

***Some Pragmatic Implications of Failure in
Conceiving the Concept of Time in Translating
Samuel Beckett's Waiting for Godot***

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Introduction:

No doubt time is an abstract notion. However, we perceive it through an event at the NOW moment, and through what precedes and follows it (McTagart, 1993:456). Moreover, the perception of time is determined by our background knowledge (Wold, 1978:26) and inferences that enable us to relate events together through sequences of time and all the variables of the context, including assumptions about the socio-cultural structure of the society in which one lives (cf. Macfarlane, 1978:5). Eventually, time is a psychological phenomenon (Nyphus, 2003:3); it is built on man's experience through which he/she can perceive it. This psychological factor, as Al-Ramli (2005:22) asserts, determines any pragmatic interpretation of a text or a stretch of text in actual discourses and interactions.

In this study, the perception of time in “Waiting for Godot” is understood as a psychological activity that differs from one moment to another due to the inner feelings of the participants, the degree of their involvement in the interaction, and their emotive reactions towards the setting of the interaction. Therefore, how to anticipate , experience, and recall time (cf. Bull, 1964:4) which refer to future, present, and

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past are basically independent to a great extent of the language of the text (cf. Hornby, 1975:78). Consequently, problems of translating time in this absurd play are not mainly attributed to tense, aspect, and temporal features, but to misinterpreting the sequence of events in discourse that originally lacks the notion of time. Therefore, the study hypothesizes that unless the sequence of events is pragmatically represented in the mind of the translator (through full management of the variables of the speech situation and the context which envelops it), translation failure is highly expected.

To investigate the hypothesis above, eleven extracts from the translation of “Waiting for Godot” by Faiz Iskander (1970) have been analyzed according to whether the translator may or may not have the intended meaning to be misunderstood, and whether pragmatic failure is due to partial understanding, misunderstanding, or deliberate misunderstanding. (cf. Hamandi, 2002: 176). Finally some renderings (when necessary) have been suggested.

1. The Notion of Time:

We live embedded in the passage of time, and conceive time as the dimension of change – our languages typically have various ways to refer to and distinguish between one time and another. The basic concept of time is the flow of action and event naturally observed to be in a single "forward" direction from past to future, or the measurement of this flow (Gulotta,1995). Hence, Time is a philosophical notion belonging naturally or (existing within) the notion of change. It is rooted in the subjective experience of the passing present or moment of awareness, which appears or flows through time and thereby dynamically separates the past from the future (Frank, 2003:2).

Psychologically, human awareness of time is simply the ability to determine which of any two events is earlier and

which later, combined with the consciousness of an instantaneous present that is continually being a transformed past as it is replaced with an anticipated future. From these common experiences emerged the view that time has an independent existence apart from physical reality (Kovacs, 2006:1). Building on this psychological understanding, time can be over before we know it; the past only exists as memory; the future is only imagination. Thus, "time is a dimension that has a significant impact upon a wide variety of psychological behavior" (Boltz, 2007;1).

Lefebure (1991: 2) makes a distinction between physical, social, and psychological times (Gulotta, 1995). Physical time is the duration of a task, a body function, or the rhythm of an activity. Whereas the social time is specified as the creation of links between past, present, and future. It is based on daily activities by which the individual tries to understand the process of change (Matthews, 1999). The psychological time refers to the process of imagining and constructing alternative scenarios where the self can be other and different, possible and expected.

2. Time In Waiting for Godot

The notion of time in waiting for Godot is more meaningless than the notion of space because it can in no way be empirically experienced (Velissarion, 2002:3). There are obscure but invisible fragments of time past but nothing of time future except tremendous void (Hashim, 2002: 105; Salman, 2007: 2)

So Beckett emerged all the tenses into a continuous present. The immediate experience is shown to be the same as the past experiences, and memories of the past are constantly recurring in the present. In Waiting for Godot, the preoccupation with time is constant; it would be hard, for instance, to count the number of times that the word "time" is

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mentioned (Frank, 2003: 2). Consequently, Beckett's characters and their world have no known history and no pre-established relationships among them (cf. Lyons, 1977: 130). For example, in Act (1), Didi usually speaks as mind, and Gogo speaks as body. Gogo, eats, sleeps and faces beating while onstage, whereas Didi ponders spiritual salvation. Both Gogo and Didi engage in mental and physical exercises to pass interminable time.

The play starts with a hypothetical statement about the existence of a personal God, outside time, living in divine "apathia". This personal God loves us dearly, with some exceptions but he does not communicate with us, cannot feel anything for us, and finally condemns us for reasons unknown (Salman, 2007: 5).

For the character Pozzo the flow of time is experienced as a raw material. For him words like 'yesterday' and 'today' do not correspond to any physical reality. Time for him is not equal to the hours, days and years which are the mere notation of its passing and its arbitrarily deduced time-signs, etc. (Esslin, Theater 45)

There are two time rhythms in *Godot*: one of the play and the other of the stage. The first one is the time of the play (waiting) which is the non- historical time. Whereas the audiences have the historical time, the time the play will start on stage (actors, actresses,)

Estragon and Vladimir, for instance, could not even feel the time because their minds were decayed. The time of the play is Saturday (Friday means Death, Sunday means life, whereas Saturday is waiting for his resurrection). Vladimir and Estragon are not sure on which day they were supposed to meet Godot; they are not even sure what day of the week the present one is or how time passes. Consider the following extracts:(1)
Pozzo: What time is it?

Vladimir: Seven o'clock, eight o'clock

Estragon: That depends on what time is. (*Act II, p.80*)

The extract (1) shows how the characters are in a total loss, no one knows or realizes the time in which he lives. This state of affairs prevails all the events in the play.

(2)

Estragon: To try with other names, one after the other. It would pass time. And we'd be bound to hit on the right one sooner or later. (*Act II, p.78*)

In (2), they continue to distract themselves with routine activities and pointless conversations as well as petty arguments just to pass the time. There is no time to begin with, however, because what they are doing is nothing but a distraction from reality.

(3)**Estragon:**

That depends what time of year it is.

Pozzo: Is it evening? (*Act,II, p.89*)

In (3), Estragon and Pozzo lack space, even their physical location, for example, is presented in vague and contradictory terms: they themselves are not sure on the next day whether they are in fact in the same place as they were the previous day.

(4)**Vladimir said to Pozzo and Estragon:**

Vladimir: Time has stopped. (*Act I, p.32*)

In (4), Vladimir, Pozzo, and Estragon felt that time has stopped while for the audiences the time did not stop, but it passed hour after hour. So, here, if the time stopped how could they wait? It means that there is no future; Godot will not come.

(5)**Pozzo:**

what time is it?

Vladimir: Seven o'clock Eight o'clock.

Pozzo: I do not remember having met any one yesterday.

But tomorrow I will not remember having met anyone today.

So do not count on me to enlighten. (*Act II, p:80*)

In (5), Pozzo situation underlines the meaninglessness of time as a consequence of chance as the driving force behind humankind's existence (Sinclair, 2007: 3). This sudden change in both characters' lives and them having no remembrance of the day before illustrates that the time is unstable and disorganized.

(6) Estragon:

Oh, this and that, I suppose, nothing in particular (with assurance), yes, now I remember yesterday evening, we spent blathering about nothing in particular. That's been going on now for half a century.

(Act II, p.61)

In (6), we can say how they could feel of time what they are (Estragon and Vladimir) doing is nothing but a distraction from reality.

From the above account of the play one can conclude that If there is no reality, absolutely there is no notion of time for the characters. So, how could the translator manage that? Their alienation is represented as a chaotic mess in the presence of time. There is no past, present or future for the characters. If there is no sense of time for the characters, what are they waiting for, and why?

4. Pragmatic failure in translating Waiting for Godot:

The concept of pragmatic failure was first proposed by Thomas J. (1983) to define the inability to understand what is meant by what is said. Ziran (1997: 2) points out that pragmatic failure is not the general performance errors in using words or making sentences, but those mistakes which fail to fulfill communication because of infelicitous style, incompatible expressions and improper habit (See also Thomas, 1983: 99).

Hamandi (2001:171) points out that translators may misinterpret intentionally conveyed messages causing a kind of miscommunication. So the translator may or may not have the

intended meaning to be misunderstood . However, in written discourse, pragmatic failure could be attributed to a partial understanding, misunderstanding, or deliberate misunderstanding. (Ibid).

The unities of time and place in Waiting for Godot are not well observed, because 'waiting' is to experience the action of time, which is a constant change. And since nothing real ever happens, change is in itself an allusion. The ceaseless activity of time is self defeating, purposeless, and therefore, null and void. The more things change, the more they are the same (Red, 2008: 2). Therefore, translators without adequate pragmatic competence are open to pragmatic failure, i.e. the translator perceives the force of a source utterance rather than the intended one (cf. Thomas, 1983: 91).

5. Data Analysis

(1) Vladimir:

(Advancing with short, stiff strides, legs wide apart). I'm beginning to come round to that opinion. All my life I've tried to put it from me, saying, Vladimir, be reasonable , you haven't yet tried everything. And I resumed the struggle. *(He broods, musing on the struggle. Turning to Estragon.)* So there you are again.

Estragon: Am I?

Vladimir: I'm glad to see you back. I thought you were gone for ever.

Estragon: Me too.

Rendering "I'm beginning to come round to that opinion" into *إنني على وشك الوصول إلى هذا الرأي* ('innani <ala washakil-wuSuuli 'ila hathar-ra'I, Lit. I'm about to come to this conclusion) distorts the meaning intended by Vladimir who uses the progressive tense to show the beginning of the process of realizing what's happening. The Arabic rendering does not convey this meaning. It does not indicate a process but

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something to happen in the near future time which is not the case. *ألان بدأت الاقتراب من تلك الفكرة* ('*al'aan bada'tal-'qtiraaba min tilkal-fikra*, Lit. Now you started approaching the idea) could be a more precise semantic translation of the utterance since it better conceptualizes the time of having the opinion by Vladimir. However, the translator could have communicatively rendered it into *ألان بدأت أفهم* ('*al'aana bada'tu 'afham*, Lit. Now I started understanding) since 'opinion' does not seem to refer to any particular idea; it is said just to communicate the idea that Vladimir was and still is anxious for Estragon whom he missed for a long time.

Similarly, Estragon's answer "Am I ?" rendered into *أهذا حقا* ('*ahatha Haqqan*, Lit. Is that true?) is by all means neither semantically adequate nor pragmatically communicative; since it does not reflect the emotively charged attitude of Estragon who is extremely astonished to be accepted so dearly by Vladimir. A better rendering that reflects both positive attitudes is either *ها أنا ذا ألان قد جئت* (*haa'ana thal-'aana qad ji'tu*, Lit. Here I am) or *أحقا كنت ومازلت تكن لي كل هذا الشوق؟* ('*aHaqqan kunta wamaazilta takunnu liya kula hathash-shawq*, Lit. Do you still have all this eagerness to me?).

(2) Vladimir:

When I think of it... all these years... but for me... where would you be...? (*Decisively.*) You would be nothing more than a little heap of bones at the present minute, no doubt about it.

Estragon: And what of it?

Vladimir: (*gloomily*). It's too much for one man. (*Pause. Cheerfully.*) On the other hand what's the good of losing heart now, that's what I say. We should have thought of it a million

years _____ ago, in the nineties.
(Act I, pp.5 & 6)

" at this moment" does not necessarily refer to the present moment but to the 'now' point in time. So to translate it into في هذه اللحظة (*fi hathihil-lahzati*), Lit. *at this very moment*) gives the sense of a specific point in time which is transient. This also contradicts with the notion of time in the play itself. Time in 'Waiting for Godot' is unidentified and characters, as mentioned earlier, live in and experience no time. Therefore, الآن (*'al'aan*, Lit. Now) could be a better alternative since both Vladimir and Estragon do not seem to conceptualize any dimension of time except that of the present moment.

The notion of time is again violated in this extract: "We should have thought of it a million years ago" has been inappropriately rendered into إن علينا أن نفكر في هذا الأمر عندما كان العالم شابا في

التسعينات.. (*'inna <alayna 'an nufakkira fi hathal-'amri <indama kaanal-<aalamu shaaban fit-tis<iinaat*, Lit. *we should have thought of this issue when the world was young*); such a rendering refers to Vladimir's determination to think of the issue under investigation, certainly in future time. However, this is not the case. The issue should have been thought of long years ago. Therefore, كان من الأجدر بنا أن نفكر في هذا الأمر قبل

فترة طويلة جدا (*kaana minal-'ajdari bina 'an nufakkira fi hathal-'amri qabla fatratin Tawiilatin jiddan*, Lit. *We should have thought of this issue long ago*), where the past perfective aspect is the only tense structure that carries this meaning.

(3)Vladimir:

... What are you insinuating? That we've come to the wrong place?

Estragon: He should be here.

Vladimir: He didn't say for sure he'd come.

Estragon: And if he doesn't come?

Vladimir: We'll come back tomorrow.

(Act I, p.10)

"He should be here" does not only denote obligation but time commitment and respect of punctuality. Estragon seems to be quite sure that Godot is supposed to be at this place by now. Therefore,

"He should be here" translated into يجب أن يأتي إلى هنا (*yajib 'an ya'ti 'ila huna, Lit. He must come here*) is not convenient since the original text indicates that Godot has to come here, probably now or some time in the future. This understanding is shared by the two characters who are willing to wait, no matter how long, until Godot comes. كان من المفترض أن يكون هنا قبل هذا الوقت (*Kaana minal-muftaradhi 'an yakuuna huna qabla hathal-waqt, Lit. he should have been here before this time*), therefore could better convey the notion of time as well as Godot's obligation to be there at the due time.

(4)

Estragon: In my opinion we were here.

Vladimir: (*looking round*). You recognize the place?

Estragon: I didn't say that.

Vladimir: Well?

Estragon: That makes no difference.

Vladimir: All the same... that tree... (*turning towards the auditorium*)...

That bog.

Estragon: You're sure it was this evening?

Vladimir: What?

Estragon: That we were to wait.

Vladimir: He said Saturday. (*Pause.*) I think.

Estragon: You think.

Vladimir: I must have made a note of it.

...

Estragon: (*very insidious*). But what Saturday? And is it Saturday? Is it

Not rather Sunday? (*Pause.*) Or Monday? (*Pause.*) Or Friday? (Act I, p.11)

"In my opinion we were here" rendered into *في رأيي إننا هنا* (*fi ra'yyi 'innana huna, Lit. In my opinion we were here*) does not exactly refer to the past time (yesterday) when Estragon and Vladimir were waiting for Godot at this place (where the tree and the bog lie). *في رأيي إننا هنا* means 'now we are here, at this moment'. Therefore, the past time rather than the present moment should have been highlighted in the translation. Hence, *في رأيي كنا هنا يوم أمس* (*fi ra'yyi kunna huna yawma 'ams, Lit. I think we were here yesterday*) could be an adequate rendering.

Similarly, the past time is missing once more in two instances in the same extract: " You're sure it was this evening" and " That we were to wait" rendered into *هل أنت واثق انه هذا المساء* (*hal 'anta waathiqun 'innahu hathal-masaa', Lit. Are you quite sure it's this evening*) and *الذي علينا أن ننتظر فيه* (*'allathi <alayna 'an nantaZira fiihi, Lit. That where we have to wait*), respectively. In both instances the dominating past time is shifted again to the present moment which does not mean a lot to the two characters. Estragon, for instance, says clearly later on "what Saturday? And is it Saturday? Is it Not rather Sunday? Or Monday? Or Friday?". Therefore, the following rendering could better fit the time in which the events took place: *أأنت واثق أنك كان ذلك هذا المساء* (*'awaathiqun 'anta kaana thaalika hathal-masaa', Lit. Are you quite sure that was*

this evening) and إذ كان علينا أن نتنظر ('ith kaana <alayna 'an nantaZir, Lit. If we were to wait).

(5) Estragon:

(timidly). Please, sir...

Pozzo: What is it, my good man?

Estragon: Er...you've finished with the ...er... you don't need the ...er...bones, sir?

Vladimir: (scandalized). You couldn't have waited?

Pozzo: No no, he does well to ask. Do I need the bones?...

(Act I, p. 22)

Estragon's "you've finished with the..." indicates that Pozzo was still eating bones at that moment or probably known by Estragon as being fond of eating bones. The Arabic rendering

أأ... هل انتهيت من ال...أأ...لست بحاجة إلى...أأ... العظام سيدي؟ ('a 'a ... halin-tahayta minal- .. 'a 'a .. lasta bihaajatin 'ila .. 'a 'a .. al<idhaami sayyidi, Lit. have you finished from ... aren't you in need of .. bones Sir) does not reflect this meaning. This could be partly attributed to the lack of the perfective aspect in the Arabic language and partly to the unpredictable behavior of the characters (Pozzo in this instance). These two senses are further emphasized when Pozzo addresses Estragon saying: "No, personally I do not need them any more". The perfective aspect in "You couldn't have waited?" is once again misinterpreted into أما كان يمكنك أن تتنظر؟ ('ama kaana yumkinuka 'an tantaZir, Lit. weren't you able to wait) that refers to an event completed in the past which is not the case. Therefore, ألم تنته بعد من أكل العظام... ('alam tantahi ba<du min 'aklil-<idhaam, Lit. haven't you finished eating the bones) which denotes that eating started some time in the past and is still in progress. Similarly, "You couldn't have waited?" would have carried the same meaning in Arabic as in the

original if the translator had rendered it into: ألا يمكنك الانتظار ('ala yumkinukal-'intiZaara Hatta nara maafil-'amri yaa hatha, Lit. Couldn't you wait so that we can see what's going on, man).

(6) Pozzo:

You are severe. (To Vladimir.) What age are you, if it's not

A rude question. (Silence.) Sixty? Seventy? (To Estragon.)

What age would you say he was?

Estragon: Eleven.

Pozzo: I am impertinent. (He knocks out his pipe against the whip,

gets up.) I must be getting on. Thank you for your society...

But how am I to sit down now, without affectation, now that

I have risen?...

(Act I, p. 24)

"What age would you say he was?" has been mistakenly rendered into

كم تظن عمره؟ (kam taZunnu <umrahu, Lit. How old do you estimate him) without taking into account the actual tense of the utterance. Pozzo is asking about the age of Vladimir at some time in the past. The translation shifts the attention of the TL reader to the present moment. Therefore, كم تظن كان عمره

كم تظن كان عمره؟ (kam taZunnu kaana <umruhu Hinathaak, Lit. How old was he then) is more adequate than كم تظن عمره؟; it conforms with the intention of the speaker (Pozzo) who was waiting for an answer to his question .

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The same shift in time took place when "I must be getting on" was rendered into يجب أن ارحل (*yajib 'an yarhal, Lit. he must leave*) where the continuous obligatory action in future has been rendered into a mere obligation in future without specifying the progressive action. The Arabic rendering that can better convey the event and its time could be the following: ... إلى طريقي إلى (kaaana ,alayya 'an 'akuunal-'aana fi Tariiqi 'ila, *Lit. I should have been on my way to ...*). Again the present continuous tense in "now that

I have risen?" has been rendered into the past time وقد نهضت قائما (*waqad nahadgtu qaa'iman, Lit. I have stood up*). This rendering gives an impression that Estragon and Vladimir left the scene, which is not the case. Estragon says; "we're in no hurry", and Vladimir: "I'm going".

(7)

Pozzo:

He can no longer endure my presence. I am perhaps not particularly human, but who cares? Think twice before you do anything rash. Suppose you go now, while it is still day, for there is no denying it is still day. (*They all look up at the sky.*) Good ...

Pozzo:

(*angrily*). Don't interrupt me! (*Pause . Calmer.*) If we all speak at once we'll never get anywhere.

(Act Ip.25)

"I am perhaps not particularly human" means either Pozzo is not by nature human or he at this moment is not human. ربما لم أكن بالدقة إنسانيا (*rubbama lam 'akun biddiqqati 'insaanniyyan, lit. Perhaps I was not exactly humanitarian*) does not convey either meaning. It indicates that he at one specific time in the past was not human, but now he is!

Therefore, ربما لا أجد في الآن صفات إنسان (*rubbama laa 'ajidu fiyyaal-'aana Sifaata 'insaan, Lit. perhaps I couldn't find in myself humans' traits*) could better convey this image to the target language reader.

"we'll never get anywhere" indicates that getting somewhere is a future possibility. لما وصلنا أبدا (*lamaa wasalna 'abadan, Lit. We had never arrived*) however, shows that getting somewhere has already been achieved. That is, Estragon, Vladimir, and Pozzo have been at the right place for two days or more. Therefore, لن نصل أبدا (*lan naSila 'abadan, Lit. We'll never arrive*) is more appropriate since it refers to a future activity.

(8)Vladimir:

You want to get rid of him?

Pozzo: Remark that I might just as well have been in his shoes and he

in mine. If chance had not willed otherwise. To each one his due.

(Act I, p. 27)

In rendering "If chance had not willed otherwise" into لو لم تشأ ذلك (*law lam tasha'iS-Sudfatu <aksa thaalik, Lit. hadn't chance wanted that*) the translator changed the impossible conditional clause of the original into a non-probable utterance in the past time. Such a change might result in an unclear image of time followed by a communication failure. Therefore, the impossibility of chance occurrence in remote past should have been rendered into لو لم تكن الصدفة قد شأنت غير ذلك (*law lam takuniS-Sudafu qad shaa'at ghayra thaalik, Lit. If chances wouldn't have wanted that*) which implies that nothing related to chance had happened, and no one had been affected as a result of it.

(9)Vladimir:

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Since he has put down his bags it is impossible we should

have asked why he does not do so.

Pozzo: Stoutly reasoned!

(Act I, p. 37)

The translator's rendering of "it is impossible we should have asked why" into *faminal-mustaHil 'an nas'ala limaatha la yaf<alu thaalik, Lit. It's impossible to ask why he does not do that*) distorts the past notion of time intended by Vladimir's utterance. The shift in the Arabic translation from the past to the now moment (or probably the near future) might confuse the reader as when actually the act of asking takes place. Since the Arabic rendering does not clearly show Vladimir's reasoning of time in his utterance, the reader cannot make a sense of the flow of events. Therefore, *lakaan min al-mustahil an nasal لماذا لا يفعل ذلك* (lakaan minal-mustahiili 'an nas'ala limaatha la yaf<alu thaalik, Lit. It was impossible for us to ask why he does not do that), where the first part of the utterance refers to the time of the actual event and the second part to a particular feature of the character's personality, better conceptualizes the notion of the actual past time when the utterance was first thought of and the present moment during which it is uttered.

(10)Vladimir:

But will he be able to walk?

Pozzo: walk or crawl! (He kicks Lucky.) Up pig!

Estragon: perhaps he's dead.

Vladimir: You'll kill him.

(Act I, p. 41)

The Arabic reading of "perhaps he's dead": *ربما يكون قد مات* (*rubbama yakuunu qad maat, Lit. Perhaps he had died*) shows that the death of Lucky contradicts what follows later in

the text 'You'll kill him' clearly shows that Lucky is still alive at the moment of speaking. "perhaps he's dead", however, implies the probability of Lucky's death before a while or he is dying. The difference in Vladimir's and Estragon's utterances concerning whether Lucky is dead or still alive can be attributed to the different notions of time rather than to the notion of death itself. Therefore, ربما لقي حقه ألان (*rubbama laqiya hatfahu, Lit. He probably met this destiny*) or انه يحتضر could be more adequate renderings of the original as to the precision of the time of the event.

(11)Estragon:

Wait! (*He moves away from Vladimir.*) I wonder if we wouldn't have been better off alone, each one for himself. (*He crosses the stage and sits down on the mound,*) We weren't made for the same road.

Vladimir: (without anger). It's not certain.

Estragon: No, nothing is certain.

(Act I, p. 49)

"I wonder if we wouldn't have been better off alone" suggests being better off alone in the past time, in that the speaker (Estragon) says later in his conversation with Vladimir 'We weren't made for the same road'. The Arabic rendering أفكر

فيما إذا كان من الأفضل لنا أن نفترق (*'ufakkiru fiima 'itha kaana minal-'afdhalī lana 'an naftariq, Lit. I wonder whether it is better for us to depart*), however, implies that 'being better off alone' refers to the present moment or probably to the future time. Therefore, the misunderstanding of the precise time of the event could have been removed if the translator rendered it into كان من الأجدر بنا أن نفترق منذ زمن (*kaana minal-'ajdari bina 'an naftariqa munthu zaman, Lit. We had better departed since long ago*).

6. Conclusions

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The analysis of the extracts from Waiting for Godot and their renderings into Arabic shows that:

- Problems of translating time in this absurd play are not mainly attributed to tense, aspect, and temporal features, but to misinterpreting the sequence of events in discourse that originally lacks the notion of time.

- Unless the sequence of events is pragmatically represented in the mind of the translator (through full management of the variables of the speech situation and the context which envelops it), translation failure is highly expected.

- pragmatic failure (misunderstanding and/or misinterpretation of time information in the ST) is mainly due to the translator's lack of background knowledge about the absurd philosophy and the vagueness of the notion of time which prevails the scenes of the play.

- To understand the change that takes place in time, the translator should exert some effort to experience the duration of it in every moment of the course of events of the play. However, the prevailing interruption of the sequence of the events in the play complicates the task of interpretation. This, in turn, requires further information about the author's philosophy in life, the time when the play was first published, the mentality of the SL readers and their socio-political attitudes, etc.

A Key to Transliteration symbols:**Consonants:**

th	ذ
Th	ث
kh	خ
H	ح
sh	ش
S	ص
dh	ض
T	ط
Z	ظ
<	ع
gh	غ
q	ق
'	ء (a glottal stop)

Long vowels:

aa	ا
uu	و
ii	ي

Short vowels:

a
u
i

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مضامين تداولية للفشل في إدراك مفهوم الزمان في ترجمة

”في انتظار جودو“ للكاتب صموئيل بيكت

م.م. سماح محمود ناصر

المستخلص

تتناول هذه الدراسة بعض أمثلة الفشل التداولي في ترجمة مسرحية "في انتظار جودو" للكاتب صموئيل بيكت إلى اللغة العربية، وترى الدراسة أن مشكلة ترجمة الزمان في هذه المسرحية ليست في الأساس مشكلة الزمان، أو الهيئة أو دلالات نحوية أخرى؛ وإنما سوء فهم لسلسلة الأحداث في الخطاب الذي يفقد في الأصل مفهوم الزمن؛ لذا تفترض الدراسة أن فشل الترجمة وارد جداً ما لم تتمثل سلسلة الأحداث في ذهن المترجم؛ وذلك من خلال الاستفادة المثلى لحديثيات واقع حال الكلام والسياق الذي يؤطره، وتبين من خلال تحليل عدد من المقتطفات وترجماتها إلى اللغة العربية أن الفشل التداولي (المتضمن) لسوء فهم، أو سوء تفسير معلومة الزمان في النص الأصل يكمن في عدم توافر أو كفاية الخلفية المعرفية بمسرح العبث وغموض مفهوم الزمان لدى المترجم الذي يسود مشاهد المسرحية .