Necessities of Pragmatic Explicitation in Translating English Short Stories into Arabic

Aus Adil Abdulwahab *

1. Introduction:

The motivation behind this study is first triggered upon noticing the requisite of expanding certain stretches or units of language in the translation of English short stories into Arabic to facilitate their interpretation by the receiver. The identification of particular gaps resulting from cultural bound concepts and unfamiliarity to the target reader call upon using explicitation.

It can be argued that explicitation is demanded to elaborate ideas that were originally conceived in the source language and need to be extended to facilitate their interpretation by the target audience. The deployment of this procedure in the process of translation is ascribed to substantial differences between languages. In other words, languages prefer to express relatively similar ideas in different ways. Baugmarten et al. (2008: 178) say in this regard "some languages' messages require more linguistic meaning to be explicitly encoded by linguistic material than in other languages in order to be 'acceptable' in communicative

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* Department of Translation / College of Arts/ University of Mosul.

interaction. " Arabic language, as far as translation is concerned, is thought to be more explicit, with an indispensable tendency to clarify cultural-bound concepts. Séguinot points out (1988: 108) that "languages are inherently explicit or implicit in the kinds of information they convey, first through their formal properties and secondly through their stylistic and rhetorical preferences. " A figurative expression in English, for instance, such as (a scabby sheep may infect a whole flock), could be matched with a poem of a larger stretch of words to satisfy the cultural, rhetoric and conventional needs of Arabic language لا تربط الجرباء قرب صحيحة   خوفا على تلك الصحيحة تجرب (laa tarbiT- ajarbaa'a qurba SaHiiHatin Khawfan <ala tilka aSaHiHati tajrabi; Lit. never tie up a scabby one near the healthy for fear of the healthy one becomes scabby).

Klaudy and Karoly (cited in Pym 2005: 32) elaborate on the phenomenon of explicitation saying that it "takes place, for example, when a SL unit of more general meaning is replaced by a TL unit of more special meaning: the complex meaning of a SL word is distributed over several words in the TL; new meaningful elements appear in the TL text; one sentence in the SL is divided into two or several sentences in the TL; or, when SL phrases are extended or "elevated" into clauses in the TL, etc".

Saldanha (2008: 20) raises an important inquiry saying "if we are to fully understand the phenomenon of explicitation in translation, we need to go beyond mere descriptions and dig deeper into the translator's motivations for using explicitation.

" It is believed that the prerequisites of the mediation process, shouldered by the translator, make him consider the impediments associated with interpretation on the part of the target language reader, particularly if a word, phrase, clause or a whole sentence remains suspended being culturally specific. The interactive process in the communicative act of translation, in which the translator plays the vital role of a messenger, imposes on him making decisive decisions to ensure smooth and successful communication.

This study assumes that translating literary works in general and short stories, as a case study, in particular involves inevitably making certain expansions in the target text. The study deals with pragmatic explicitation as a procedure ought to be followed to compensate for intrinsic differences between the two languages' systems.

2. An Overview of Explicitation

In the last two decades explicitation has attracted many scholars in the field of translation. It became the subject matter of various studies that attempted to investigate and test its hypothesis first introduced by Blum-Kulka (1986). Some of the earliest scholars who diagnosed this phenomenon were Vinay and Darbelent (1958; cited in Pym 2005: 2); they define it as "the process of introducing information into the target text which is present only implicitly in the source text, but which can be derived from the context or the situation. " Nida (1964: 228) addresses the same concept of (explicitation) as additions being part of the techniques of adjustments in the process of translating. He explains certain cases quoted from Bible translation in which "important semantic elements carried

implicitly in the source language may require explicit identification in the receptor language. "

Shuttleworth and Cowie (1997, cited in Birgitta 2005: 33)) define explicitation as "the phenomenon which frequently leads to TT stating ST information in a more explicit form than the original, in the form of the addition of the explanatory phrases and connectives and the spelling out of implicatures. " Delise et al. (1999, cited in Birgitta 2005: 33) elaborate the notion saying that it is "the introduction of precise semantic details into the target text, either for clarification or because of the constraints of the TL. " The translator in Saldanha's terms (2008: 25)"might seek to clarify information that is assumed not to be part of the cognitive store of the reader" i. e. , in order not to leave the reader in the dark when he comes across some information not acquainted with. However, Baumgarten et al (2008: 181) believe that explicitation entails a sort of deviation form the information in the original, because the very act of mediation imposes on the translator making some inevitable changes due to inherent differences between the two languages. Becher (2010: 8) adopts the view presented by Baumgarten et al. (2008) who oppose giving explicitation a universal characteristic saying that "sometimes it occurs, sometimes it does not, and when it occurs it is more often than not explicitation triggered by the communicative conventions and stylistic norms of the target language community rather than being inherent" (i. e. beyond the control of the translator) in the process of translation. Al-Qinai (1999: 236) justifies this deviation when he addresses explicitation as "minimal changes

incurred by a linguistic or cultural necessity while strictly preserving the character of the original text vis-à-vis its message, function (skopos), form and overall coherence. "

Becher (2010: 2) criticizes the studies that have come out to be supportive of explicitation hypothesis arguing that they suffer from methodological problems and lack a conclusive evidence. He defines explicitation as " the verbalization of information that would (most probably) be able to infer from the context, world knowledge or from other inferential sources if it were not verbalized". Seguinton (1988: 108) believes that structural, stylistic and rhetorical changes in the translated text should be excluded when we try to identify what explicitation is. He confines the instances that involve real explicitation to the ones in which the text is vague and 'less precise' to the TT reader.

 This study is not an attempt to prove the validity of 'explicitation hypothesis' of being a universal procedure but to show the necessities of its deployment as far as the two language-pair (English and Arabic) are concerned.

The types of additions in Nida's terms (1964) take on two shapes: obligatory additions which are caused by grammatical differences between the two languages and optional additions that are the outcome of cultural specific world knowledge in the source and target language communities and differences in communicative conventions between these two communities.

Seguinton (1988: 108) talks about three forms of explicitation in translation: "something is expressed in the translation which was not in the original, something which

was implied or understood through presupposition in the source text is overtly expressed in the translation, or an element in the source text is given greater importance in the translation through focus, emphasis, or lexical choice. "

According to House (2004: cited in Saldanha 2008: 29) explicitaion can have three forms elaboration, extension, enhancement.

Birgitta (2005:236) proposes two kinds of explicitation: "norm-governed explicitation which occurs with frequency and regularity in certain types of texts within certain language pairs, and strategic explicitation occurs in order to solve a problem in the process. "

Explicitation can also be viewed within the framework of relevance theory (Sperber and Wilson, 1986) where the optimal relevance in communication is sought "the speaker must make some assumptions about the hearer's cognitive abilities and contextual resources, which will necessarily be reflected in the way she communicates, and in particular in what she chooses to make *explicit* and what she chooses to leave implicit"

(Sperber and Wilson 1986:218).

One of the most comprehensive taxonomies is the one proposed by Klaudy (1998) in which she divides explicitation into four main types; obligatory – dictated by syntactic and semantic differences, optional – ascribed to stylistic preferences, pragmatic – necessitated by differences between cultures and translation-inherent – attributed to the nature of the translation process. Relying on Klaudy's classification, this

study investigates pragmatic explicitation as a constituent element triggered by the compelling needs in the mediation process.

3. Pragmatic Explicitation

One of the significant issues pragmatic studies undertake within the scope of translation is the correct transmission of meaning. To secure an optimal mediation, the translator is supposed to weigh the cultural differences between the two languages. In her extensive classification of explicitation, Klaudy (1998: 85) speaks about pragmatic explicitation which "is dictated by differences between cultures: members of the target language cultural community may not share aspects of what is considered general knowledge within the source language culture. " The target language reader might be unfamiliar with some of the heavily loaded concepts in the rendered text; these concepts could be axial and represent substantial components for a good and integrated understanding of the whole text. Birgitta (2005: 36) agrees that "pragmatic explicitations are caused by aspects of the communicative situation and anticipated difficulties for the TL reader to understand (part of) the text which a ST reader can be expected to understand. " Similarly, Saldanha (2008:28) explains explicitation as "a strategy that is not necessarily associated with implicitness in the ST, but with translator's assumptions about their readership and about their role as literary and cultural mediators. " Relying on his knowledge of the foreignness of some cultural elements, which may refer to a wider meaning and implicative associations, the translator anticipates the interpretation

difficulties for a TL reader, something which motivates him to interfere to provide the preventive cure.

Al-Qinai (1999) investigates the causes of explicitation/implicitation in English/Arabic translation and suggests that there is a tendency to paraphrase or reduce cultural terms which have no counterparts. He points out that "a translator may play an intrusive role when s/he supplements the translated text with explanation of certain cultural terms of the ST when a literal rendition is situationally inadequate. He provides the following example:

In Halloween children wear strange customs.

في عيد القديسـين (وهـو يشـبه القرقيعـان فـي رمضـان) يرتدي الأطفـال ملابـس غريبة.

Fii <iidil qidiisiin (wahwa yushbihu al qar-qii<aan fii ramadhaan) yartadiyal-aTfaalu malabisan ghariibatan; Lit. In All Saints Day (which is like qar-qii<aan in the holy month of Ramadan children wear strange custom,).

Saldanha (2008: 26) suggests that although explicitation seems to be triggered by the presence of culture specific item, the translator's solution is not to explain the meaning of the item itself but-probably on the basis of assumption concerning the cognitive store of the readers- to provide a minimum amount of information that enable them to figure out the function of the lexical item even without clear understanding of its semantic meaning.

Within the scope of intercultural communication, Gumperz et al (1981, cited in Clyne2006) attributes breakdowns to three main factors:

1. Different assumptions about situation appropriate behaviour.
2. Different ways of structuring information or an argument.
3. Different conventions for speaking and their interpretation.

A thorough consideration of these factors is deemed necessary to avoid being entrapped into 'Pragmatic failure' a notion proposed by Thomas (1983, cited in Zamborlin 2007: 24); defined as the "inability to understand what is meant by what is said". He divides pragmatic failure into two main types: first, pragmalinguistic which occurs when speakers inappropriately transfer speech acts, strategies or utterances from their native language that, in spite of their semantic/syntactic equivalence, convey a different pragmatic force in the target language. Second, sociopragmatic failures: they stem from cross-culturally different perceptions of what constitutes appropriate linguistic behaviour. Although there is a hazy line between the two types, sociopragmatic failure problems are more difficult to redress in that they originate from dissimilar societal values and cross culturally different criteria for assessing contextual parameters.

4. Cultural Specificity

Hofstede (1980: 25) defines culture as "the collective programming of the human mind that distinguishes the members of one human group from those of another. Culture in this sense is a system of collectively held values. " According to this definition, culture shapes up the mind of a particular language community, and the set of traditions,

beliefs, and values held among its citizens, is reflected through the language they use. These cultural elements may substantially differ across languages and cultures and this makes the act of translation a problematic one. Schleiermacher (cited in Teilanyo 2007: 6) argues that "Every language contains within itself a system (unified combination) of concepts which … do not correspond to any of the systems of the other languages. " The peculiarity of these elements make them hard to be represented in other languages. Therefore, it is believed that bringing two cultures together is not an impossible mission; rather it is something doable. These views, however, impose on the translator the heavy duty of scrutinizing the work in hand and require him to dig deep to understand the mini-cultural differences. "He has to take into account the triggering of possibly different culture-specific schemata, limitations imposed by the 'external language' or target linguistic code itself and, moreover, questions related to the conventions of the target language and its culture" (Edwards 2001: 27).

Duenas (2004: 12) urges the translator to "constantly bear in mind the socio-cultural context of that potential target readership throughout the translation process and match it up against the original context of production and reception. " And here comes the knowledge as a decisive factor to solve the lurking problems. House (2002: 103) emphasizes that such knowledge should be "based on empirical research into language pair specific cultural differences. " One of the remedies offered by her to deal with the problem of cultural-

specificity is the "cultural filter", a compensation mechanism through which "the translator can make systematic allowances for cultural specificity accommodating for differences in socio-cultural norms and differences in conventions of text production and communicative preferences. " She adds "the translator needs to view the ST through the glasses of a TC (target culture) member. If the ST and TT are to have truly equivalent functions, then the translator must take relevant cultural presupposition in the two language communities into account (ibid: 101).

Ran (2006) talks about the notion of contextual enrichment, a process by which a lexical item is broadened or narrowed to serve the communicative act of interpretation. Due to language specificity and contextual constraints, the translator is supposed to add to the context and to extend the lexical item to grasp the intended meaning of the utterance. Consider the following three sentences quoted from Ran (2006: 146), and are intended to show the conventional differences between English and Chinese:

1- *He wears rabbit*,(يرتدي أرنبا yartadii arnaban).

2- *He eats rabbit* (يأكل أرنبا, ya'kulu arnaban).

3- *He likes rabbit* (يحب الأرنب, yuHibu al-'arnab).

Although 1,2,3 are quite acceptable and have no interpretational constraints in English; they require a contextual enrichment to make them semantically and conventionally appropriate in Arabic. Apart from the 3rd sentence, the 1st and the 2nd need to be specified or extended into (يرتدي ملابس مصنوعة من جلد الأرنب, يأكل لحم الأرنب yartadiya malabisa maSnuu<atan min jildil- arnab; ya' kulu laHmal-

arnab; Lit. wears clothes made of rabbit leather, eats rabbit meat) successively; something which is more appropriate in TL.

5. Analysis of Short stories

The conscious birth of the short story as a literary genre was an American product of the mind in late nineteenth century (Levy 1993: 1). Bellman (1996: 49) points out that the difficulties encountered in translating short story is how to transfer the author's personal creation to the mind of receptor in another language. Its elements are the plot, character, diction, thought, spectacle and song. The structure involves creating a narrative lead to show the main character in action and it also consists of a single setting (it is like a photograph that captures a moment of time) through which the problem is developed and the plot is moved towards a climax to end up with the resolution of the main character's own problem (Atwell 2002).

This study investigates pragmatic explicitation; a notion proposed by Klaudy (1998). She postulates that pragmatic explicitation is necessitated by cultural differences between languages and is deployed to satisfy the readership needs in TL. Three short stories were chosen for investigating this phenomenon: (**An anxious man,** by James Lasdun, Prospect Magazine 2006**, The Scent of Cinnamon,** by Charles Lambert**,** Salt Publishing 2008, **A Tiny Feast**, by Chris Adrian, The Newyorker Magazine 2009. Their Arabic versions were translated by Hala Salah Eldin, the editor of Al Bawtaka, an

Egypt-based independent online quarterly magazine that translates contemporary English literature into Arabic. The instances of explicitation cited in the analysis were identified by the researcher with the help of some readers. The TL versions were given to three professors, two from the Department of Arabic language/ College of Arts/ University of Mosul, and one from the Translation Department/College of Arts/ University of Mosul. They were asked to read the translated versions of the stories and to underline the cases in which the meaning of words, expressions or sentences seem to be ambiguous or not clear enough. Bringing the reader into the scene is deemed necessary. And as Hickey puts it, if the language is normal, consistent, familiar, meaningful and comprehensible to the reader, he will think that he understand the text, although it might be essentially different from the original (Hickey 2008: 8-9).

Below we identify and diagnose the cases and causes of explicitation in which the translator has resorted to this procedure and the ones in which he should have put it into function:

5. 1 *The Scent of Cinnamon*

She was dressed in widows weeds, which made her ***form*** hard to decipher. (p. 3)

"كانت ترتدي ثوب الحداد فاستعصى عليه تبين <u>تفاصيل جسدها</u>" (ص2)

(kaanat tartadii Thawbal- Hiddadi fas-ta<Saa <alaiihi tabayunu tafaasiila Jasadihaa; Lit. she wore mourning garment which made it hard on him to distinguish the details of her body).

As we can see in this example, the translator has extended the single term 'form' which, besides the other meanings it carries, is used to refer to the shape or the body of a person in its external appearance. The translator has chosen to render 'form' into "تفاصيل جسدها", (tafaasiila Jasadihaa; Lit. 'the details of her body') because the SL writer follows that with a description of her figure in general as being slender.

The second occasion in which, its believed, the translator should have deployed explicitation method is with the sentence: Miriam Payne was due to arrive on the ***spice boat***. (p. 5) The underlined phrase was rendered into "مركب التوابل" (ص 4) (markib-al tawaabil; Lit. spice boat) which may open up the possibility for different interpretations. Specifying the meaning of 'spice boat' is deemed to be necessary to make the reader determines the exact meaning. The translator could have simply said "كانت مريم باين ستصل على متن مركب لنقل التوابل", (kaanat marryam sa-taSilu alaa matni markibin li-naqqlil tawwabil; Merriam was due to arrive on a boat used for the shipment of spices).

"He was wearing a stiff white collar and the brown ***serge suit***". The translator has also resorted to explicating the term 'serge' (p. 5), which refers to type of strong woolen cloth, by putting it into (ص: 4) "الصوف المتين", (aS-Suuful- matiin; Lit. strong wool). The translator did not find an exact equivalent to such cloth in the source culture, therefore, she paraphrased the term to transfer its meaning.

"By the time the ***sun was up*** he was sweating" (p: 6)

The use of the idiomatic expression "عندما علت الشمس كبد السماء, (ص: 5)" (<indamaa <alatish-shamsu kabidas-samaa'; Lit. ' as the sun reached the liver of the sky') refers in Arabic to the sun while in a vertical position in the middle of the sky during mid-day. This usage is thought to be inappropriate because the SL writer says in the following lines 'By the early morning he had stripped down …' which means it was still morning time and the noon did not advent yet. He could have rendered it into "حين أشرقت الشمس" (Hiina aSraqatiS-Samsu; Lit. as the sun shone).

"She kissed his cheek, first and then the other, ***like a French woman***"   (p: 7)

"لثمت خده, الخد الاول ثم الثاني, شأن امرأة فرنسية" (ص: 6)

(la Thamat khaddahu alkhadul-awala Thumma-Thanii sha'num-ra'atin firinsyia; Lit. she kissed his cheek; the first and then the second cheek like a French woman).

Since the writer is presenting an image of a French woman in particular when she meets someone raises inquires about this simile and calls for using explicitation to convey the implied connotation. A French woman is characterized by having courteous behavior in such situation. TL reader might not be familiar with this merit, therefore, supplying the context with some explanatory expressions will help to capture the purpose behind this conduct. We can say, "شأنها شأن النساء الفرنسيات يتحلين بالكياسة" (sha'nuhaa sha'nul nisaa'il firinsyaat yataHalayina bil qiyaasa; Lit. just like the French women; characterized of being courteous).

The writer used "When she gave him back the flask he drank from it hungrily without wiping the neck, ***his blood***

rushing" (p: 8) to represent and to portrait an image of the emotional escalation Joseph was experiencing as he met Miriam. The translator rendered it into (ص: 7) "دمائه تفور", (dimu'huu tayafuur; Lit. 'his blood was boiling'), an expression which is used in Arabic to express anger. Making an adjustment to this expression and extending it a bit will better serve the situation and create the same effect depicted in the SL, hence "دمه يتدفق في عروقه" (damuhuu ya tadafaqu fii <u-ruuqihi; Lit. his blood flowing in his veins), signifies this emotional scene.

It seems that the translator did not manage to convey the intended meaning of the expression "*as though she had done this all her life*" (p: 9), (ص7)"وكأنها كانت تعيدها طوال حياتها" (wa ka'nnaha kaanat tu'-<iiduhaa Tiwaala Hayaatiha; Lit as if she were repeating this throughout her life). The original text was trying to reflect Joseph's impression on Miriam and how fast she seemed to be acclimatizing herself, though she and Joseph were meeting for the first time. The writer drew this image through a simplified presentation as she recaps the bottle of water. This gives Joseph the feeling that she is so close to him, as if they had known each other for ages. Its believed that translating it into "وكأنها اعتادت فعل ذلك منذ أمد بعيد" (wa ka' nnaha i<taadat fi<la thaalika munthu amadin ba'<iid; Lit. as if she has got used to do this long time ago), will help the TL reader to grasp what lies beneath these lines.

The translator has skillfully added a new term "الحيوانات"(al Haya-wa-naat), to the phrase 'dipping trough' (p:11) which is considered to be important in the TL, since the

term "حيوانات", 'animals' was not mentioned in the SL. The whole expression came as "حوض تطهير الحيوانات"(Hawuthu taThiiril Haya-wanaat), a basin in which animals (cows or sheep) are dipped to clean them from dirt.

5. 2 *A Tiny Feast*

In the ope ning sentences ***'sweeter treats'*** (p: 1) was rendered into "حلوى احلى", (ص 1) (Halwaa aHlaa; Lit. 'sweeter sweets'). The expression refers to providing with choices of sweets and various types of candy and not necessarily sweeter candy. The original expression should be extended to convey that sense of the original. Saying "أنواع مختلفة من الحلوى" (anwaa<un mukht-talifatun minal- Halwaa; Lit. assortments of sweets) may approximate the image to the mind of the reader. The target reader seems to be facing a problem in figuring out the meaning of the expression 'mortal lovers' which occurs throughout the text. At the beginning of the story we read 'they had each taken many "**mortal lovers**" (p: 1). This central expression, involving the focal point of the story, is the main indictment of bringing the mortal world of humans and the immortal one of fairies within the realms of the story. It was literally rendered into (ص: 1) "واتخذ كلاهما العديد من العشاق الفنانين", (wat-takhatha kilahuma al<adiida minal- <ushaaq alfaaniin; Lit. 'both had taken many mortal lovers'). Shedding some light on this expression and clarifying it to the TL receptor will help him not to stay in the dark and may even save and to dispose the story. We may put it into "اتخذا لنفسيهما العديد من المعشوقين الفانين من البشـر" (ita-khathaa li naf-sayhimaa al<adiidu minal ma<Suuqiin azzaa'iliin min albashar; Lit. both took for themselves many mortal lovers of human being), to help the

reader distinguish the juxtaposition depicted and in the story and have a clearer image.

One of the instances in which the translator has professionally deployed explicitation is when she rendered the highly specific cultural term 'changelings', a concept or practice that belongs exclusively to the fairy world in which a child of human world is kidnapped and replaced with a hobgoblin. The translator has actually explicitated this term by providing a set of terms that explains the meaning "الأطفال الذين خطفـاهم بعـد أن تركـوا بـدلا مـنهم أطفـالا أخـرين", al'aT-faalal-lathiin khaTafaahum ba<da an tarakuu badalam-minhum aTfaalan aakhariin; Lit. 'the children they kidnapped after they had left other children instead'. However, a literal translation on many occasions seems to be causing a problem in understanding the idea to be communicated. The translator rendered 'Everything <u>was filtered</u> through the same normalizing glamour" (P: 2) into "كل شيء <u>صفاه</u> نفس السحر" (ص: 2) (kullu shay'in Saffaahu nafsas-siHr; Lit. everything was filtered through the same magic). The term 'filtered' signifies the magical power of the fairy kingdom that can miraculously turn things into completely different things (splendid gown into tracksuit, clothing the naked baby, and so on). Such a heavily loaded term needs to be carefully considered to enable the target reader infer and understand its meaning. The concept can be clarified by saying "وبفعل قوى السحر نفسها استحال كل مـاحولهم"(wa bifi<li qiwaa assiHri nafsiha isstaHaala kullu maavHawlahum; Lit. with the effect of the same magic power everything around them has changed).

The original text describes Alice, the social worker at the hospital, as being influenced (getting drunker) by the overwhelming power of Oberon and Titania as they were having a fight that caused their glamour to slip away. The translator did not clarify the intended message when she provided a literal translation of 'getting drunker' (P: 2), "يتفاقم سـكرها" (ص: 3) (yatafaaqamu sukruhaa), which can be understood as having had drunk an excessive amount of alcohol. It is believed that to say "أليس التـي بـدت كالثملـة بفعل القوى الطاغيـة لسـحرهما" (alis allatii badat kaThamila bifi<lil qiwaaT-Taghiyati li-siHrihimaa; Lit. Alis who was strongly influenced by the overwhelming power of their magic), may enable the reader to catch its purpose.

A case in which the reader may remain in darkness unable to figure out or relate ideas together is rendering "unattractive combination" (P: 3) into "مزيج معدوم الجاذبيـة" (ص: 4 (maziijun ma<duumaj-jathibiya; Lit. unattractive combination). Oberon, here, is rebuking his wife for being 'heartless and cowardly'; the reader needs to be aided to relate these two descriptions with the "unattractive combination" that follows them. We would rather suggest: "ويـالهما من صفتين ذميمتين اجتمعتـا لـديك, الجـبن وقسـوة القلب" (wa yaalahumaa min Sifatain thamiimatain ijtama<taa ladayki 'ajubnu wa qaswatul-qalb; Lit. what two scornful descriptions you have combined, coward and cruelty).

As the fairies set off to the places (Cole Valley, Castro, Valina) (P: 4) to bring over cheese to the sick boy responding to a command from Titania, we notice the addition made by the translator to determine what these places are. Supporting

the text with the word "احياء" (aHyaa'; Lit. neighborhoods) was important since the TL reader is unfamiliar with these names. A similar clarifying addition was located in the same paragraph when the text refers to the names 'Manchego', 'Nisa', 'Tomme', 'Vandoise' (P: 4) which are brand names of cheese. Hence the translator backed up her translation with the term "جبن" (jubn; Lit. cheese) before each of these names. She has also added the word "منطقة" (mintaqa; Lit. neighborhood) before 'Heights' to inform the reader what Height is.

It is believed that explicating the phrase 'daily _**migrations**_' (P: 4) is necessary to reflect why the writer used this particular phrase rather than give it a literal rendition as the translator did "هجراتــه اليوميــة" (ص: 7) (hijraatihi alyawmiyya). We prefer to put it into "رحلاته اليومية المؤرقة" (riH-laatihi alyawmiyati almu'riqa; Lit. daily stressful tours) in that 'migration' implies a long journey that involves suffering, fatigue and a lot of patience.

Readers may encounter a problem in grasping the sense "وعندما يتخذ الحـال منحـى اسوأ, نـادرا مـا يعتـرف بـأن الاخبار ـ ان لم تكن of سـيئة ـ ليسـت جيـدة" (ص: 8) (wa<indamaa yattakhithu alHaal manHan asw', naadiran maa ya<tariff bi'anal akhbaara -illam takun sayi'atan- layisat jaiyda) "rarely, when things really took a turn for the worse, he'd admit that the news was, if not bad, then not very good" (P: 5). It is necessary to say that sentences involving parentheses should not be presented in the same way in TL, as the translator did, to avoid vagueness or distortion of meaning. The following translation is proposed "ونـادرا مـا كـان يعترف حين تتخذ الامور منحاً سيئا بأن الاخبار ان لم تكن سيئة فانها ليست تماما

"على ما يرام" (wa naadiran maa kaan ya<tarifu Hiin tattakhithu al'umuuru mannHan sayi'an bi annal akhbaara illam takun sayi'atan fa innaha laysat tamaaman <ala maa yuraam; Lit. he barely admitted when things take a bad turn that the news if not bad then they were not too good).

In terms of TL stylistic preferences, the translator needs to take into account restructuring the image drawn in SL carefully. She should have resorted to explicating the simile "Titania was the only one among them to have ridden a **roller coaster** but she did not offer up the experience as analogy because it seemed insufficient to describe a process that to her felt less like a **violent unpredictable ride** than someone ripping your heart out one day and then stuffing it back in your chest the next" (P: 5). It is important to note that the translator diminished the force of the above discourse upon translating 'roller coaster' into "قطار الملاهي" (qiTaaral- malaahii; Lit. 'joy train'). This device found in amusement parks is a very particular one. It is known to be an elevated railway with sharp curves and steep inclines on which cars roll, something close to what we call in our local dialect "سكة الموت" (sikkatul mawti; Lit. 'death rail'). The translator seems also to have created a vague image upon rendering 'violent unpredictable ride' literally into "ركوبة عنيفة غير متوقعة" (rakuubatin <aniifatin <ayru muta-waqa<a). Her translation of the whole sentence came as follows: "كانت تيتينيا هي التي ركبت قطار الملاهي إلا أنها لم تشَبه تلك التجربة بحالها فلم يبد لها كافيا أن تصف عملية شعرت أنها لا تزيد على ركوبة عنيفة غير متوقعة بأن ينتزع احدهم قلبك ذات يوم ثم يقحمه في صدرك اليوم التالي" (ص: 8) (kaanat titanya hial-latii rakibat qitaaral- malahiya illaa annahaa lam tushabih tilkal-tajrubata bi

Haalihaa fa lam yabb-duu lahaa kaafiyan an taSifa <amaliiyatan Sa<arat anahaa la taziidu <ala rakuubatin <aniifatin ghayira mutawaqi<atin bi ayyan-tazi<a aHaduhum qalbaqa Thuma yuq-Himuhu fii sadrika alyawmut-talii; Lit. Titania was the one who had ridden the joy train. But she didn't resemble that experience with her situation. It seemed to her that it was not enough to describe a process that she felt no more than violent unpredictable ride than someone remove your heart one day and then push it back in your chest the next day). We would rather offer a more clarifying translation: "كانت تيتينيا الوحيدة بينهم التي ركبت من ذي قبل جهاز الرولر كوستر، لكنهـا لـم تتحدث عن تجربتها هذه في سبيل تبيـان أوجـه الشبه مـع مـا لاقتـه في المشفى. إذ بدى لها أنه ليس كافيا وصف عملية شعرت بأنها جولة نحوي مفاجآت مقارنة بمن ينتزع قلبك من بين أحشـائك في يـوم ومـن ثم يحشـره في صـدرك اليـوم التالي" (kaanat titanya alwahiidati baynihim allati rakibat min thii qabl jihaaz aruular kuuster, la kinnahaa lam tata-HadaThu <an taj-ru-batihaa haathihii fii sabiili tibyaan awjuhiS-Sabahi ma<a ma laaqa'thu fii al-maSfaa ith badaa la haa allayisa kafiyan waSfa <amaliiyatan Sa<arat bi annaha jawu-latan fii haa mu-faaj'aat muqaaranatan bi man yantazi'<u qalbaka mimbayiini aHSaa'ika fii yawumin wa min Thama yaHSuruhu fii sadrika alyawum attaalii; Lit. Titania was the only one among them who have ever ridden the roller coaster machine. But she did not talk about this experience to show the similar aspects with what she faced at the hospital. She thought it was not enough to describe a process that felt like a tour with some surprises compared to the one in which someone take out your heart

from inside your body one day and then stuff it back in your chest the next day).

5. 3 *An Anxious man*

A case of implication in the opening sentences of the short story begins with the dialogue between Joseph and his wife saying to her "I did say we **should get out**" (P: 1) that was literally translated into (ص: 1) "قلت بالفعل اننا **يجب ان نخرج**" (qultu bilfi<l ananna yajib annakhruj). If we are to facilitate the comprehension of this saying and clarify the intended meaning, then we can, clarify to the reader the actual meaning of 'get out', that is getting out of the market. Hence, it can be said "لقد قلت بالفعل انه تحتم علينا ان نسحب اموالنا من سوق الاسهم" (laqad qultu bilfi<l anahuu taHatama <alayinaa an-nasHaba amwaalanaa min suuqil ashum; Lit. I did say we should have withdrawn our many from the stock market).

The TL text includes many cases in which the translator has made a professional use of expansion; removing any obscurity associated with interpreting certain terms. In terms of pragmatic explicitation, it can be noticed,for instance, that the translator provided a larger unit for a single adverbial term. "she spoke **icily**" (P: 1) was translated into تكلمت بلهجة باردة **كالثلج**" (ص: 1) (takallamat bi-lahjatin baridatin ka-Thalj).

It's believed that such expansion is mostly needed to serve the communicative purposes of the translation process. We have also identified instances that entailed making additions which preceded many terms throughout the translated text. It was deployed to explain or specify those terms which although clear enough to the SL reader are far from being so to TL, such as: 'the Cape', "**شبه جزيرة** الكيب"

(shubhu jaziirat al-kayip; Lit. the cape peninsula), 'the Dow', "**مؤشر** داو" (mu'ashir daw; Lit. the dow index), 'the Times', "**جريدة** تـايمز" (jariidat taymz; Lit. Times magazine), 'the Chicadee', "**طائر** قرقف" (Taa'ir qurquf; Lit. the chickadee bird), 'the NASDAQ', "**بورصـة** ناسـداك" (buursat nasdaaq; Lit. NASDAQ stock exchange), 'water skimmer', "**حشرات** القمص" (Hasharaat al-qumuS; Lit. water skimmer insects), 'marketplace', "**برنـامج** مـاركيتبليس" (barnamij market playis; Lit. marketplace program), 'fund', "**صـناديقه** الماليـة" (sanaadiiqihi almaaliyaa; Lit. funding boxes), 'Intel at twenty', "**سـهم** انتل" (sahma intl; Lit. intel stock), 'invited over for cocktails', "دعونا الى **احتساء** الكوكتيلات" (da'<uuna ila iHtisaa'i al-kok-tilaat; Lit. invited over to drink cocktails), 'Cape Codder', "**مشروب** كيب كـودر" (mashruub al-kayp kawdar; Lit. cape codder wine), 'the Grand Canyon', "**وادي** جرانـد كـانيون" (waadii grand kaan-yuun; Lit. the grand canyon valley) and 'Ashville', "**مدينـة** اشـفل" (madiinat aashvil; Lit. Ashville city).

The translator has added the term "الحياة" (al-Hayaat; Lit. Life) to the expression 'to go on much longer', as she said "ان مواصلة الحياة" (ص: 3) (inna muwaaSalat al-Hayaata; Lit. to go on in life). This explicitation of an implicit information is significant to satisfy the communicative needs of Arabic readers. However, in the sentence that follows the translator seems not to have disambiguated the meaning of the sentence; she only translated it literally. It reads as follows 'a marginal existence that would doubtless grow more pinched as time went by, and end in squalor' (P: 3) "وجود هامشـي سوف يتعـاظم من غير ريب تضييقه عليهما مع انقضاء الوقت لينتهي الى البؤس والقذارة" (ص: 3)

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(wujuudun hamishiyun sawfa ya-ta<aathamu min ghayri raybin tadhyiiquhu alayihimaa ma<aa inqidhaa'i alwaqt li yantahia ilaa albu'si walqathara; Lit. a marginal existence is becoming bigger and is becoming undoubtedly hard to tighten as the time passes, to end up with misery and filthiness). We would rather explain and expand the sentence to make it more transmittable to the receptor "ويعني ذلك ان تعيش على الهامش وان ينال way a<nii منك الاسى لا محالة ليؤول بك المآل الى حال يرثى له من البؤس" thaalika ann ta'<iisha <alaa alhamishi wa' ayyanala minka al'asaa la maHaahla li ya'uula bika al ma'aalu ilaa Haalin yur-Thaa lahuu minal bu'si; Lit. this means living on margin and the sorrow defeat you surely to end up in pitiful state of misery).

The original text reads "it was as though in investing the money, Elisse had unwittingly attached him by invisible filaments to some vast, seething collective **psyche** that never rested" (P: 5). The translation was "وكأن اليس في استثمارها للنقود, ربطته دون دارية بخيوط غير مرئية الى *نفس* جمعية ضخمة لا تبرأ من الاهتياج او ترتاح قط" (ص: 6) (wa ka'ana alis fi istiThmarihaa lil nuquud rabatTathu duuna daariya bi khuyuutin <ayri ma'iyatin ilaa naf-sin jam<iyatin dhakhmatin laa tabra'u min alihtiyaaj awu tartaaHu qaTT; Lit. as if with investing money Alis has unconsciously connected him through invisible threads to a huge collateral psyche that does not rest or subside). A simple expansion of 'psyche' into "حالة نفسية" (Haalatun nafsiya; Lit. psychological state), can make the whole sentence in TL more intelligible, because the original text is metaphorically describing the psychological state of a never resting anxiety the main character in the story (Joseph) is going through. An

alternative translation would be "وكانها باستثمارها الاموال كانت اليس قد علقته من غير دراية بخيوط لا يراها في أتون حالة نفسية هائلة لاتعرف السكون ولا تستقر قط" (wa ka'annahaa bis-tiThmaarihaa al-amwaala kaanat qad <alla-qathu min ghayiri diraayatin bi khuyuuTin laa yaraahaa fi utuuni Haalatin naffsiyatin Haa'-ilatin laa ta'<rif al suquun walaa tastaqiru qaTT; Lit. with the investment of money she sems to have unconsciously hung him by invisible threads in the middle of huge psychological state that knows no settlement or subsidy).

An instance which may not provoke a similar feeling for some readers was translating "It was like drinking a draught of fiery, potent liquor" (P: 13) into, "شابه حالة من احتسى جرعة خمر قوية حارقة" (ص: 18) (shabahuu Haalata man iHtasaa jur<ata khamrin qawiyatin Haariqa; Lit. He was in a state similar to the one who drank a strong burning gulp of alcohol). It can be said that such sensation might not be realized or (felt) by some readers, especially those who have not experienced it. It is thought that a small explanatory addition will bridge this gap and convey the associated connotations, we suggest: "احس بنشوة عارمة كمن احتسى جرعة خمر قوية حارقة" (aHasa bi nashwatin <aarimatin qa man iHtasaa jur<atin qa wiyatin Hariqa; Lit. he felt greatly elated like someone who drank a strong burning gulp of alcohol).

The translator rendered "still attached" (P: 7) literally into (ص: 9) "لا يزال متصلا به" (laa yazaalu mutta-Silan bihi; Lit. still connected with him) which was used by the SL writer to remind the reader of the incident in the preceding paragraph when the lady at the store snatched the scallops instead of the

other woman standing in line before her. It can be said that this linkage would not be possible to the TL reader unless we provide him with some extra clarification; the phrase would be better put into "ان المحـار لـم ينتزع مـن امامـه كمـا انتزع مـن المرأة فـي المتجر" (innal maHaara lam ya-firra minhu kamaa farra minal mar'ati filmatjar; Lit scallops did not escape from him as it did with the woman at the store). An implicit expression that was appropriately made explicit is "we are just throwing **something** on the grill" (P: 12) where 'something' was translated into (ص: 16) "بعض الطعـام", (ba<thuaT-Ta<aam; Lit. 'some food') which conveys the intended meaning of the speaker. Another instance of implicitation in the SL that called for deploying explicitation is rendering "partly **it** was Hal's amazing confident predications" (P: 14) where 'it' alone was rendered into (ص: 19) "جانب من الحالـة" (jaanibun min alHaalati; Lit. part of the state). This 'it' refers back to a whole set of psychological states that were controlling Joseph. The translator has also professionally explicitated the expression "In **this**" (P: 18) into (ص24) "في هذا الجو" (fii hathaa aljawu; Lit. in this weather) where the term "الجو" was implicitly indicated in the context of situation.

6. *Findings and Conclusions*

   1- Explicitation is used by the translator to clarify an image portrayed in the original which may not be clear enough if rendered literally. This method could be activated through the expansion of a single term that needs to be sometimes paraphrased in TL such as 'serge' into "الصـوف المتين". It can also be used to deal with the implications of certain expressions for the sake of

helping the reader understand combinations such as 'daily migrations'.

2- Many terms in the SL were preceded by modifying nouns in the TL to explain the identity or the nature of these terms: *شبه جزيرة الكيب , وادي الجراند كانيون , مدينة اشفل* Moreover, the cultural specific terms were suitably explicitated by the translator to inform TL reader of their signification, such as 'changelings'.

3- To facilitate reception and interpretation of implicatures, explicitation is thought to be demanding; 'in this' was rightly rendered into "في هذا الجو". It can also serve the purpose of disambiguating the implicative ideas such as 'I did say we should get out' to help the reader make out their meaning.

4- The communicative act of translation imposes on the translator modifying and/or adjusting some expressions in the SL to make them stylistically more appropriate in TL; 'she spoke icily', which was rendered into "تكلمت بلهجة باردة", is a good instance. A small change of style may affect the way the reader interpret the text.

5- The translator seems to be inconsistent in using explicitation; she had satisfied this need in cases and did not consider its importance in others. Moreover, literal translation leads to a distortion of the sense and results in an inability to figure out the meaning of expressions such as 'unattractive combination' and 'everything was filtered through'.

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ضرورات التوسع البراكماتي في ترجمة القصص القصيرة الانكليزية إلى اللغة العربية

اوس عادل

المستخلـــص

تنطلق هـذه الدراسـة مـن الفرضيـة القائلـة بـأن فعـل الترجمـة التواصلـي يستدعي اللجوء الى منهج التوسع/ الإضافة. فإن نقل الرسائل عبر اللغات من خـلال الترجمـة خاصـة الرسائل الأدبيـة يتطلب الإضافة من أجل ضمـان مقبوليـة هذه الرسائل لدى المتلقي.

المشكلة التي تحـاول هـذه الدراسـة تشخيصـها هـي مسـألة فهـم الوحدات الترجميـة الغامضـة أو غيـر الواضـحة لـدى القارئ العربـي. وتتبنى الدراسـة فكرة التوسع البراكماتي التي جاءت بها كلاودي سنة 1998 إذ ترى من خلالها أن ما

يعد معرفة عامة في لغة بعينها قد ينظر إليه بأنه ذو خصوصية ثقافية في لغات أخرى.

ولأجل التحقق من نجاعة منهج التوسع/الإضافة جرى تحليل ثلاث قصص قصيرة انكليزية ترجمتها إلى العربية هالة صلاح الدين محررة مجلة البوتقة الالكترونية التي تصدر كل أربعة أشهر. وتوصلت الدراسة إلى أن التعاطي مع سمة الخصوصية الثقافية وبلوغ رضا القاريء يستدعي توظيف منهج التوسع/الإضافة.