraction. In this way, we minimize the resources required to achieve our task. Nonetheless, building a lexicon-free POS tagger for undiacritized Arabic, which is massively ambiguous, is not easy. Therefore, we had to start with a diacritized text to get the POS tagger off the ground. Then, in later stages we removed pronouns and conjunctions) may be attached to stems. For example, the word كمال k+mAl can be segmented in different ways, leading to different meanings. Thus, it can be k+mAl "as money", or k+mAl "perfection". This word segmentation ambiguity is sometimes termed ‘coincidental identity’. This occurs when clitics accidentally produce a word-form that is homographic with another full form word (Kamir et al. 2002; Attia, 2006).
Starting from the undiacritized text, we developed a POS tagger, as demonstrated by Ramsay and Sabtan (2009). This tagger has achieved 95% accuracy over a set of 15 tags. We then used the Arabic undiacritized text for all subsequent stages of processing, including the stemmer. We also needed an Arabic text with an available English translation. Hence, the reasons for using the Qur’anic text as our corpus can be succinctly summarized in the following:

- The need for an available Arabic-English parallel corpus.
- The need to start with a diacritized text in the early stage of the entire project.

The Qur’anic text is a small-sized corpus, containing 77,800 word tokens. The diacritized version of the corpus contains around 19,000 vowelized word forms (or types), which are reduced to nearly 15,000 non-vowelized word types when diacritics are removed. Here are some of its main linguistic features:

- The Qur’anic text is composed of unpunctuated verses with mostly long sentences. A Qur’anic verse is one of the numbered subdivisions of a chapter in the Qur’an. A verse, which may reach up to 129 words, contains one or more sentences. There is no sentence boundary but only a verse marker that denotes the end of a verse.
- The Qur’anic text is characterized by many rhetorical devices, such as foregrounding and backgrounding, grammatical shift, idiomatic expressions, culture-bound items, and lexically compressed items where lengthy details of semantic features are compressed and encapsulated in a single word (Abdul-Raof, 2001).

All these features make the current corpus a challenging type of text for any NLP task. This, consequently, refers to the robustness of the adopted approach, since our logical assumption is that experimenting with a less challenging corpus is expected to lead to improvement in accuracy scores.

**Approaches to Arabic Stemming**

Different approaches have been adopted to achieve Arabic stemming. They can be summarized as follows:

- Manually constructed dictionaries of words. This approach is based on developing a set of lexicons of Arabic stems, prefixes and suffixes, with truth tables indicating legal combinations. In other words, each word uses a unique entry in a lookup table. In this technique, words could be stemmed via a table lookup.
- Light stemmers, which remove prefixes and suffixes. This approach, as the case in ours, refers to a process of stripping off a number of affixes (prefixes and suffixes), without any attempt to handle infixes, or recognize patterns and find roots. Light stemming can correctly conflate many morphological variants of words into large stem classes. However, it can fail to conflate other forms that should be grouped together. For example, broken (or irregular) plurals for nouns do not get conflated with their singular forms. Examples of light stemmers include Larkey et al. (2002), Aljlayl and Frieder (2002), Thabet (2004) and Darwish (2002). Light stemmers have been also used in stemming Arabic tweets (Albogamy and Ramsay, 2016).
- Morphological analyses which attempt to find roots based on the idea of pattern matching. The root is extracted after stripping off the affixes attached to a given word. Several morphological analyzers have been developed for Arabic, such as Khoja (1999), Beesley (2001) and Buckwalter (2002). These analyzers find the root, or any number of possible roots for each word.
- Statistical stemmers, which group word variants using clustering techniques. In this technique, association measures between words are calculated based on shared unique N consecutive letters (i.e. the same shared root). Words that have a similarity above a predefined threshold are clustered and represented with only one word. This statistical method can provide a more
language-independent approach to conflation (Larkey et al. 2002). De Roeck and Al-Fares (2000), for instance, present a clustering algorithm for Arabic words to find classes sharing the same root. Their clustering was based on morphological similarity, using a string similarity metric after applying light stemming. Another class of statistical stemmers makes use of parallel corpora. Chen and Gey (2002), for example, used a parallel English-Arabic corpus and an English stemmer to cluster Arabic words into stem classes based on their mappings to English stem classes.

- Hybrid stemmers, which make use of a combination of techniques. Goweder et al. (2008), for example, propose a hybrid method for stemming Arabic, which uses light stemming, dictionaries and morphological analysis.

A PROPOSED METHOD FOR ARABIC STEMMING

This paper proposes a method for light stemming of Arabic, using a corpus-based approach. The current method groups morphological variants of words in the Arabic corpus and reduces them to their common stem. This grouping (or clustering) is based on shared characters between words. Having conditioned this character-string (or letter-sequence) similarity, a set of affixes (prefixes and suffixes) is removed from clustered words. This resource-frugal method makes use of only a number of inflectional and clitical affixes. It should be noted that clitics are included in affixes. So, proclitics and prefixes are classified under one category and enclitics are classified along with suffixes in the same category. This method is applied to the entire corpus in an iterative way. In other words, every word is compared with the other words in the corpus, and if there is similarity of at least three characters, the words in question are grouped and their attached affixes are removed to get the stem. Our approach to Arabic stemming is illustrated in the following figure.

![Figure 1: Corpus-based approach to Arabic stemming](image)

For our main purpose of extracting translational equivalents from the parallel corpus we need to conflate similar words in the corpus into one reduced form so as to have a better chance of getting the right target language (TL) word. This is because Arabic is morphologically rich, where many morphological variants express the same semantic meaning of a lexical item. In addition, as noted before, since we rely on statistical information about the co-occurrence of words in the corpus to obtain the lexical equivalents, grouping similar words under one stem will increase the frequency of occurrence for such a stem and thus increase the chance of getting the TL word right.

The method we adopt to get an Arabic word stem comprises two steps. The first and second steps pertain to prefix and suffix removal respectively. We set a given threshold before removing all affixes: the obtained stem should be at least three characters. This covers all roots that contain at least three letters. In fact, biliteral roots are not covered, but they are not so common in comparison to other types of root. Also, we experimented with lowering the threshold to cover biliteral roots but this resulted in overstemming problems, where some semantically unrelated words that begin with the same letter are erroneously grouped under the same class. This occurs when the first letter is a part of a word but a prefix in another word. For example, فهم fhm "understood" could be mistakenly clustered with فهم fhm "then they". So, we increased the threshold to allow only roots with three letters or more, since they are the most common in the language.

The stemmer is applied to the entire corpus. The 77,800 word tokens in the corpus are first collected in a list and then a dictionary is automatically constructed to contain the 15,000 undiacritized word-forms. Then we apply the two steps of prefix and suffix removal to this dictionary in order.
A. Step 1: Prefix Removal

In this stage words in the dictionary are compared with each other with regard to the final character. If the words in question end with the same character, the remaining characters are then checked to find a shared string. Then, if any of such words has an attached prefix, it is removed and thus the stem is obtained. This prefix removal occurs in case there are at least three characters in a given word. In this way all the letters in the word are retained except the attached prefixes. Figure 2 illustrates the way strings are matched based on their character similarity, starting with the final character, before stripping off attached prefixes.

![Figure 2: String matching and prefix removal](image)

The Arabic prefixes that are removed from words are shown in the following table.

<table>
<thead>
<tr>
<th>Prefix</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>و</td>
<td>conjunction (and)</td>
</tr>
<tr>
<td>ف</td>
<td>conjunction (then)</td>
</tr>
<tr>
<td>أ</td>
<td>question particle (is it true that)</td>
</tr>
<tr>
<td>ب</td>
<td>preposition (with, by, in)</td>
</tr>
<tr>
<td>ل</td>
<td>preposition (to)</td>
</tr>
<tr>
<td>الك</td>
<td>preposition (as)</td>
</tr>
<tr>
<td>ال</td>
<td>the definite article (the)</td>
</tr>
<tr>
<td>س</td>
<td>future marker (will)</td>
</tr>
<tr>
<td>ي</td>
<td>pres. tense (sing. masc.)</td>
</tr>
<tr>
<td>١</td>
<td>pres. tense (sing. fem.)</td>
</tr>
<tr>
<td>أ</td>
<td>pres. tense (pl.)</td>
</tr>
<tr>
<td>ي</td>
<td>imperative marker</td>
</tr>
</tbody>
</table>

It should be noted that some of the prefixes listed in the previous table may be attached to both nouns and verbs, such as the conjunctions and the question particle. Other prefixes are used with nouns only, such as prepositions and the definite article, while others are used with verbs only, such as the different tense markers. Moreover, those prefixes are classified into two sub-categories: the first category contains the proclitics, i.e. conjunctions, prepositions and the question particle, whereas the second category comprises the definite article and the tense markers.

All the prefixes in the previous table consist of one letter, except the definite article which contains two letters. Sometimes a combination of two or more prefixes is attached to a word. This may result in a prefix with three or more letters, as in و ال "and the" or و بال "and with the". We included such combinations in the list of prefixes that should be removed. Table 4 below shows an example from the corpus, where some words are grouped based on letter-sequence similarity and then prefixes are removed to produce the stem.
Table 4. An example for stemmed words with prefixes removed

<table>
<thead>
<tr>
<th>Clustered Words</th>
<th>Meaning</th>
<th>Removed Prefixes</th>
<th>Possible Stem</th>
</tr>
</thead>
<tbody>
<tr>
<td>xtm</td>
<td>sealed</td>
<td>-----</td>
<td>xtm</td>
</tr>
<tr>
<td>yxtm</td>
<td>(he) seals</td>
<td>y</td>
<td>xtm</td>
</tr>
<tr>
<td>wxtm</td>
<td>and (he) sealed</td>
<td>w</td>
<td>xtm</td>
</tr>
<tr>
<td>nxtm</td>
<td>(we) seal</td>
<td>n</td>
<td>xtm</td>
</tr>
</tbody>
</table>

In this table the verbal word-forms ختم xtm, يختم yxtm, وختم wxtm, and نختم nxtm were grouped together, then prefixes were removed, resulting in the correct stem ختم xtm.

B. Step 2: Suffix Removal

In this stage words in the dictionary are compared with each other with regard to the initial character. If the words in question begin with the same character, the remaining characters are then checked to find a shared string. Then, if any of such words has an attached suffix, it is removed and thus the stem is obtained. This suffix removal occurs in case there are at least three characters in a given word. In this way all the letters in the word are retained except the attached suffixes. Figure 3 illustrates the way strings are matched based on their character similarity, starting with the initial character, before removing attached suffixes.

Table 5 illustrates the Arabic suffixes that are removed from words.

Table 5. Arabic suffixes and their meanings

<table>
<thead>
<tr>
<th>Suffix</th>
<th>Meaning</th>
<th>Suffix</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>كـ</td>
<td>تـ</td>
<td>بـ</td>
<td>تـ</td>
</tr>
<tr>
<td>كـ</td>
<td>تـ</td>
<td>بـ</td>
<td>مـ</td>
</tr>
<tr>
<td>كـ</td>
<td>تـ</td>
<td>بـ</td>
<td>نـ</td>
</tr>
</tbody>
</table>

Figure 3: String matching and suffix removal
Towards Corpus-Based Stemming for Arabic Texts

The previous table includes two kinds of suffixes: the first kind contains the number and gender markers for nouns and agreement markers for verbs, whereas the second kind comprises the enclitics (i.e. genitive and object pronouns). Genitive (or possessive) pronouns are attached to nouns, while object pronouns are attached to verbs.

As the case with prefixes, sometimes a combination of two suffixes is attached to a word. This may result in a suffix with three or more letters, such as \\( \text{ونه} \) as in \\( \text{تكتبونهم} \) "(you) write them". We included such combinations in the list of suffixes that should be removed. Table 6 shows an example from the corpus for the suffix removal of some clustered words based on character-string similarity matching.

### Table 6. An example for stemmed words with suffixes removed

<table>
<thead>
<tr>
<th>Clustered Words</th>
<th>Meaning</th>
<th>Removed Suffixes</th>
<th>Possible Stem</th>
</tr>
</thead>
<tbody>
<tr>
<td>أصاب &gt; SAb</td>
<td>afflicted</td>
<td></td>
<td>أصاب &gt; SAb</td>
</tr>
<tr>
<td>أصابها &gt; SAbhA</td>
<td>afflicted (masc.) her/it</td>
<td></td>
<td>أصاب &gt; SAb</td>
</tr>
<tr>
<td>أصابت &gt; SAbt</td>
<td>afflicted (fem.)</td>
<td></td>
<td>أصاب &gt; SAb</td>
</tr>
<tr>
<td>أصابتك &gt; SAbk</td>
<td>afflicted you (sing.)</td>
<td></td>
<td>أصاب &gt; SAb</td>
</tr>
<tr>
<td>أصابتهم &gt; SAbhm</td>
<td>afflicted them</td>
<td></td>
<td>أصاب &gt; SAb</td>
</tr>
<tr>
<td>أصابتهم &gt; SAbkm</td>
<td>afflicted you (pl.)</td>
<td></td>
<td>أصاب &gt; SAb</td>
</tr>
<tr>
<td>أصابه &gt; SAbh</td>
<td>afflicted him</td>
<td></td>
<td>أصاب &gt; SAb</td>
</tr>
</tbody>
</table>

As can be noticed, a number of word variants for the base form "afflicted" were conflated to its shortest form, i.e. the stem, after suffixes were removed.

When there are variants for a given word, the stemmer conflates them to a reduced form. However, when there is a word-form in the corpus that has no related variants the word-form is not stemmed and remains as it is. For example, the word-form "compliant" is the only form of its class that has occurred in the Qur’anic text and so the stemmer did not change it.

### RESULTS AND DISCUSSION

As mentioned earlier, the purpose of developing such an Arabic stemmer is to investigate the effectiveness of using word stems on learning bilingual equivalents from a parallel Arabic-English corpus. Therefore, we are mainly interested in grouping word variants that are semantically related under one reduced form (i.e. the possible stem), whether the outputted form is the legitimate stem or not. So, firstly, we will evaluate the stemmer with regard to this point. Secondly, we will
evaluate the stemmer’s accuracy with regard to the percentage of grouped words in the test set that have been reduced to their legitimate stem. In this regard, we will discuss some of the problems that face the current stemmer.

**Evaluation**

As for the first evaluation, we use the following standard, shown in table 7, to measure the stemmer’s accuracy.

<table>
<thead>
<tr>
<th>No.</th>
<th>Word-Forms</th>
<th>Meaning</th>
<th>Possible Stem</th>
<th>Hypotheses &amp; Scoring</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>$Ahd$</td>
<td>witness</td>
<td>$Ahd$</td>
<td>1-2 (✓) 2-3 (✓) 3-5 (✓)</td>
</tr>
<tr>
<td>2</td>
<td>$AhdA$</td>
<td>a witness</td>
<td>$Ahd$</td>
<td>1-3 (✓) 2-4 (✓) 4-5 (✓)</td>
</tr>
<tr>
<td>3</td>
<td>$Ahdwn$</td>
<td>witnesses</td>
<td>$Ahd$</td>
<td>1-4 (✓) 2-5 (✓)</td>
</tr>
<tr>
<td>4</td>
<td>$Ahdyn$</td>
<td>witnesses</td>
<td>$Ahd$</td>
<td>1-5 (✓) 3-4 (✓)</td>
</tr>
<tr>
<td>5</td>
<td>$w$Ahd</td>
<td>and a witness</td>
<td>$Ahd$</td>
<td></td>
</tr>
</tbody>
</table>

As the previous table shows, we set a number of hypotheses for scoring the relatedness of clustered words. So, the hypothesis 1-2, for example, checks whether the first and second words in a given group are semantically related. If so, they are correctly grouped and are thus scored. If they are unrelated, they are considered wrong and are not scored. Accordingly, in the first example all combinations are correctly grouped because they are all related. But in the second example the final word is unrelated to all the other five words and is not scored with them. The Arabic stemmer has achieved 86% accuracy when tested on a random set of 200 words, comprising about 800 hypotheses. The remaining 14% of words in the test set have been wrongly grouped, where words are not semantically related, though they may be conflated under the correct stem. For example, الماء “water” has been conflated with different word-forms for the verb الماء “to go” under the reduced form الماء *hb. Although this reduced form is the correct stem for both the noun and the verb, they are not scored because they are semantically unrelated. As for the second evaluation, 72.2% of the words in the test set were reduced to their legitimate stem. So, we have two related evaluations here: the first one, which is of more interest to us for our main task, is concerned with grouping semantically related words under a reduced form (which may be the actual stem or not). The score obtained for this evaluation, based on the criteria outlined in table VII above, is 86%. The second evaluation is concerned with the percentage of grouped words in the test set that were reduced to their actual stem. In this respect we got 72.2% accuracy. The stemmer’s errors are due to a number of reasons which are discussed below.

**Error Analysis**

Broadly speaking, stemmers make two types of errors. Strong stemmers tend to form larger stem classes in which unrelated forms are erroneously conflated, while weak stemmers fail to conflate related forms that should be grouped together. Most stemmers fall between these two extremes and make both types of errors [1]. There are a number of errors made by our stemming algorithm, which can be classified into different types as shown in the following table.

<table>
<thead>
<tr>
<th>Word-Form</th>
<th>Actual Stem</th>
<th>Produced Stem</th>
<th>Error Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>سماء smA’</td>
<td>سماء smA’</td>
<td>ماء mA’</td>
<td>overstemming</td>
</tr>
<tr>
<td>قول qAl’</td>
<td>قول qAl</td>
<td>قول qAl’</td>
<td>spelling</td>
</tr>
<tr>
<td>ريتون znwn</td>
<td>ريتون zn</td>
<td>ريتون zn</td>
<td>understemming</td>
</tr>
<tr>
<td>رهnbh</td>
<td>رهnbh</td>
<td>رهnbh</td>
<td>unchanged form</td>
</tr>
</tbody>
</table>
The errors listed in the previous table were produced by the stemmer due to a number of reasons. The first word سماء "heaven" was stemmed wrongly because the first letter is similar to the future marker prefix. It is, thus, wrongly grouped with the word ماء "water", causing an overstemming problem. However, when the word is used in the definite case, i.e. السماء, it is stemmed correctly. As for the second word in the table, the spelling of the produced stem is not correct. The current phase of the stemmer does not have rules for handling orthographic alternations, which causes such spelling errors. The produced stem for the third word still has an attached prefix. This understemming problem occurs because the stemmer truncates affixes when they are attached to words with three or more letters, as stated earlier. This condition causes such a type of error but evades other errors. This condition is also the reason for the error in the fourth word, where the produced stem has the same shape as the cliticized word-form. Finally, the last word in the table is a broken plural case. The broken plural is made from the singular through infixes and patterns. Due to such internal differences light stemmers normally fail to conflate broken plurals with their singular forms. In future we will investigate ways to reduce such errors.

CONCLUSION
Stemming is important for highly inflected languages such as Arabic for many NLP applications that require the stem of a word. This paper presented a corpus-based method for Arabic stemming, which attempts to get a word stem after grouping word variants in the corpus based on shared characters and removing their common affixes. Since we designed the stemmer with the future goal of assessing its effectiveness on the overall performance of a bilingual lexicon extraction method, we aimed at grouping word variants that share the same meaning in an attempt to improve the lexicon extraction process. The results show that 86% of words in the test set were correctly grouped under a similar reduced form (i.e. the possible stem). In some cases the reduced form is not the legitimate stem. The evaluation shows that 72.2% of the words in the test set were reduced to their legitimate stem. The proposed method generates some errors, which are classified into different types (e.g. overstemming, understemming, and spelling). In future we plan to use the stemmer to test the effectiveness of using word stems on the overall performance of a bilingual lexicon extraction method.

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Mr. Eric Butterworth: A Short Story
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INTRODUCTORY NOTE

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Mr. Eric Butterworth, 45, the security guard read in a low voice.
"years old, university professor, researcher, British, Canadian by birth, and a son of an ex-diplomat," said Mr. Butterworth.
"Do you think that such few words can identify you well?" asked one of the security guards.
"Many.... Many sentences........ Many paragraphs...... Many....... Perhaps many books might identify me," replied Mr. Butterworth.
As soon as he took a seat, Mr. Butterworth leaned his head backward and closed his eyes. A few minutes later, he found himself as if hovering over the Everest, the Rockies, and Kilimanjaro Mountains roaming freely and safe across huge African national parks being part of African wildlife, part of bush a close friend of antelopes, giraffes, elephants, wolves, lions, pumas, zebras, etc....
When Mr. Butterworth was looking at nature in its pure state-nature before God sent Adam to earth—a tender touch on his right shoulder woke him up.
"Would you like to have your dinner, now, Sir?" a very pretty philippeian hostess told Mr. Butterworth.
"No, no, leave me alone.....please ...please ...leave me alone.....Please."
"Sorry, it’s dinner time, Sir," said a neighbour of his; a middle-aged African man.
"Can you tell me a few words about Africa?" asked Mr. Butterworth.
"Before telling you about Africa let me tell you something that sounds a bit mysterious, something I cannot understand, something with no clear-cut answer. Africa, my dear, is the land of the alternation of cry and laugh, anguish and passion, darkness and light, fertility and sterility, creation and destruction."
The hostess asked the passengers to fasten their seat-belts and refrain from smoking and asked those wandering between the aisles to go back to their seats and informed all the passengers that the plane started landing. Because of the earth gravity exerted on the plane, Mr. Butterworth as if he were getting down from Heaven. It was 6:00 a.m. After the Customs formalities, passengers streamed through the airport. It was a hell-like weather with a high level of humidity. Outside the airport, Mr. Butterworth hurried to the nearest taxi.

"The village, in which people in their primitive state live," Mr. Butterworth told the taxi driver. "You are mad, aren’t you?" interjected the taxi driver.

"Certainly, I know I'm mad, since for here," replied Mr. Butterworth. The taxi driver uttered a laugh-like interrupted by Mr. Butterworth's insistence that he will pay him. And with extreme reluctance and a tiny spark of sympathy, the taxi-driver accepted to take Mr. Butterworth, saying: "I take you to hell since you’ll pay."

Mr. Butterworth and the taxi driver went on a journey across the wonderful landscape of Africa.

"How long have you been a taxi driver?" asked Mr. Butterworth.

"For 25 years," replied the driver.

"You are a skilled driver, then," said Mr. Butterworth.

"Certainly, I’m very keen on cars, in fact I know so many things about motorbikes, cars, lorries, etc ....... My father used to be an excellent driver with no accident all his life long. He taught me to drive.

- "When I was 15 years old."
- "Nice! How is that?"
- "Well, I can change a wheel in two minutes. I can also change the plays and points, fit new break pads, etc ...."
- "Really good!"

"What about you, Sir?" asked the driver.

"Well, when I was five years old, my family came back from Montreal. In London, I attended a private school as famous as Eton. No one could register, there, unless he was a child of wealthy parents. My great grandfather was one of the English aristocracies. I was born with a silver spoon in my mouth. Hardly did my family spend summer holidays in London. We used to spend summers in the most beautiful towns in the world: Tunis, Sousse, Jerba, Dubai, Casablanca, Paris, Madrid, Rome, Cairo, Manila, Jakarta, Kuala Lumpur, Miami, Florida, California and in Latin America most famous towns.

On my 10th birthday, my father gave me a globe and a coloured world map. I loved the map more than the globe; therefore, I posted it opposite to my desk. And every time I looked at it, Africa seemed to me the centre of the world.

One day my sister, Sarrah, who is five years older than me, came into my room. I put my forefinger on the centre of Africa and told her "Look Sarrah. Sooner or later, I will visit all the countries in Central Africa.

"Oh! You do so, people, there, will kill you. They aren’t like us," said Sarrah.

"No, no, no. They are kind people. If we love them and understand their cultures and their religions, they'll do the same."

"What a mountain!" exclaimed Mr. Butterworth.

"Ah, you mean that mountain …over there," asked the taxi driver.

The legend said: The path was curved out of the hill by a handsome young man who loved a girl who loved him too. But the man's mother disapproved of that love. She went to the witchdoctor. The latter "prescribed" her some plants, the eyes of a camelion and four claws of a cat. And told her to boil the whole and give them to the girl. The woman did as the witchdoctor told her. As a result the girl died. Eventually, the man heard the truth. He killed his mother, sipped some of her blood, and made his dog lick up the rest. Out of pain the mother's body changed into a serpent-shaped hill. The goddess cursed the man and ordered him to curve a path out of the hill.

"Fantastic!" Mr. Eric Butterworth exclaimed.

"The journey will be a bit long. Why don’t you read this daily newspaper and enjoy yourself?" The taxi driver told Mr. Butterworth.

With a large smile unveiling front teeth as white and shining as South African diamonds, Mr. Butterworth took hold of the paper and opened it. On the horoscope page, he read in a low voice:

"Failure is a matter of death. A human being’s life is as short as a shooting star’s. You have done a fine job so far. What matters is that you should carry on doing it. For all the uncertainties that exist in some ways, you can be sure of one important thing. The path ahead is a bit long."

Suddenly, the taxi stopped, and the driver asked Mr. Butterworth to get off. This upset Mr. Butterworth, who exclaimed saying: "What a journey! Do you think that I can get off here, in such climatic conditions? There must be something wrong with you. How can you ask me to get off here?" Said Mr. Butterworth.

"Look! I can't go farther. They will kill me. They are twice as dangerous as old vampires," replied the taxi driver.

Bewildered by the man’s fear, Mr. Butterworth put his hand inside a small bag and took out some notes.
He selected two and gave them to the man, who thanked Mr. Loungua and wished him a happy journey. As soon as the taxi vanished, Mr. Butterworth was taken by a state of awe and sadness. For the first time in his life, he found himself in an endless place. Hardly could anyone unveil its secrets without putting his life at risk. As a stranger in such an untrodden place, Mr. Butterworth walked Eastwards. Some time later, two young men almost naked, taking two hackets and wearing African necklaces around their necks, ordered him to stop. He took out two bottles of drink and two bars of chocolate and handed them to the two men. He, therefore, secured his life for at least that very time. The two men, in return, told him to walk in front of them hands stuck upwards. When he arrived, many children, all, naked hurried to Mr. Butterworth and swarmed around him. He gave chocolate, cakes and sweets to the children. He tried to speak with the two men but none understood him. The crowd drew Akhona’s attention. It was that daughter of the chief of the tribe, called Akhona Washinka. She was reputedly the most beautiful girl in not only the tribe but also in the whole country. She was tall with long black hair, a round African face and large dark black eyes, she was smart and delicate. Her skin looked like porcelain. Her beauty was that of Africa. She was as beautiful as Niagara waterfalls. She was beautiful to the extent that her beauty aches her; hardly could she wander the streets of the capital, its super markets and old sites without being subject to men’s lustful eyes. Her beauty attracted Mr. Eric Butterworth to her world. He, therefore, fell in love with her from the very first sight. His first night, after seeing her, was really hard; sleep did not come to him. He saw her in his dreams. She, therefore, went there. As she saw Mr. Butterworth, Akhona was struck by his elegance. She asked him in correct English; the English of books, saying:

"Do you speak English, Sir?"
"Yes," replied Mr. Butterworth.
"You are welcome, Sir."
"Thank you very much, indeed."

Akhona accompanied Eric Butterworth to her grandmother’s hut. After a long silence, interrupted now and then by far away twittering of birds, Akhona wanted to know what Mr. Butterworth was doing in such a place. She, therefore, asked him saying: "What…What are you doing here, Mr. Butterworth?"

"What purpose is it behind your visit?" added Akhona.

"Before answering, let me tell you that I looked like that mythical bird called Phoenix, the bird periodically born out of his ash" said Mr. Butterworth then told her that he was a researcher and his mission here was to look for the truth of a very specific thing. For Akhona the answer didn’t seem so much convincing; consequently, she turned the answer in her mind again and again, and instead of asking him more questions, she asked him to sit down. Mr. Butterworth sat on a yellow rug made out of sticks of some equatorial plants. And Akhona went to the other part of the hut, which was divided into two equal parts by a worn-out black curtain.

Few minutes later, Akhona came back with a small bottle and a grey bandage that seemed as if it had been exposed to smoke for a very long time, then started cleaning his injuries. When one sat on such a rug, one felt no difference between sitting it or sitting on a rough floor.

It was for the first time ever that someone in that place cared for Mr. Butterworth. It was Akhona who did so. Why not?

A pretty girl like her aware of her beauty could easily marry anyone providing that one deserves such a beauty.

"How do you feel, now?" asked Akhona.
"Better" replied Mr. Butterworth.
"Could you tell me more about you?" asked Akhona.
"Well, I think that my life hasn’t been as easy as you think," he replied.  
"How is that?" Akhona wanted to know eagerly.
"In what way?" what do you want to know more precisely?" asked Mr. Butterworth.
"Your country? Your family? Your wife? Your children? Anything and everything about you?"
"All right, some time I feel all this world is mine. Sometimes, I want to transcend the place, to be part of every part; to dive in the deep dark depths of the oceans or fly higher and higher beyond the solar system, reaching the infinity of the skies…"

The more Mr. Butterworth talked the farther the reality was for Akhona, who looked amazed at his words. From all what he said, Akhona understood hardly anything. All what she wanted to know was whether Mr. Butterworth was married or not. She, therefore, asked saying, "what about your wife? Is she very pretty?"

"My future wife will be very pretty," with a light smile, Mr. Butterworth, answered.

"Your future wife? What do you mean?" she wanted to know.

"Well…well. I am…I am still single, but not an old bachelor, "answered Mr. Butterworth.

It was early morning, to the east; the sun was about 12 inches from the horizon. Lovely bleating of baby sheep was enriching the place. Sheep and goats were going to the grassy field, followed by almost naked herds and white, strong and fierce dogs.
"When will you leave, Mr. Butterworth?" asked Akhona. Before answering her question Mr. Butterworth fell asleep. Akhona, therefore, stood up, went to the other part of the hut. Few minutes later, she came back holding a grey blanket, with which she covered Mr. Butterworth and went out, in front of the hut, she asked two young men to take care of him telling them that Mr. Butterworth was not only a guest but also a messenger respecting his message and added that she would come back the day after.

In the town, Akhona went to a well-known beauty shop in the town-centre. She bought an expensive make-up and two bottles of perfume; one for women and the other for men. She put them in her suit-case and went.

Around the table when the family was having lunch, Akhona told her father that she was ill and she could not go to the university at least for two weeks. And she would love to go to the village to relax and enjoy the fresh air and the quietness of the place, and she told him to go to the doctor and get a sick leave for her.

Mr. Butterworth got on the back of a bird side by side of very lovely girl with large eyes round face long hair as black as a mid-December night.

Mr. Butterworth felt proud to accompany such a pretty girl, who each young man would love to be his. The bird was flying higher and higher and Mr. Butterworth and the girl were enjoying the flight. They were enjoying a very fresh and clean air. They were hovering over every and any high peak on earth. The bird was transcending every and any border. All of a sudden, the wings of the bird stopped hitting down and up and, therefore, it fell to the ground. Mr. Butterworth uttered a piercing cry. As soon as Butterworth cried, the two men hurried to him and asked him what the matter was.

"I…..I do …..I don’t really know whether it has been a nice dream or a night-mare .I…Don’t really know..." replied Mr. Butterworth and added: "Water, Water. He drank and asked about Akhona. He was told that Akhona went to the town and that she would come back later on. Such news made him feel a great relief.

Unconsciously he exclaimed saying: "What a surprise!" After a moment of an ultimate silence…silence of the word of dead, he asked one of the two men that he wanted to go out as if he wanted to discover the place.

Mr. Eric Butterworth was allowed to go out of the hut and even go to a nearby mountain. He wished to climb it up and; therefore, take up one of his teenage activities, but neither the time nor the place could allow him to do so. With his two companions, who were almost naked, strong and healthy, he felt somewhat safe. While heading for the mountain, his attention was caught by the whiteness of the ice covering the summit. He was astonished by such coexistence of whiteness and darkness even in that place.

Few minutes later, Mr. Butterworth found two bones of a newly-dead animal. He recalled the first lesson on biology, in the secondary school. It had been about the human skeleton….he also recalled the fear that had struck all his classmates, girls and boys, when the teacher brought the Skelton and started touching it describing all its bones. The pupils were surprised by the teacher’s courage, who asked all the pupils to come close and even touch the skeleton. All the girls refused to do so. Only six boys, Mr. Butterworth, was one of them, dared to come near it and started touching it. The six boys felt proud mainly when the girls encouraged and admired them. Now Mr. Eric Butterworth was uncertain that the bones were a human being’s. And he was quite more certain that if he had looked for more, he would have found many.

- What a confusion! He could not immediately confirm or refute that those tibia and femur, which might rather be, in a laboratory the bones of someone who died peacefully?
- "Are these bones really a treasure or an illusion?"
- "What if they are bones of someone who passed away calmly?"
- "Should I ask my self?"
- "Should I ask Akhona?"

He, therefore, asked his companions to return to the village. On his way back Mr. Butterworth could not forgive himself since he had accidentally trodden on a nest with four eggs which were about to hatch. The state of the nest moved him to tears. They stopped for while then carried on walking…..

As soon as Mr. Butterworth and his companions arrived to the village, Akhona’s grandmother called one of Mr. Butterworth companions by name and told him to invite Mr. Butterworth to dine with them. In that village, all the villagers used to dine early. They strongly believe that dinning early is good for health.

"…..How delicious this porridge is!" exclaimed Mr. Butterworth.

"What a nice beer! Could I have another glass?" certainly, replied one of them. And, before that banquet was over, Akhona entered.

Mr. Butterworth stood up to welcome and greet her. He took her right hand and kissed it. Akhona felt a warm blood running in her veins.

Mr. Butterworth asked Akhona to sit down and share with him his meal. It was the first time ever when Mr. Butterworth cared for someone more than he used to do. He looked at her as if he wanted to say something or so many things. When Akhona took a bowl of fresh milk her eyes, which were as dark black as a deep well, met his eyes. They looked at one another for a long time their looks transcended the time and
the space and made both of them fly over the purest and cleanest parts of Africa, over Victoria Falls, over the first drops of the Nile before becoming that giant river. While they were hovering higher and higher, Akhona’s grandmother called her to take the tea... 
"No dear, sorry.....We don’t want tea...We’re going to go out......to roam a bit," Akhona told her grandmother, but the latter didn’t reply.
It was nearly sunset, Mr. Butterworth and Akhona went out to walk a bit. The wind was free and the odor of the savannah of the nearly mountain perfumed the place. Thousands of birds were coming back. Their lovely twittering was one of the most famous melodies he ever heard.
"Look Akhona, although the period during which I knew you were rather short, I felt as if I had known you before I was born......you started stirring my motions, you started being something meaningful in my life," said Mr. Butterworth. Akhona smiled and her smile was natural and naïve concealing only one thing that she, in return, shared him nearly the same feelings.
Mr. Butterworth lapsed into silence, and came closer to Akhona his lips dwelt on hers. He kissed her as though he had not kissed anyone before. From now on their relation should be legitimate. That was what dawned upon Mr. Butterworth.
It was a bit late and Mr. Butterworth, Akhona, therefore, had to leave this warmth and return to the village. Mr. Eric Butterworth laid down on a straw mat in front of the hut of Akhona’s grandmother, covering all his body with a white pillow, except his head, whereas, Akhona entered the hut to share her grandmother some African tales.
Mr. Butterworth spent many days enjoying the African hospitality of the villagers, until one day he asked Akhona to accompany him to the town. In the town, Mr. Butterworth needed some cash in local currency. He went to a small bank and then to a shop, bought many presents and told Akhona that he wanted to see her father....
"Mr. Eric Butterworth a British university professor," said Akhona. 
"Joseph Washinka, merchant", said Mr. Washinka. 
"Pleased to meet you, too." 
"Do sit down, please." 
"Thank you very much." 
As soon as Mr. Butterworth sat down, servants came in the sitting room taking a tray full of African fruits. She put it a tea-table surrounded by five recliners and a very comfortable sofa. A few minutes later, another servant entered the living room with a Chinese pot surrounded by four glasses on a silver tray. As soon as Mr. Washinka started pouring the tea, Mr. Lounguwa felt a fresh air coming from an air-conditioner in the opposite side of the sofa.
Under the air conditioner a black and white photo of a middle-aged man in African clothes armed with a gun was between two posters one of Nelson Mandela and the other one of Patrice Loumanba.
"Who is the man on the photo, Mr. Washinka?" asked Mr. Butterworth. "My father. Someone who fell in the battle field defending his country, answered Mr. Washinka. "It’s extraordinary to die for noble ideals and causes," replied Mr. Butterworth. 
"Well, Mr. Butterworth, you are Akhona’s teacher?" asked Mr. Washinka. 
"No, no, I met Akhona, in your village, I am a tourist. Your country is extraordinary and so are the people," answered Mr. Butterworth. At that time, a young man in his thirties entered the sitting room. He kissed Washinka’s hand, and before sitting down he shook hands with Mr. Butterworth. "Leopard, Camilla’s half-brother" 
"Eric Butterworth." 
"Nice to meet you, Mr. Butterworth." 
"Nice to meet you, too." 
"Now I should go. Mr. Butterworth make yourself at home," said Mr. Washinka. "Thank you very much," replied Mr. Butterworth. "How did you like last night, Mr. Butterworth?" asked Akhona. "Well, last night before sleeping the colors of the sky took me by surprise. I discovered how much the night, in Africa, was fantastic," said Mr. Butterworth. "In what way?" asked Akhona. "Look Akhona. The more I looked at the sky the more I became convinced that man has succeeded a lot in dealing with many topics, ranging from astronomy to evolution. Still, so many things remain without any clear-cut answers," added Mr. Butterworth.
"Science is often scolded as not being moral," said Akhona. "You want to say that science destroys nature..." "Look From my brief experience here, I can conclude that the more primitive and the simple, life is calmer man feels, " replied Mr. Butterworth. "Are primitiveness and simplicity enough?" "Do they provide clear-cut answers to the ‘big’ questions?" asked Akhona. "Of course not," answered Mr. Butterworth. "Why do you bother yourself with all this?" "What are these strange voices? They sounded as if they had been coming back from beyond the grave!" Eric Butterworth, exclaimed anxiously. "They are wild animals, they are lions’ roars, wolves’ howls, chimpanzees’ cries, Akhona answered... "All, in chorus!" "It’s their way to frighten their prey such as pigs, antelopes, zebras, buffaloes, etc.......Which when
hearing these voices and without knowing from which they are coming, they run here and there, they might, hence, risk their lives.

"Extraordinary!" "It's the law of the jungle and nature keeps carrying it out."

"Both the flesh-eaters and their prey do know it."

"Tell me Akhona. What if I go there, now? Do these "nice" creatures acknowledge that I am a guest? Have they heard of my journey?" The journey of a researcher undertaken by a man trying to transcend his limits.

"If you go there, now, they will obviously prey upon you, or at least scatter your members to the four corners of the wind."

"Refrain from flying higher and higher."

"Well, Eric, what shall we do tomorrow?"

"I'd like to visit the woods."

"The woods!"

"Why not? I adore them. I feel as I were a part of them."

"Nonsense! By the way, tell me, when shall we visit the woods will it be tomorrow?"

"Certainly."

"Well. Let it be early in the morning, then."

"Why?"

"To be back before sunset."

You will understand the excitement he felt throughout that night when you know that sleep did not come to him. His brain worked a lot. The hours seemed to him much longer than they normally are. He thought highly of the cricket’s stridulating, the frogs’ croaks, and the rows' caws.

As soon as the birds started their dawn chorus twitters, Eric moved the cover aside, got down from his bed, and went out of the cottage. He took a small jar right in front of the hut by his left hand and poured some water on his right to wash or at least make him self that he would wash his face.

When he lifted his head, he saw Akhona coming with a towel on her right shoulder and a tray in her soft hands. On the tray, there were two glasses of milk, two eggs and some slices of coconut. Mr. Butterworth ate them and, then, asked Akhona to prepare herself and then called two young men out, kareka and Pluie to serve as guides. Karaka looked younger, stronger, taller but less intelligent than his tribesman. The two young men came taking in their right hands, two hackets, a basket and a spear.

The more they come nearer, the more difficult the trip became; they had to cross a canyon, take very narrow and bending paths, climb many hills, etc....

After nearly a quarter day’s walk, Akhona asked Butterworth to stop for a while in order to catch her breath and drink some water. She felt some sort of dryness in her throat, a difficulty in breathing for the first time in and out. She was, experiencing the harshness of the ground, the decrease of the level of oxygen, and the increase of the level of humidity. She, hence, felt a kind of regret.

Butterworth asked one of the two men to choose a suitable place in which the group could take a rest. Under the shadow of a cedar tree, Akhona took the jar by her left hand but before drinking, her hands trembled and a few drops of water, coming-out throughout some cracks of the jar, fell down on the ground.

The sound the drop made lured some thirsty ants to hasten to such a tiny lake. These small creatures drank so avidly as though they had not drunk for ages. Akhona drank and, then, handed the jar to Butterworth, thus, interrupting his focus on a couple of snails moving slowly eastward.

He thought highly of the Might of the Creator. For the first time ever he saw a creature bearing its home or its coffin on its back, therefore belonging to anywhere and everywhere.

Suddenly, Akhona sprang out of her place and let out a cry, making kareka fiercely hit the ground with his knife.

"It was divided into two equal parts ", said Pluie.

"It can survive since its head is not crushed out yet. Snakes can survive just with a half, the upper half", added kareka. And, then, took a stone and hit the head of the viper.

Before the viper was quiet forever, the group stood up one after the other, and resumed their trip. Now the amount of oxygen decreased remarkably. And a grey, heavy and endless cloud hang between the people and the mountains’ peaks, thus, obstructing the horizon.

The wind started blowing, tiny and cold drop of rain made the movement of the group hard kareka, believing that he knows the place better than the other men do, told Butterworth, Akhona and Pluie to go to a nearby cave. Behind Kareka, Eric, Akhona and Pluie went to great lengths to hasten to a cave, or perhaps, indeed, to a shelter.

As soon as the group stepped inside, hundreds of terrified bats screeched and rushed outside, filling the group with terror except Mr. Butterworth.

Now Eric was at the head of the group, Akhona, at the end of her patience, asked him to go back before it would be late.

The more they stepped forwards, the darker the cave became. Suddenly, Akhona stopped and so did kareka and Pluie. Eric, however, continued to walk. And no one dared to follow him. He was moving from a dark place to a darker one.

In brief, from darkness to darkness. In this valley of darkness, he saw or thought that he saw shapes, one might see in troubled dreams. He also saw a dead bride dancing graciously. Eric went deeper and deeper. He saw himself grabbing the bride and
kissing her. His spittle was mixed up with hers making a wine-like mixture. To quench his thirst, he wanted to drink as much as possible. He wanted to sober up, but he could not. All of a sudden, he heard loud voices coming from every place of the cave. He heard also a long laugh-like cry. It seemed to him like an echoing sound in an empty large house. The voices stopped; all was silent for a while then, shouted again and again. His ears were now, no longer able to hear such voices. His head started aching and so did the rest of his body. Things were, really, mixed up in his mind. Deep in suffering as he was, Eric decided to go out and join the group.

Outside the cave, his face looked as pale as a dead man. His eyes looked like those of a dying old man. His clothes were spotted with mud and earth. With a bowed head on the floor, Eric answered none of the questions Akhona, Kareka and Pluie asked him. He, therefore, sank into a sadness of memories and suspicion.

"Tell me Eric, what happened? What did you see there?" Asked Akhona.


"Nonsense!" exclaimed Akhona. Tears filled up her eyes and streamed over her cheeks. Akhona said:"It is God knows as if I had met Eric before I was born. I love him. My love is after all my love," Akhona added. The only response Eric did was that he asked for water and said: "It is as if I never went on a trip."

As the days passed by, Eric became not only less loving in manner but also quick to anger. He started complaining of the weather. One day, he told Akhona that the place started worrying him. To speak his heart to Akhona, Eric told her that he would like to travel to southern Asia. Akhona told him that she herself, as well, wanted to go to any Asian country. "It is my first time I go to an Asian country. Europeans think that these places are heaven on earth," said Eric.

"Certainly, Sir." replied the hostess.

"Would you like to order, now, Sir?" added the hostess.

"Yes, please. We would like to have some soft drink please."

"All right, Sir."

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BREAKING NEWS on the BBC: an African plane, Flight number 1002, faded out of the screens of the radars.

BREAKING NEWS: an African plane smashed.

BREAKING NEWS: an African plane crashed down in the Himalayas. The crew and all the passengers were considered lost.

In Heathrow airport, the British minister of the Foreign Affairs, Andrew Butterworth, a boy aged 12, and an African ambassador received the corpse of Eric Butterworth.

In a graveyard, in East London and on a new tombstone, one can read the following: "Here lies in quietness and peace the corpse of Mr. Eric Butterworth; someone who went on an everlasting journey from the unknown to the more unknown, someone who went on a timeless trip from the mysterious to the more mysterious…Such was the eternal journey that has been gone on since eternity."

The door was knocking outside. Was it the door? A far away noise was coming from somewhere, from nowhere, from the dark silence outside. Outside, it was very dark, very cold. Was it the door? I could not know, I could not understand what was going around; images, shadows, seas, forests, Africa, airports, travelers, running, screaming, praying for safety, God, Oh my dear, dear God; memory, yes memory… "I have to wake up," said to myself, it was raining outside, it was dark, too dark, and I have to wake up anyway..

ABOUT THE AUTHOR

Ramzi Marrouchi is a PhD student of Postmodern Jewish American Literature and Theories of texts in Sultan Zinal Abidin University, Malaysia. His doctoral dissertation: “Madness and Subversion in Saul Bellow’s World of Fiction: A Deconstructive Perspective” addresses the way Saul Bellow introduces a peculiar reflection on madness and subversion in the light of Derrida’s theory of deconstruction and Foucault’s assumption with regard to episteme. He participated and published in different international multidisciplinary conferences. He is currently serving the University of Hail, College of Arts, Department of English.
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