**Introduction**

Translators seem to translate every repetition in a text. In an expository text, repetition of words or sentences tends to be unmotivated because these types of texts have a function that is to give facts. However, in the theatre of the absurd, or in sensitive texts like the religious texts, for example; repetition tends to be motivated because the playwrights use repetition as a device of comedy. In order to evaluate this matter, two sets of samples have been analyzed. The first group is from the theatre of the absurd and the second is exposition. I predict that translators will translate every repetition whether in an exposition or in a text from the theatre of the absurd. To achieve better results, we should ask translators to be more sensitive towards translating sensitive texts or texts that have motivated repetition like the texts related to the theatre of the absurd.

In this dissertation, the issue of markedness is discussed and the translation of motivated repetition is analyzed. It is generally assumed that people repeat words and sometimes sentences as some kind of embellishment, or to emphasize their intended meanings. Here, this assumption is examined carefully. In chapter one, the introduction, this paper argues that a translator keeps and highlights the repetition of words and sentences in every occasion and in all texts. He or she never neglects or deletes it. This maybe because they think it is merely cosmetic or it is always important and they have to keep it to be faithful to the original or source text. In chapter two, the paper discusses the theoretical background to translation studies and those who participated in developing the translation field with their theories. It deals with Formal Equivalence and Catford. It also deals with Dynamic equivalence and Nida. It deals with the five types of equivalence that Koller talked about, i.e. the denotative, connotative, text-normative, pragmatic and formal-aesthetic equivalence. The dissertation also deals with text types as suggested by Reiss (1976) and others. It also deals with the theory of Skopos by Hans J. Vermeer and how it stresses the idea that the shape of target text should be determined by the function or "skopos" that it is intended to fulfill in the target context. It deals with the theory of relevance by Ernst-August Gutt and that it derives directly from the two elements of effort and benefit. It distinguishes between two types of translation. The first is the interpretive translation and the second is the descriptive.

The dissertation also deals with the notion of textuality important features of texts like coherence, cohesion, intentionality, acceptability, situationality, intertextuality and informativity. In chapter three, the dissertation argues that markedness is a very important feature of texts and every translator should take care of it to convey the exact meant message in order to be faithful to the source and target texts. It also argues that repetition is a form of markedness. It deals with cohesion and coherence through repetition and hesitation. It reiterates the opinions of Halliday and Hasan, Peter Fawcett, Basil Hatim and Ian Mason and other Arab writers. It also deals with the characteristics of the language of the absurd through giving examples of great writers who wrote great plays in the theatre of the absurd. It also deals with the forms of repetition according to the writings of some of the old Arab writers who depended highly on sensitive texts taken from the Holy Quran. It deals with the language of the theatre of the absurd.

In chapter four, this dissertation shows that there are at least two types of it: the non-functional repetition on the one side and the functional repetition on the other. Here; there are two scenarios that should be considered; the first one is that on one occasion, a translator might translate an exposition without highlighting the repetition of words and sentences because he or she is talking facts. In this case, translators get good results because repetition in this kind of texts is cosmetic and decorative and it must be neglected and avoided; i.e. it is non-functional repetition. It is the first type that is referred to above. The other scenario is that on another occasion, a translator might translate a scene from the theatre of absurd or a sensitive text for example a religious one and avoid highlighting and translating repetition and get bad results because repetition in this kind of texts is intended and meant. It must be preserved and highlighted because it has a function; i.e. it is functional repetition. It also analyses samples of two groups.

The first group of samples is an exposition that is Mehlis Report on the Hariri assassination on Oct. 21ˢᵗ. 2005, in addition to a report about "The Economy of Abu Dhabi". The second group is a-two-lengthy samples from the theatre of the absurd in which the first one is an English play by **Eugene Ionesco**, **"The Lesson"** which is translated into Arabic by **Hamada Ibrahim**. The second example is an Arabic play by **Tawfiq Al Hakim, "Fate of a Cockroach"** which is translated into English by **Denys Johnson-Davies.** In chapter five, the dissertation concludes that on the one hand, a translator should be very sensitive towards the motivated or functional repetition and

should save and highlight it to convey the exact message meant and to be faithful to both the source and the target texts. This kind of repetition is so important and sensitive as it is the case in the theatre of the absurd and in religious texts. On the other hand, he or she should ignore any unmotivated or non-functional repetition when it is cosmetic and has no message to convey as when telling facts in exposition or as in reports.

## Theories of Translation

Translation has passed through three main stages from its start up to nowadays as follows:

**The Pre-Linguistic Stage:** It lasted up to the beginning of the twentieth century. In that stage, translators held linguistic and philosophical comparisons in order to deepen their knowledge in their work. Examples of theorists on this stage are Cary, Steiner, and Meschonnic.

**The Linguistic Stage**: It lasted up to the sixties. In this stage, translators analyzed the translation phenomenon scientifically and examined its features linguistically. Examples of theorists on this stage are Fedrov, Vinay et Darbelnet, Mounin, and Catford.

**The Post-Linguistic Stage**: It started since the seventies up till now. Here, translators try to make a structure between the first two stages depending on the theory of communication and textuality. It is an answer to theorists and practitioners. Famous theorists on this stage are Nida, Seleskovitch, and Ladmiral.

Nowadays, we are approaching a unique and collective theory in translation. It is fully explained by Albert Neubert & Gregory M. Shreve in their book "Translation and Text Typology".

In this chapter, the paper deals with famous scholars who made a clear development in the field of translation and their prints are quite clear.

## 2.1 Formal Equivalence (Catford)

Catford (1965) describes equivalence as a 'key term' and tells us "The central problem of translation practice is that of finding target language translation equivalents. A central problem of translation theory is that of defining the nature and conditions of translation equivalence". He makes a distinction between Formal Correspondence and what he calls "Textual Equivalence". Formal Equivalence is a matter of language whereas textual equivalence is a matter of parole. (Fawcett, 1997:54)

According to Catford (1965), there are Formal equivalence and Textual equivalence. The Formal equivalence on the one hand, exists where a target-language category occupies the same position in its language system as some other category in the source language. On the other hand, a textual equivalence exits through translation "shifts". He mentions four types of translation shifts.

Translators do translate to convey the meaning between languages no matter if they use the formal equivalence or the textual one. Catford argues that "writing, sound, and the things out there in the world are "substance". Language is an abstract and formal representation of that substance." (Fawcett, 1997)

According to Catford (1965), there is a difference between literal translation and the formal equivalence.

Example:

"قلت لك هذا عشر مرات". (من مسرح اللامعقول)

In translating the previous sentence, we have two choices:
The first translation is (I have told you this a dozen times) and the second translation is (I have told you this ten times). As everyone can see, the first translation is natural. It goes smoothly and respects the collocations of the target language. No obstacles are there that make any native English speaker stop. It is the literal translation. However, the second translation is odd to the native speakers of English. They may hesitate or be shocked and may ask themselves "What is going on?" This is the effect of the message which the writer wants to send to the readers. This is the Formal Equivalence. It is used to aim oddness to help us preserving the effect of the intended massage.

## 2.2 Dynamic Equivalence (Eugene A. Nida)

Four years after the book of Catford, Nida came up with his theory of Dynamic Equivalence. He used this kind of translation in translating the Bible. The old focus was on the form of the message. Nida focused on the content of the message that the source text wants to convey and the response of the receptor of the target text Fawcett (1997:56). This means that different translations are correct. Nida found the

term "Dynamic Equivalence" to mean that "the message of the original text has been so transported into the receptor language that the response of the receptor is essentially like that of the original receptor" Nida & Taber (1969/1982:200, emphasis removed). Nida for example translated the phrase "Lamb of God" into an Eskimo language as "Seal of God". The reason for that is to change the elements that are linguistically implicit into explicit. Of course, Nida used this kind of translation in particularly translating the Bible; however; it can clearly be applied to other genres and in many other areas for example the literary translation. (Cited in Fawcett, 1997:56)

In his research for dynamic equivalence, Nida is prepared to do things such as build in redundancy (repeating information) where a formal translation would produce a dense text. Fawcett (1997:57). According to Mark Shuttleworth, Nida described redundancy as a feature of all languages which should be preserved through the translation process. He thinks that the information contained in any communication needs to be diluted, and the effects of any possible noise overcome, by the inclusion of a certain amount of redundancy, the purpose of which is to raise the predictability of what is being communicated and in so doing ease the receptor's task of decoding the message. Redundancy is defined as "the expression more than once of the same units of information" Nida & Taber (1969:205) or in other words the inclusion of unnecessary or repeated information within a text.

Nida calculates that natural languages "normally tend to produce messages of about 50 percent redundancy" Nida (1964:129); such redundancy can be, for example, phonetic, lexical, collocational or grammatical in nature. However, in translated texts this figure can fall dramatically. This is partly because the translator can increase the unpredictability (or information) contained in the text by following the source language pattern too literally and resulting an awkward target language which increases the target receptor's processing effort. However, another reason is that the target language receptor will not share the cultural background of the source language counterparts and will not be able to understand the text fully. Because of this, texts need to be "drawn out" in the translation process by incorporating a degree of linguistic redundancy and by making implicit information explicit. Failure to do this will lead the receptor to be overloaded with information. Nida & Taber (1969:163) argue that "there is a tendency for all good translations to be somewhat longer than the originals".

## 2.3 Pragmatic Equivalence (Werner Koller)

Usage norms and functional norms are different from one language to another. Koller talks about five types of equivalence. They are the denotative, connotative, text-normative, pragmatic and formal-aesthetic equivalence. For example, a legal source text needs to be translated in a way that the target language text readers can understand fully. This means that the source text has to be edited. Koller talks about this through his theory of pragmatic equivalence which means translating the text for a particular readership. (Cited in Andrew Chesterman, 1989, 103). According to Mark Shuttleworth (1997), pragmatic translation is the translation which pays attention not only to denotative meaning but also to "the way utterances are used in communicative situations and the way we interpret them in context". Baker (1992:217)

According to Basil Hatim (2001), translation equivalence may be achieved at any or all of the following levels:

1. Formal Equivalence is when the source language and the target language words have similar orthographic or phonological features. Chesterman (1989) argues that to achieve formal equivalence in a target language text is to produce an "analogy of form" in the translation, by exploiting the formal possibilities of the target language or even by creating new forms if necessary. Here, translation theory needs to analyze the possibilities of formal equivalence with the respect to categories such as rhyme, verse forms, rhythm, special stylistic forms of expression in syntax and lexis, word play, metaphor and so on.

2. Referential or Denotative Equivalence is when the source language and the target language words refer to the same thing in the real world. According to Chesterman (1989), the central area of concern here is the lexicon (the words and syntagma of a language), since it is here that languages are (or should be) at their most productive, in order to account for ever-changing and expanding communication needs and aims.

3. Connotative Equivalence is when the source language and the target language words trigger the same or similar associations in the minds of speakers of the two languages. Chesterman (1989) argues that a single denotative meaning can be expressed in various synonymous ways:

Die : pass way : kick the bucket

Complete : bring to completion

We are the guilty ones : the guilty ones are we.

The achievement of connotative equivalence is one of the hardest problems of translation to set up corpus-oriented studies of individual languages and texts, focusing on particular lexical and syntactic areas that are connotatively loaded. Chesterman (1989:102).

4. Text-Normative Equivalence is when the source language and the target language words be used in the same or similar contexts in their respective languages. For example; legal contracts, instructions for use, business letters, scientific texts and the like all follow lexical and syntactic norms of both selection and usage (i.e. norms of style); to translate in accordance with these norms is to aim at text-normative equivalence.

5. Pragmatic or Dynamic Equivalence is when the source language and the target language words have the same effect on their respective readers. Chesterman (1989) argues that it often happens that a legal text needs to be translated in such a way that the target language text does not follow the usage norms because the target language readership is not restricted to a narrow circle of legal experts. In such a case, the text must be translated in a form that will reach the intended receivers, i.e. be comprehensible to them. This means that pragmatic equivalence is translating the text for a particular readership.  Another example is a translation of a political complementary which sought to persuade the original readers to a particular political action usually has a different function in the target language, and addresses its readers with different presuppositions.

## 2.4 Text Types (Katharina Reiss)

In her book, Reiss (1976) illustrates the relation between the traditional three text types and various text varieties in the form of diagrams. The main points of these can perhaps be summarized as follows. The diagram shows how examples of different text varieties can be approximately placed with respect to the three functions: no text variety represents only one function; each has own characteristic mixture. Andrew Chesterman (1989)

Reiss (1976) suggests that primarily informative texts should be translated in plain prose, with expansions and explanations where necessary. A primarily expressive text needs an identifying translation method, where the translation aims at empathy with the original writer. Primarily operative texts require an adaptive translation determined by the way the intended TL receivers are assumed to react to the text. Audio-medial texts should be translated in a suppletory way, supplementing what is expressed by the picture, music, etc. Chesterman (1989).

We can state that a translation is successful:

A. If a text was written in the original source language communicative situation in order to transmit news, facts, knowledge, etc. (in brief: information in the everyday sense, including the empty information of phatic communion), then the translation should transmit the original information in full, but also without unnecessary redundancy (i.e. aim in the first place at invariance of content).

B. If the source text was written because the author wished to transmit an artistically shaped creative content, then the translation should transmit this content artistically shaped in a similar way in the target language, i.e. aim in the first place at an analogy of the artistic form.

C. If the source language text was written in order to bring about certain behavior in the reader, then the translation should have this same effect on the behavior of the target language reader (i.e. aim in the first place at the production of identical behavioral reaction).

One must not overlook the fact that there are some texts that have the three communicative functions mixed, for example, a didactic poem or a satirical novel. A good translation must take account of this. According to Theodore Savory (1957:49), there are ten translation principles gleaned from literature about what a correct translation should be like:

1. A translation must give the words of the original.
2. A translation must give the ideas of the original.
3. A translation should read like an original work.

4. A translation should read like a translation.

5. A translation should reflect the style of the original.

6. A translation should possess the style of the translation.

7. A translation should read as a contemporary of the original.

8. A translation should read as a contemporary of the translation.

9. A translation may add to or omit from the original.

10. A translation may never add to or omit from the original.

Chesterman (1989)

It is easy to see that none of the ten principles, taken alone, can be valid for all text translations. Therefore, the assessment of a translation requires that in the first place one must determine the kind of the text the original represents; the translator's conception of the translation; and the aim of the translated text. When these factors have become established, one is in a position to judge a translation if it is fairly in accordance with the appropriate criteria. Chesterman (1989)

## 2.5 Semantic vs. Communicative Translation (Peter Newmark):

Newmark sees translation in terms of two types, which he explains in his article (1977). They are clearly related to Nada's formal vs. dynamic equivalence and they may be linked to House's overt vs. covert translation. To distinguish himself from those and from Vinay and Darbelnet, Newmark talks about cognitive translation in which the source language text is simplified to the "kernel" level. Where cognitive translation results in a poorly written and /or repetitive text, communicative translation requires a bold attempt to clarify and reorganize it. Newmark adopts the ten pieces of advice given by Theodore Savory (1957:49) and adds to them eleven and twelve as follows:

11. A translation of verse should be in prose.

12. A translation of verse should be in verse. Chesterman (1989)

Communicative translation attempts to produce on its readers an effect as close as possible to that obtained on the readers of the original. It is likely to be smoother, simpler, clearer, more direct, more conventional and confronting to a particular register of language. It tends to under-translate, i.e. to use more generic.

Semantic translation is remains within the original culture and assists the reader only in its connotations if they constitute the essential human message of the text. A semantic translation tends to more complex, more awkward, more detailed, more concentrated, and pursues the thought-process rather than the intention of the transmitter. It tends to over-translate to be more specific than the original. It is devoid of redundancy, phatic language, stylistic aids and joins. Chesterman (1989)

Chesterman agues that most non-literary writing, journalism, informative articles and books, textbooks, reports, scientific and technological writing, non-personal correspondence, propaganda, publicity, public notices, standardized writing, popular fiction -which have to be translated today but were not translated and in most cases did not exist a hundred years ago- compromise typical material suitable for communicative translation. On the other hand, original expression, where the specific language of the speaker or writer is as important as the content, whether it is philosophical, religious, political, scientific, technical or literary needs to be translated semantically.

## 2.6 The Theory of Skopos (Hans J. Vermeer)

According to Mark Shuttleworth (1997), the Skopos theory is an approach of translation proposed in the late 1970s and early 1980s by Reiss and Vermeer. It stresses the idea that the shape of target text should be determined by the function or "skopos" that it is intended to fulfill in the target context.

Reiss and Vermeer formulate this principle into two rules: "An interaction is determined by its purpose. And the skopos can be said to vary according to the recipient." (1984:101, translated). This means that the translator should use all and every possible and suitable strategy to attain the goal of the intended original text. In short, when producing the target text, "the end justifies the means". (1984:101,translated).

The extent to which the translation had met with success could be determined by whether it was interpreted by the target recipient in a way which was coherent with his or her situation, and whether or not it led to any kind of protest against its meaning or form Reiss & Vermeer (1984:112).

## 2.7 The Theory of Relevance (Ernst-August Gutt)

According to Fawcett (1997), the principle of relevance derives directly from the two elements of effort and benefit. We choose from the context those assumptions that will satisfy two requirements:

* They will have the largest contextual effects or benefit.

* They will require least processing effort.

Gutt distinguishes between two types of translation. The first is the interpretive translation in which the target text reader or receiver has to relate in some way to the original text. The second translation is the descriptive in which the translation can stand alone by itself without the receptor's relating to the original or knowing anything about it. In Gutt's opinion, the descriptive translation is not really translation. Basil Hatim (2001).

Fawcett (1997) argues that there is another distinction in relevance theory which is important for translation is that between primary and secondary communication situations. If the listener is to understand the speaker's informative intention, then three things must come together: the speaker's utterance, the activation of the correct set of contextual assumptions and the properly functioning capacity to make inferences from these two things combined. When that happens, we have a primary communication situation. In some situations, however, the text receiver may fail to activate the contextual assumptions intended by the communicator. Many a spat between human beings is caused by the fact that the listener does not read the signs properly, or deliberately refuses to switch into the appropriate context. In that case, we have a secondary communication situation, and in translation, especially between distant cultures, this is a very common occurrence.

## 2.8 Foreignizing Translation (Lawrence Venuti)

According to Mark Shuttleworth, Foreignizing translation or Minoritizing Translation is a term used by Venuti (1995) to designate the type of translation in which a target text is produced which deliberately breaks target conventions by retaining

something of the foreignness of the original. Schleiermacher (1838/1963:47) discusses the type of translation in which "the translator leaves the author in peace and moves the reader towards him". Adopting the strategy in this way would represent "a strategic cultural intervention in the current state of world affairs" Venuti (1995:20), as it would be challenging the mentality of the dominant culture which sought to suppress the foreignness (or "otherness") of translated texts. Describing foreignizing translation as an "ethnodeviant pressure" (1995:20), Venuti thus sees its role as being to "register the linguistic and cultural difference of the foreign text, sending the reader abroad" (1995:20).

## Markedness and the Language of the Absurd

This chapter deals with three areas. The first one is markedness as a general term. The second area deals with some text phenomena like "repetition" and "hesitation". It deals with them as general terms in two languages (Arabic and English). The third deals with the language of the theatre of the absurd.

### 3.1 Markedness as a General Term

Outside of linguistics, markedness refers more generally to a choice that has meaning. If I meet you on campus and say "Hi, how are you?" you may or may not even answer the question. But if I say "Hi, how's your dad?" this is special. You are likely to think of the question as actually asking how your dad is. It carries the implication that your Dad is not well. In general, when you choose the marked choice (the non-normal choice), you are making a statement. There is meaning.

According to C.-J. N. Bailey (1996:1), "in linguistics, markedness refers to the way words are changed or added to give a special meaning. The unmarked choice is just the normal meaning". For example, the present tense is unmarked for English verbs. If I just say "walk" that refers to the present tense. But if I add something to "walk" (marking it), such as adding 'ed' to the end, I can indicate the past: "walked". Similarly, male things are unmarked, while female things are marked with special endings like "ess" and "ette". For example, "actress", "poetess".

According to Basil Hatim and Jeremy Munday (2004), Markedness in translation means an aspect of language use where some linguistic features may be considered less basic or less preferred than others. These marked features are used in a contextually motivated manner. For example, (it was John who broke the window) this is the marked variant of the unmarked (John broke the window).

The unmarked options confront no problems in translation. However, texts are full of the situations in which the language is deliberately used in an abnormal and unexpected way. Here, in such a situation translation faces challenges. It is the translator' job to find out whether the text is marked, functional, motivated or unmarked, non-

functional and unmotivated. In order to do that a translator has to know some factors like:

1. The text type.

2. The purpose of the translation

3. The genre

4. The recipients.

After realizing the above factors, he or she can find the appropriate strategies to be in conveying the message from the source text to the target text without losing too much.

## 3.2 Grice and Conceptual Principles:

Grice, who writes from the perspective of formal semantics and logic, is concerned with the ways in which meaning can be conveyed not by what we say, but by how we say things, and by what we deliberately do not say. He deals here with what he calls **implicature**, or more specifically **conversational implicature**. In order to understand what implicature is, we can contrast it with what it is not.
Consider the sentence in (1):
(1) *I'm a doctor.*
The sentence in (1) **says** that the speaker is a doctor.

The sentence in (1) **implies** or **entails** (in a strictly logical sense) that the speaker is a human being, and that the speaker has an advanced degree. If spoken by a member of the audience in a theatre where one of the performers has just collapsed on the stage and another has turned to the audience and said, "Is there a doctor in the house?" the sentence in (1) **implicates** (in Grice's sense) that the speaker is a doctor of medicine, rather than of law, or philosophy, or forestry, or something else. Something to note here: Implicature always depends on context.

More specifically, Grice proposes the following maxims

**1. Maxim of Quality: Truth**

* Do not say what you believe to be false.

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

**2. Maxim of Quantity: Information**

* Make your contribution as informative as is required for the current
  purposes of the exchange.

* Do not make your contribution more informative than is required.

**3. Maxim of Relation: Relevance**

* Be relevant.

**4. Maxim of Manner: Clarity**

* Avoid obscurity of expression.

* Avoid ambiguity.

* Be brief (avoid unnecessary prolixity).

* Be orderly.

In the context discussed above, we interpret "I'm a doctor" on the assumption that the speaker is obeying the Maxim of Relation: we infer that the speaker is the sort of doctor that is relevant for the present purposes of the conversation. Moreover, the speaker assumes that we will make this inference, and on the strength of this assumption achieves a thorough satisfaction of the third Maxim of Manner—the speaker knows that it's enough to say "I'm a doctor" and does not bother to add "of medicine." What's the difference between saying something irrelevant (violating the Maxim of Relation) and violating the second Maxim of Quantity or the third Maxim of Manner? Well, the second Maxim of Quantity is about how much meaning you convey, and the third Maxim of Manner is about how many words you use:

Being too informative: "Yeah, I'm a doctor. I got my M.D. from Johns Hopkins in 1986, and I specialize in the treatment of the various cardiac and neurological diseases that can cause actors to collapse in the middle of a performance."

Being too prolix: "It is true that the addresser of the present utterance is, at the time of speech, the legitimate holder of an advanced degree in medicine and of a valid license to practice medicine in the jurisdiction in which this sentence is being spoken."

Neither of the hypothetical uncooperative speakers above is saying anything strictly irrelevant, but the first one is giving more information than is needed, and the second one, although providing no more information than someone who just says, "I'm a doctor," is using more words than are necessary to get the message across.

**What happens when we break the rules?**

Grice identifies four different ways in which it is possible to depart from these maxims; some of the possible departures give rise to various kinds of implicature.
• "Quietly and unostentatiously" violating a maxim:
For instance, if you are not a doctor, and you get up and say, "I'm a doctor," you're violating the first Maxim of Quality—in other words, you're lying.

• Overtly opting out of a maxim:
A: So, how's the search for the new principal and vice-president going? Do you have a short list yet?
B: I can't tell you anything about it; the proceedings of the committee are confidential.
In the example above, B opts out of the first Maxim of Quantity in order to preserve confidentiality. B explicitly informs A that the maxim cannot be satisfied.

• Coping with a clash between maxims:
Grice's example:
A: Where does C live?
B: Somewhere in the south of France.
In this example, Grice explains, B knows that A would like to go and visit C, and so a full satisfaction of the first Maxim of Quantity would require giving C's address. However, B

doesn't know C's address. So, in order to avoid violating the Maxims of Quality by making up a more informative answer (or guessing wildly), B resolves the clash by failing to be as informative as needed.

• Flouting a maxim in order to exploit it:

Unlike someone who is simply violating a maxim, someone who is flouting a maxim expects the listener to notice.

Flouting the first Maxim of Quantity and the Maxim of Relation:

A: What can you tell me about your student C, who has applied to graduate school here?

B: Well, I've taught C in three courses now, and I can tell you that C always comes to the lectures on time and with neatly combed hair.

Since B is clearly in a position to say more about C's relevant qualities, this response invites A to infer that there is nothing to recommend C as a graduate student, but that B is reluctant to say so outright.

Flouting the first Maxim of Quality:

A: What can you tell me about C's ability to concentrate on a task?

B: C is a butterfly flitting from flower to flower.

B knows perfectly well that A knows that C is not literally a butterfly. The implicature of the response is that C has some characteristic that is analogous to being a flitting butterfly (and one that is relevant to A's question); the response is to be taken metaphorically.

Flouting the first Maxim of Manner:

A: What are you baking?

B: Be I are tea aitch dee ay wye see ay kay ee.

By answering obscurely, B conveys to A the implicature that the information is to be kept secret from the preliterate child who is in the room with them.

Flouting the third Maxim of Manner:

A: I hear you went to the theatre last night; what play did you see?

B: Well, I watched a number of people stand on the stage in Elizabethan costumes uttering a series of sentences which corresponded closely with the script of *Twelfth Night*.

Here, B's verbose answer, although it doesn't **say** anything more than "I saw a performance of *Twelfth Night,*" invites A to infer that the performers were doing a miserably bad job of acting.

To link up with the issues investigated in this dissertation, it is the case of 'flouting' that will be under focus. This is because flouting a maxim is by definition motivated and functional. When we apply it to repetition, we get flouting in the absurd drama, for example, but it will certainly be a case of non-flouting in the case of expository repetition.

## 3.3 'Repetition' and 'Hesitation'

Semantic and structural unity are seen by Halliday and Hasan as essential attributes of texts. Semantic unity is what gives texts their texture and, coupled with structural unity, distinguishes them from non-texts. They state that "the concept of cohesion accounts for the essential semantic relations whereby any passage of speech or writing is enabled to function as text".(1976:13) The semantic relations embodied in this concept find their realization in cohesive devices present in the linguistic system. "Reference, substitution, ellipsis, conjunction and lexical cohesion..... have in common the property of signaling that the interpretation of the passage in question depends on something else. If that "something else" is verbally explicit, then there is cohesion."(ibid)

Lexical cohesion obtains whenever two lexical items form a "tie" between two sentences. A tie obtains when a lexical item is repeated, "simply because a largely similar experiential meaning is encoded in each repeated occurrence of the lexical unit". (1985:81) Other semantic ties are formed by virtue of sense relations which exist between lexical expressions in the linguistic system or by virtue of sense relations conferred on them within the text itself. This latter category of sense relations is referred

to as instantial meaning. Table (1) below gives a summary of the devices grouped under lexical cohesion. (1985:82)

Lexical repetition as a cohesive device obtains when the same word is used, irrespective of the grammatical function it is assigned. This is because "a lexical item is not bound to a particular grammatical category, or to a particular morphological form....talk, talks, talked and talking all represent a single lexical item: talk."(1976:291)

Table (1)

| DEVICE | TYPICAL TIE RELATION |
|---|---|
| A. GENERAL | |
| 1. Repetition | co-classification or co-extension |
| 2. Synonymy | |
| 3. Antonymy | |
| 4. Meronymy | |
| B. INSTANTIAL | |
| 1. Equivalence | co-reference or co-classification |
| 2. Naming | |
| 3. Semblance | |

Halliday and Hasan acknowledge that there are no clear-cut criteria for deciding how identical in meaning two lexical items can be. "For example, go, goes, going, went are all one lexical item and so are good, better, best....Rather more doubtful are pairs like tooth and dental, map and cartographic, town and urban; even more doubtful perhaps, a set such as young, youth, juvenile."(1976:291) But, concentrating mainly on the cohesive properties of lexical pairs, they add that "the doubtful cases do not, in the last resort much matter, since such pairs are cohesive anyway." (ibid)

This may not matter as far as the "mechanics" of cohesion are concerned. However, it is of crucial importance to other essential attributes of texts. This is because repetition and variation through synonymy are realized by lexical expressions, which in addition to contributing to the formation of texture, are also the means by which generic

20

membership, rhetorical purpose and structural progression are signaled and perceived. A maximal overlap exists between the experiential meanings of the problematic examples cited in the above quotation. They are however "different" in that they "trigger" associations of meanings which belong in different areas of human experience. In each set, one member is usually used in everyday language whereas the other is often encountered in "restricted registers".

According to Fawcett (1997), two important ways of binding text together are cohesion, which is normally defined as the use of grammatical or structural devices to guarantee text integrity, and coherence, which is defined as the conceptual or semantic network that glues the parts of a text into the whole. Although coherence is the twin of cohesion, it is a rather more difficult concept to define. It involves not only such matters as the conceptual logic of how a text is structured, which will often be reflected in cohesive devices, but also knowledge of such things as subject matter and how the world works. A good text producer will make sure there is a network of meaning relations both within the text and between the text and the real world to act as a helper to the reader.

Fawcett (1997) argues that the most obvious device for holding parts of a text together is simple repetition, or 'recurrence', to use the technical term. He distinguishes between four types of repetition. First, the full repetition as in (The group has been holding meetings…. The meetings have been kept under wraps). Second, the partial repetition or the 'partial recurrence' which is to repeat the item in a different grammatical form because too much repetition can be a bad thing, so this is a variation as in (I was moved by a feeling of …… Today I feel …… ). The third type is the case of parallelism where a grammatical structure is repeated with different content. The fourth is paraphrase where the same content is repeated in a different structure.

According to Keith Grant-Davie, a typical section in texts of technical writing demonstrates how to recognize and eradicate problems like redundant pairs ("benefits and advantages"), redundant modifiers ("mandatory requirement"), redundant categories ("rectangular in shape"), phrases used where words would do ("at this point in time" instead of "now"), and empty sentence openings: "There is a strong likelihood of rain tomorrow," rather than "Rain is very likely tomorrow." Dietrich Rathjens identifies brevity as one of the definitive components of clarity in technical writing: "Brevity means

that we cut every word, phrase, or sentence, whenever possible, to the extent that the intended meaning of the text is not altered". Redundancy is widely seen as a kind of linguistic cholesterol, clogging the arteries of our prose and impeding the efficient circulation of knowledge. A text becomes redundant when it represents or invokes information that readers already have, either because they knew the information before reading the text or because it was presented earlier in the text. This definition helps show, as Alice Horning has argued, that coherence and readability require a certain level of redundancy. The presence of overlapping information or cohesive ties between sentences creates redundancy, which contributes to the coherence of a text by adhering to the given-new contract, presenting readers with new information in the context of familiar or given information Horning ("Readable Writing" 137-141; Psycholinguistics 65). For a text to be readable, there must be some overlap of information within the text and some overlap between the text and readers' prior knowledge. The more easily readers can relate new information to what they already know, the more easily they can understand and retain that information.

Frank Smith and other reading theorists have explained that readers make good use of the inherent redundancy of language—the existence of alternative cues that suggest the meaning of what is on the page. Redundancy lets us recognize a word on the basis not only of its individual letters but also our knowledge of its shape, sound, syntactic context, and semantic context Frank Smith (56-57). Put another way, there is no utility in redundancy in the text if it does not reflect something the reader knows already, whether it involves the visual, orthographic, syntactic, or semantic structure of written language.... Redundancy, in other words, can be equated with prior knowledge. In making use of redundancy, the reader makes use of non-visual information, using something that is already known to eliminate some alternatives and thus reduce the amount of visual information that is required. (58)

However, when repetition is meant or deliberate, the translator should become aware of the functionality of this repetition and takes care of it in the translation by highlighting it. According to Fawcett he argues, "Deliberate repetition in a text may be a translation problem if it cannot be replicated" Fawcett (1997:92).

According to the old Arab writers, in the texts of the Holy Quran, the phenomenon of repetition is available and clearly illustrated. As they are sensitive texts, repetition is motivated or functional. Some scientists could depict two forms of this phenomenon: The first is the repetition of words and sentences in which the function of repetition is to emphasize, to exaggerate, to threaten or to make a picture of something. The second is the repetition of meanings like stories and news. This kind of repetition has two functions: The first one is transporting all facts of what God promised humans in a direct way matching with the nature of the human spirits who love repetition in new forms and structures. The second is illustrating the miracle in giving the one meaning in many new forms and new structures. This is very difficult for people to do. This shows the miracle. Some other scientists divided repetition into two types as follows: The first part is the verbal and semantic repetition like the following example; (if one wants to ask someone to come fast. One would say, "Hurry up, hurry up"). The second part is only semantic as in this example (when someone says to another "Obey me and never disobey"). The first part is to do something and the second part is not to do something but the two parts nearly have matching meanings.

According to Ahmad Jamal Al Omari, repetition in sensitive texts is used for the sake of the following:
1. Greatness and hugeness.
2. Threatening.
3. Exclamation.
4. Highlighting the previous idea to accept the new one
5. Assuring remembering
6. Linking former material with latter

Vince Gotera (1999) argues that repetition is perhaps the most basic idea in poetics. There are all sorts of repetition: the repetition of rhythmic elements (meter); the repetition of sounds (rhyme, etc.); the repetition of syntactic elements (often a lineation device in open form); the repetition of stanzas and so on. There is the repetition of specific forms to create tradition. As poets innovate the tradition, the consistent element is the repetition of form, sometimes with small changes in technique.

Here's what repetition does in poetry: it sets up expectations which are either fulfilled for the reader or frustrated (and often both fulfilled and frustrated). For example, when the first line of a poem is in iambic pentameter, we expect this metric pattern to continue. As the poet introduces variations, replacing iambs with other feet, we as readers experience a mixture of tension and pleasure in the variety. Thus, repetition (and the lack of it) gives a poem texture and interest.

In the theatre of the absurd, repetition is a device of comedy. If a translator does not care about repetition in the theatre of the absurd and neglects or ignores it, he or she will lose the main function of repetition and produces a target text that is meaningless, i.e. he will lose the purpose of translating the source text.

Hesitation, on the other hand, is the act of pausing due to indecision or uncertainty, in either speech or action. According to a proverb, "He who hesitates is lost". This is generally taken to be a caution to avoid hesitation, because one who hesitates for too long may miss an opportunity entirely. However, deliberate hesitation has meaning in translation. It becomes functional and a translator should take care of it. He or she should preserve and highlight it, for example, when it is used in the theatre of the absurd. An example from the play of "the lesson" is illustrated below.

### 3.4 The language of the Absurd:

According to Jan Culík, (2000), one of the most important aspects of absurd drama was its distrust of language as a means of communication. Language had become a vehicle of conventionalized, stereotyped, meaningless exchanges. Words failed to express the essence of human experience, not being able to penetrate beyond its surface. The Theatre of the Absurd constituted first and foremost an onslaught on language, showing it as a very unreliable and insufficient tool of communication. Absurd drama uses conventionalized speech, clichés, slogans and technical jargon, which is distorts,

parodies and breaks down. By ridiculing conventionalized and stereotyped speech patterns, the Theatre of the Absurd tries to make people aware of the possibility of going beyond everyday speech conventions and communicating more authentically. Conventionalized speech acts as a barrier between ourselves and what the world is really about: in order to come into direct contact with natural reality, it is necessary to discredit and discard the false crutches of conventionalized language. Objects are much more important than language in absurd theatre: what happens transcends what is being said about it. It is the hidden, implied meaning of words that assume primary importance in absurd theatre, over an above what is being actually said. The Theatre of the Absurd strove to communicate an undissolved totality of perception - hence it had to go beyond language.

Absurd drama subverts logic. It relishes the unexpected and the logically impossible. According to Sigmund Freud, there is a feeling of freedom we can enjoy when we are able to abandon the straitjacket of logic. In trying to burst the bounds of logic and language, the absurd theatre is trying to shatter the enclosing walls of the human condition itself. Our individual identity is defined by language, having a name is the source of our separateness - the loss of logical language brings us towards a unity with living things. In being illogical, the absurd theatre is anti-rationalist: it negates rationalism because it feels that rationalist thought, like language, only deals with the superficial aspects of things. Nonsense, on the other hand, opens up a glimpse of the infinite. It offers intoxicating freedom brings one into contact with the essence of life and is a source of marvelous comedy.

Purnur Ucar argues that the minimal and meaningless usage of language as well as the barren stage is used to depict the purposeless existence led by humans who are trapped in the fixed norms of their society. The possibility of a coherent, comprehensible and meaningful communication is impossible, since language is dead according to the absurdists. Furthermore, the repetition of real life experience has pushed the absurdist playwright to abandon "traditional patterns of cause-to-effect arrangement of incidents; rather than developing an action linearly, they show its

circularity; they explore the texture of a condition rather than tell a connected story"
Brockett (547)

In her article, Sneha Balakrishnan (2003) argues that Samuel Beckett, in Waiting for Godot, and Ionesco, in The Bald Prima Donna, both embody the values associated with "Theatre of the Absurd". This is achieved through their use of language, characterization, and stage direction in order to portray the universe as being arbitrary and meaningless. By using techniques such as false syllogism, repetition and disjointed dialogue, Beckett and Ionesco manage to convey the Absurdist ideals of a random universe and dislocation, depicting life as purposeless and human beings as inexplicable. This is further demonstrated by features which are common to both works, such as a lack of plot and lack of character development. These features combine to reflect the values associated with this genre of literature. Works from the "Theatre of the Absurd" genre tended to portray the universe as arbitrary and meaningless. Through his use of language, Ionesco portrays the world as absurd, and the human condition as equally inexplicable. Likewise, Beckett's use of language reveals the typically Absurdist doubts regarding mankind's ability to understand or explain his condition.

Vladamir and Estragon frequently confuse words, such as "Pozzo" and "Bozzo" and "on and "off", and continually contradict each other's definition by using terms such as "turnip" and "carrot". Vladamir finds these tendencies rather annoying, and complains to Estragon that "nothing is certain when you're about," thereby epitomizing the notion that life is inexplicable and essentially absurd.

The echoes on each word suggest a ping-pong of ideas, where each concept is thrown back and forth, the repetition constituting a lack of progress. As with most of the play's dialogues, this conversation does not lead anywhere, and this particular dialogue ends in a typically inconclusively manner: with the words, "I don't know."

Beckett uses repetition to convey the cyclical nature of life. Firstly, the structure of the play itself is cyclic, in that the events of Act 2 largely parallel those found in Act 1. Act 2 is set during the next day, but at the same time and place. The only difference is that the tree now has four or five leaves. This could be a statement about

the fact that time has no sequence, and that place is irrelevant in this supposedly meaningless world.

This view of life is further demonstrated by the circular arguments that characterize all of the play's dialogues. This is often a result of the fact that the characters are attempting to converse merely for the sake of conversing. Within these circular arguments, we find a striking degree of repetition:

Estragon keeps revisiting the same arguments, and thus the conversation keeps returning to its origins, as is epitomized when Vladamir says, "Let's start all over again." These discourses are inevitably followed by a "silence" or "long silence" after which someone says, "Say something! Say anything at all!" This repetition is also shown by the actions of the characters, often in a Charlie Chaplin-like comedy routine. When the audience first meets Lucky, for example, he is characterized by a cyclic routine in which he is forever "sagging" and then "straightening up". This is also shown through Estragon and Vladamir's hat routine, where they keep adjusting the same hat on the same head. This form of repetitious action endorses the cyclical nature of life that is associated with the Theatre of the Absurd.

Although this genre is essentially a very pessimistic one, tension is released by the humor that inevitably results from the absurd situations and dialogue. Thus, the audience can laugh at the comic aspect of this genre, while pondering its tragic elements. The genre forces the audience to think about their place in life, and to focus on the universe as a whole. It is also possible that the attraction of this genre lies in its universality and the fact that it can be interpreted in any number of ways. One can choose to draw mere enjoyment out of it for its humor, or conversely, analyze what each statement is saying about life.

Beckett's play, Waiting for Godot, and Ionesco's The Bald Prima Donna both embody the values of the Theatre of the Absurd. This is seen through the continual references to chance found in both plays, which serves as indicators of an arbitrary universe, the use of neologism, to indicate a sense of purposelessness, and the circular arguments and repetition, which create the idea of the cyclical nature of life. The pessimistic outlook associated with these ideals is released by the humor that is created by the absurd situations and dialogue, maintaining modern interest in this genre. The

theatre of the Absurd epitomizes the 20th-century conception of life through the values that are presented in Waiting for Godot and The Bald Prima Donna.

The Lesson, among other things, attempts to make the mechanics of drama function in a vacuum. An experiment in abstract or non-representative drama, the aim is to release dramatic tension without the help of any proper plot or any special subject. However, it still leads, in the end, to the revelation of something monstrous.

"The Lesson" is the perfect companion piece to "The Bald Soprano" because it works in entirely the opposite way. Instead of achieving a kind of increasingly dizzying humor, "The Lesson" begins comically enough but soon delves into more serious questions of obsession and the abuse of power. Here language is used as a provoker and instrument of emotion even if it is objectively as dry as a textbook. Richard Schechner (1973) argues here that language is the hero/villain. Not that language possesses the Professor; no, it is his ally, his shield, his weapon, and his alibi. Truly, in "The Lesson", language has "metaphysical powers" and it operates like a "dissociative force exerted upon physical appearances." The knife that rapes and kills, like the philology lecture itself, is a verbal knife: a concrete being whose substance is grammatical.

Power is the X-factor of Lesson. When the Pupil has it, the Professor is a timid old man; when he gets it, she is helplessly gripped by numbing pain; when Marie disarms the Professor, he becomes a whining baby—but while he has the power and is strong in his rage, Marie can do nothing with him. There is just so much power, and the game/ritual of Lesson is the flow of this power from one to another. The power is in the language. At its deepest level, lesson is a magic play, replete with special formulae and occult incantations. To know how to speak is to have power. But speaking is not ordinary English or French or any national language; rather, in the circularity so liked by Ionesco, the verbal language of the Professor's lecture is the worded manifestation of the language of sexual power. But this does not make of verbal language merely a mask in the debased sense of masking. No, like the Elema hevehe ritual, the power is the mask: without the mask, there is nothing, with it everything.

The orderly transfer of power is important. It is the rhythm of the play, its dancelike repetitiveness, and its circles within circles. There is no "exaltation" until all the power is concentrated in the Professor's magic knife. At that moment both the Pupil and Marie are empty.

Remember photos of dancers in which a torch or flashlight is carried so that after a long exposure the developed picture shows the pattern of movement? These are not motion pictures, but pictures of motion. The Lesson is a picture of motion and the torch is the power that flows among the three characters.

The setting does not prepare us for the play's action. There is no hint in "the office of the old professor, which also serves as a dining room" that here a rape/murder will be committed, one of an unending series. The concealment of the "insolite", a difficult French word to translate; it is one of Ionesco's favorites. It means the astonishing, the unmaskingness of experience—as when the side of a building falls down to reveal your wife (or husband) in the arms of her (his) lover, within the banal is a favorite Ionesco device, and part of a set of contrapuntal details in Lesson. Others are the Professor's age vs. his act, the Pupil's apparent innocence vs. her behavior, and Marie's subservient social position vs. its deadly power. Both the romanticism and the farce of Lesson come from these oppositions.

## The Analysis

### 4.1 Methodology:

In this chapter, some examples will be taken from the language of exposition for example, like in reports. Mehlis report and another report about "The Economy of Abu Dhabi" will be analyzed. The focus will be on the Arabic texts because the text types, genre, cohesion and coherence in the English texts are clear. The English texts have identity. The problems might be in the Arabic texts because neither specific text type nor specific genre is clear. Cohesion and coherence in the Arabic texts are vague. Arabic texts lack specific identity. This means that whether the text is religious, political or report, people unconsciously use the same genre to express it. On the one hand, nonfunctional repetition will be underlined and highlighted to show whether the translator is conscious to the nonfunctional repetition or he or she translates every repetition whether functional or nonfunctional just as a habit. On the other hand, some other examples will be taken from translated plays from English into Arabic and vice versa from the theatre of the absurd. The analyzed samples are of two groups. The first group is an English play by Eugene Ionesco, "The Lesson" and its translation into Arabic by Hamada Ibrahim. The second example is a-two-lengthy samples again from the theatre of the absurd in which the first one is an Arabic play by Tawfiq Al Hakim, "Fate of a Cockroach" and its translation into English by Denys Johnson-Davies. Some examples on functional repetition will be highlighted and underlined to show whether the translator is conscious to the functional repetition or he or she translates every repetition whether functional or nonfunctional as a habit. Some more examples on hesitation were taken from "The Lesson", to show whether the translator is conscious of the functional hesitation or not.

### 4.2 Unmotivated Repetition:

In this section of the study, this dissertation deals with the unmotivated or nonfunctional repetition, i.e. it deals with the language of expository texts like reports. Two examples will be analyzed. The first is Mehlis Report on the Hariri assassination, report of the international independent investigation commission established pursuant to

Security Council resolution 1595 (2005) – October 21, 2005. The main story goes as follows; on February 14, 2005, former Lebanese Premiere Rafiq Hariri was assassinated in a huge bomb explosion in Beirut. Suspicion fell on the Syrians, who had occupied Lebanon for 30 years, and who were refusing to leave despite UN Security Council Resolution 1559 which called for Syrian withdrawal. Hariri was a very wealthy man who had used his wealth to rebuild Lebanon after the Lebanese civil war. Initially he cooperated with the Syrian occupiers, but he had become an opponent of continued Syrian occupation. A Mr. Abu Adass from an unknown group called *al nasra wal-jihad fee bilad Al-Sham* took "credit" for the assassination, but nobody had ever heard of this group and the man's story was not believable. It appeared to be part of a plot to turn suspicion away from Syria.

The following extracts are taken from Mehlis report. The Arabic version is done by Arabia net, Dubai on Friday 21st. Mat. 2005. The focus will be on the Arabic version for the reasons mentioned above.

1. The main lines of investigation of the Commission focused on the crime scene, technical aspects of the crime, analysis of telephone intercepts, the testimony of more than 500 witnesses and sources, as well as the institutional context in which the crime took place.

١. ركزت خطوط تحقيق اللجنة الأساسية على موقع الجريمة، وجوانب الجريمة التقنية، وتحليل الاتصالات الهاتفية المراقبة. وشهادة أكثر من ٥٠٠ شاهد ومصدر، وكذلك من السياق المؤسسي الذي حدثت فيه الجريمة.

In the above extract, the word "crime" has been repeated trice. The word "main" in the Arabic text is modifying the commission but not the investigation. We have a change in the word order. I think a better translation is the following:

31

١. ركزت خطوط التحقيق الأساسية للجنة على موقع الجريمة، وجوانبها التقنية، وتحليل الاتصالات الهاتفية المراقبة، وشهادة أكثر من ٥٠٠ شاهد ومصدر، بالإضافة إلى السياق المؤسسي الذي حدثت فيه.

2. Building on the findings of the Commission and Lebanese investigations to date and on the basis of the material and documentary evidence collected, and the leads pursued until now, there is converging evidence pointing at both Lebanese and Syrian involvement in this terrorist act. It is a well-known fact that Syrian Military Intelligence had a pervasive presence in Lebanon at the least until the withdrawal of the Syrian forces pursuant to resolution 1559. The former senior security officials of Lebanon were their appointees. Given the infiltration of Lebanese institutions and society by the Syrian and Lebanese intelligence services working in tandem, it would be difficult to envisage a scenario whereby such a complex assassination plot could have been carried out without their knowledge.

٢. بناء على ما توصلت إليه اللجنة والتحقيق اللبناني حتى الآن، وعلى أساس الأدلة المادية والوثائق المجموعة، والقرائن التي أمكن الحصول عليها حتى الآن، ثمّة أدلة تتفق على أن ثمّة تورّط لبناني وسوري في هذا العمل الإرهابي. ومعروف جيداً ان للاستخبار العسكري السوري وجود منتشر في لبنان، على الأقل حتى انسحاب القوات السورية، بموجب القرار ١٥٥٩. وكان كبار مسؤولي الأمن اللبنانيين السابقين قد عيّنهم جهاز الاستخبار السوري هذا. ولما كانت أجهزة الاستخبار السورية واللبنانية العاملة معاً متغلغلة في المؤسسات والمجتمع في لبنان، فإنه يصعب تخيّل أن يكون هذا الاغتيال المعقّد قد ارتُكب من دون معرفتها.

In the above extract, the translator of the English text followed every word in the main text without realizing that he or she is writing a report. They did not give much attention to the language of exposition. The word "up till now" has been repeated twice. The words "There is" have been repeated twice. The words "Syrian Military Intelligence" have been repeated trice. I think a better translation would be as follows:

٢. بناء على ما توصلت إليه اللجنة والتحقيق اللبناني حتى الآن، وعلى أساس الأدلة المادية والوثائق المجموعة، والقرائن التي أمكن الحصول عليها، ثمّة أدلة تتفق على أن تورّط لبناني وسوري في هذا العمل الإرهابي. ومعلوم

3. The present report details progress made in the implementation of Security Council resolution 1595. In that resolution, adopted on 7 April 2005, the Security Council, condemning the 14 February 2005 terrorist attack in Beirut, Lebanon, that killed former Prime Minister Rafik Hariri and twenty two others, reiterating its call for the strict respect of Lebanon's independence, sovereignty, territorial integrity and unity, and noting the conclusions reached by an earlier fact-finding mission (S/2005/203), decided to establish an international independent investigation Commission (hereafter called UNIIIC or the Commission) to assist the Lebanese authorities in their investigation of all aspects of this terrorist act, in order to, among other things, help identify its perpetrators, sponsors, organizers and accomplices.

٣. التقرير الحالي يفصل التقدم الذي تحقق في تطبيق قرار مجلس الأمن ١٥٩٥. في هذا القرار، الذي اعتمد في ٧ نيسان ٢٠٠٥، دان مجلس الأمن الهجوم الإرهابي في بيروت، لبنان، في الرابع عشر من شباط ٢٠٠٥، الذي أدى الى مقتل رئيس الوزراء السابق رفيق الحريري و٢٢ شخصاً آخر، مجدداً تأكيد دعوته لاحترام استقلال لبنان وسيادته وسلامة أراضيه ووحدتها، وملاحظاً أن الاستنتاجات التي وصلت اليها لجنة تقصي الحقائق الدولية المستقلة لمساعدة السلطات اللبنانية في تحقيقاتها في كل أوجه هذا العمل الإرهابي ، لكي تساعد بين أشياء أخرى في تحديد المنفذين والراعين والمنظمين والمتدخلين.

In the above extract, the translator did repeat the word "resolution" twice. He or she repeated the word "terrorist act / attack". They repeated "security council" twice. They main reason as I can see is that they happened to be like that in the source text. A translator should keep the words and translate them but at the same time, he or she should not create a target text that is full of redundancy. They should be careful with using the "verb phrase" or the "noun phrase" in Arabic because they might change the unmarked into marked or vice versa because either they don't know or they don't pay much attention. I think a better translation for the above extract would be as follows:

٣. يفصل التقرير الحالي التقدم الذي تحقق في تطبيق قرار مجلس الأمن ١٥٩٥. والذي تم اعتماده في ٧ نيسان ٢٠٠٥، مدينا الهجوم الإرهابي لذي حدث في بيروت في لبنان في الرابع عشر من شباط ٢٠٠٥، والذي أدى إلى مقتل رئيس الوزراء السابق رفيق الحريري و٢٢ شخصاً آخر، مجدداً تأكيد دعوته لاحترام استقلال لبنان وسيادته وسلامة أراضيه ووحدتها، وملاحظاً أن الاستنتاجات التي توصلت إليها لجنة تقصي الحقائق الدولية المستقلة لمساعدة السلطات اللبنانية في تحقيقاتها في كل أوجه هذا العمل، لكي تساعد فيما تساعد في تحديد المنفذين والراعين والمنظمين والمتدخلين.

4. Prior to the adoption of resolution 1595, the Security Council had examined the report of the fact-finding mission to Lebanon on the same subject, submitted on 24 March 2005. The report reflected the outcome of a three-week enquiry, including a set of recommendations. The fact-finding mission was of the opinion that, since the credibility of the Lebanese authorities conducting the investigation was questioned; an international independent investigation should be set up to establish the truth. For this purpose, a team with executive authority needed to be created, covering all the fields of expertise needed for such an investigation. Notwithstanding the limited time and manpower the fact-finding mission was granted, its conclusions and recommendations have been of considerable value to the Commission.

٤. قبل اعتماد القرار ١٥٩٥، تفحص مجلس الأمن تقرير لجنة تقصي الحقائق إلى لبنان حول الموضوع نفسه، الذي أرسل في ٢٤ آذار ٢٠٠٥. التقرير عكس نتيجة ثلاثة أسابيع من التحقيق، بما في ذلك مجموعة من التوصيات. وكان رأي لجنة تقصي الحقائق أنه وطالما أن مصداقية السلطات اللبنانية التي أجرت التحقيقات كانت موضع تساؤل، فيجب إجراء تحقيق دولي مستقل لإقامة الحقيقة. ولهذا الغرض، هناك حاجة لإنشاء فريق له سلطات تنفيذية، يغطي كل حقول الخبرات الضرورية لتحقيق من هذا النوع، وعلى الرغم من الوقت المحدود وقلة العدد الذي عملت في ظله لجنة تقصي الحقائق فإن استنتاجاتها وتوصياتها كانت ذات قيمة معتبرة للجنة.

Here in the above extract, the translator did many things that are questionable. He or she highlighted the adverbial as in the English text but in doing so, he or she changed it from the unmarked case in the source text to the marked case in the

34

target text. The word "resolution" has been used twice. The words "the fact-finding mission" have been used trice. The word "investigation" was used four times. The translator used repetition through synonyms in the phrase "to establish the truth" and "for this purpose". The wrong collocation was used in the target text with the word "truth". I think a better translation would be as follows:

٤. تفحص مجلس الأمن، قبل اعتماد القرار ١٥٩٥، تقرير لجنة تقصي الحقائق إلى لبنان حول الموضوع نفسه، والذي تم إرساله في ٢٤ آذار ٢٠٠٥، والذي عكس نتيجة ثلاثة أسابيع من التحقيق، بما في ذلك مجموعة من التوصيات. وعلى الرغم من ضيق الوقت وقلة عدد الأشخاص إلا أن استنتاجات اللجنة وتوصياتها كانت ذات قيمة معتبرة. وارتأت أنه وطالما أن مصداقية السلطات اللبنانية كانت موضع تساؤل، فهناك حاجة لإنشاء فريق له سلطات تنفيذية، وخبرة واسعة لإجراء تحقيق دولي مستقل للوصول للحقيقة.

5. Although resolution 1595 gave the Commission executive authority, the Commission to a large extent was supported by the Lebanese judicial and security authorities during search and raid operations. Moreover, although the Commission was qualified to make proposals to the Lebanese authorities regarding the arrest of persons allegedly involved in the assassination, it remained the autonomous decision of the Lebanese authorities to proceed with such actions.

٥. على الرغم من أن القرار ١٥٩٥ أعطى اللجنة سلطات تنفيذية، فإن اللجنة كانت إلى حد كبير تتلقى دعم السلطات الأمنية والقضائية اللبنانية خلال عمليات المداهمة والتفتيش. أكثر من ذلك، وعلى الرغم من أن اللجنة كانت مؤهلة لتقديم الاقتراحات إلى السلطات الأمنية اللبنانية في ما يتعلق بتوقيف الأشخاص الذين يشتبه بتورطهم في الاغتيال، إلا أنها أبقت القرار المستقل للسلطات اللبنانية للتقدم في مثل هذه الأعمال.

In the above extract, the translator repeated the "although" more than once. He or she repeated "commission" trice. The words "Lebanese authorities" have been repeated trice. I think the translator is following the strategy of wording. He or she translates word for word. They are keen to have the same number of repeated words in the target text same as the number of repeated words in the source text. The translator

neglects the collocations as in "large extent". In my opinion, a better translation in an expository would be as the following:

٥. على الرغم من أن القرار ١٥٩٥ أعطى اللجنة سلطات تنفيذية، ومع أنها كانت مؤهلة لتقديم الاقتراحات للسلطات الأمنية والقضائية اللبنانية في ما يتعلق بتوقيف الأشخاص الذين يشتبه بتورطهم في الاغتيال فقد كانت وإلى حد بعيد تتلقى دعمهم خلال عمليات المداهمة والتفتيش ، إلا أنها تركت القرار المستقل لهم لمتابعة مثل هذه الأعمال.

The second group of extracts is taken from a report about "The economy of Abu Dhabi". The source text is Arabic and the target is English.

١. ونظرا لأهمية الدور المتعاظم للبنوك التجارية والمؤسسات المالية في عملية التنمية في المرحلة المقبلة فإن هذه الدراسة سوف تحاول التعرف على أهم المؤسسات المصرفية والمالية العاملة في النظام المالي في دولة الإمارات العربية المتحدة مع التركيز على المؤسسات المصرفية والمالية العاملة في إمارة أبو ظبي.

1. In view of the importance of the growing role of <u>commercial banks and financial institutions</u> in the next stage of the development process, this study will try to introduce the most important <u>banking and financial institutions</u> operating in the financial system in the UAE, focusing on <u>banking and financial institutions</u> operating in Abu Dhabi.

In the above extract, the translator was so faithful to the original text. But I blame the translator because he did not protect the genre of target language. But I blame the writer of the source text because he should have realized that he was writing a report. English allows some repetition to help the cohesion of the text. I think all languages do that. However, the translator should have made the necessary changes to avoid the phenomenon of repeating words. By looking at the above extract in the source text, one can see that the words "financial institutions" have been repeated trice. The target text should have been like as below.

1. In view of the importance of the growing role of commercial banks and financial institutions in the next stage of the development process, this study will try to introduce the most important ones operating in the financial system in the UAE, focusing on those operating in Abu Dhabi.

٢. قبل عام ١٩٦٠ لم يكن في الإمارات بنوك وطنية ولكن كان هناك بنكان أجنبيان في دبي هما <u>البنك</u> البريطاني للشرق الأوسط وكرندليز <u>بنك</u> ، حيث إن تواجدهما كان بسبب الوجود البريطاني في المنطقة لذلك أنشئت هذه المصارف لخدمة الوافدين ، وخصوصا من الجاليتين البريطانية والهندية ، الذين كانوا يستخدمون <u>البنك</u> لتحويل الأموال إلى ذويهم . فقد تأسس <u>البنك</u> البريطاني للشرق الأوسط (اتش.اس.بي.سي.الشرق الأوسط حاليا) بافتتاح أول فرع له في عام ١٩٤٦ بدبي ثم فرعه الثاني في الشارقة في عام ١٩٥٣ وفي إمارة أبو ظبي في عام ١٩٥٨ ولقد عمل هذا <u>البنك</u> منذ إنشائه على إرساء قواعد العمل المصرفي في الإمارات والمساعدة في ازدهار الحركة التجارية.

2. Before 1960 there were no national banks in the AE. However, there were two foreign <u>banks</u> in Dubai, the British Bank of the Middle East and Grindley's <u>Bank</u>. They were established due to the British presence in the region, to serve expatriates, particularly those belonging to the British and Indian communities, who used <u>the bank</u> to send back remittances. The British Bank of the Middle Ease (currently HSBC, the Middle East) was established with the opening of its branch in 1942 in Dubai, and then its second branch in Sharjah in 1953 and in Abu Dhabi in 1958. Since its establishment, <u>this bank</u> has sought to establish the basis of a banking system in the UAE and to help in increasing commercial activity.

In the above extract, the word "bank" has been repeated five times. The translation should have reduced this repetition in away not to affect the cohesion of the target text as follows:

2. Before 1960 there were no national banks in the AE. However, there were two foreign in Dubai, the British Bank of the Middle East and Grindley's. They were established due to the British presence in the region, to serve expatriates, particularly those belonging to the British and Indian communities, who used them to send back remittances. The British Bank of the Middle Ease (currently HSBC, the Middle East) was established with the opening of its branch in 1942 in Dubai, and then its second branch in Sharjah in 1953 and in Abu Dhabi in 1958. Since its establishment, it has sought to establish the basis of a banking system in the UAE and to help in increasing commercial activity.

٣. وقد اتسمت المرحلة التي تمتد من عام ١٩٤٦ إلى عام ١٩٧٢ بنشاط واضح للمصارف التجارية ساهم في زيادة النشاط الاقتصادي رغم <u>غياب</u> سلطة نقدية و<u>غياب</u> القوانين التي <u>تنظم</u> <u>النشاط المصرفي</u>. وقد جاء هذا

التنظيم في ٥/١٩/ ١٩٧٣ عندما أنشئ مجلس النقد في دولة الإمارات العربية المتحدة بموجب القانون الاتحادي رقم ٣ لسنة ١٩٧٣ كأول سلطة نقدية يقع على عاتقها تنظيم الجهاز المصرفي وإصدار النقد ، حيث كانت الدولة قبل قيامها في ١٢/٢/ ١٩٧١ تعتمد في احتياجاتها النقدية إما على مجلس نقد قطر أو على مجلس نقد البحرين. وصار من المهام الرئيسية لمجلس النقد إصدار العملة وإلغائها واستبدالها والمحافظة عليها وعلى قيمتها بالداخل والخارج وتدعيم النظام المصرفي والمالي في الدولة.

3. The stage from 1942 until 1963 was characterized by much banking and commercial activity, which helped to increase economic activity in spite of the absence of a currency authority or laws regulating banking activity. This regulation arrived on 19/5/1973 when the UAE Currency Council was established by virtue of Federal Law No.3 (1973), the first currency authority to be entrusted with the responsibility of regulating the banking system and issuing currency. Before its establishment on 2/12/1971, the various emirates of the UAE depended for their currency needs on either on the Qatar Currency Council or the Bahrain Currency Council. The main tasks of the Currency Council were the issuing, cancellation, and exchange of currency; preserving it, and maintaining its value both at home and abroad, and supporting the banking and financial system of the state.

In the above extract, the date in the target text is wrong. The word "absence" has been repeated twice in the source text but once n the target text. This is a good job. The words "currency Council" have been repeated trice. The word "regulating" has been repeated trice. According to an expository text, I think a better target text should be as the following:

3. The stage from 1942 until 1972 was characterized by much banking and commercial activity, which helped to increase economic activity in spite of the absence of a currency authority or laws regulating banking activity. When the UAE Currency Council was established by virtue of Federal Law No.3 (1973) on 19/5/1973, it was the first to be entrusted with the responsibility of regulating the banking system and issuing currency. Its main tasks were the issuing, cancellation, and exchange of currency; preserving it, and maintaining its value both at home and abroad, and supporting the banking and financial system of the state. Before its establishment on 2/12/1971, the various emirates of the UAE depended for their currency needs on either on the Qatar or the Bahrain Currency Council.

٤. بلغ عدد المصارف في دولة الإمارات العربية المتحدة عند إنشاء مجلس النقد ٢٠ مصرفا منها ٦ مصارف وطنية و ١٤ مصرفا أجنبيا. وخلال الفترة منذ إنشاء مجلس النقد وحتى قيام المصرف المركزي زاد عدد المصارف التجارية من ٢٠ إلى ٥٢ مصرفا منها ٢١ مصرفا وطنيا و ٨ مصارف عربية و ٢٣ مصرفا أجنبيا وبلغ عدد فروع هذه المصارف ٣٤٦ فرعا بالمقارنة مع ٤٦ فرعا فقط في عام ١٩٧٤. وهذا يبين أن مجلس النقد في بداية تأسيسه اتبع سياسة مرنة فيما يتعلق بإصدار التراخيص للمصارف الجديدة والسماح للمصارف القائمة بفتح فروع جديدة لها بالدولة.

4. There were 20 banks operating in the UAE when the Currency Council was established, including 6 national banks and 14 foreign banks. During the period between the establishment of the Currency Council and the establishment of the Central Bank, the number of banks increased from 20 to 52, including 21 national banks, 8 Arab banks, and 23 foreign banks. These banks together had 346 branches in comparison with only 46 branches in 1974. This shows that when it was first established, the Currency Council followed a flexible policy when it came to issuing new banking licenses and allowing existing banks to open new branches in the state.

In the above extract, the words "bank / banks" have been repeated 10 times. The words "currency council" have been repeated trice. The word "branch" has been repeated twice. I think the target text should have been as below.

4. There were 20 banks operating in the UAE when the Currency Council was established, including 6 national and 14 foreign. During the period between the establishment of the Council and the establishment of the Central Bank, the number increased from 20 to 52, including 21 national, 8 Arab, and 23 foreign. These banks together had 346 branches in comparison with only 46 in 1974. This shows that when it was first established, the Council followed a flexible policy when it came to issuing new banking licenses and allowing existing ones to open new branches in the state.

٥. وضع المصرف المركزي بدءا من عام ١٩٨٠ خطة للحد من انتشار المصارف الأجنبية حيث تم تقييد عدد فروع المصارف الأجنبية بحيث لا يسمح لهذه المصارف بافتتاح أكثر من ٨ فروع لكل بنك في جميع إمارات الدولة بما في ذلك مدينة العين. بينما تم تشجيع المصارف الوطنية على نشر خدماتها المصرفية وزيادة عدد فروعها لتغطي أنشطتها كل أنحاء الدولة، كما تم تشجيعها على اتخاذ الخطوات التي تساعد على الاندماج فيما بينها لتصبح في وضع قوي وتنافسي في القطاع المالي.

5. Beginning from 1980, the Central Bank drew up a plan to limit the spread of <u>foreign banks</u>. The number of branches which any <u>foreign bank</u> could open anywhere in the UAE, including Al-Ain, was limited to. 8, while national<u> banks</u> were <u>encouraged</u> to spread their banking services and to increase the number of their branches so that their activities covered all parts of the state. They were also <u>encouraged</u> to take steps towards mergers amongst themselves so as to put themselves in a strong and competitive position in the financial sector.

In the above extract, the word "foreign" has been repeated twice. The word "banks" has been repeated trice. The word "encourage" has been repeated twice. I think a better target text would go as follows:

5. Beginning from 1980, the Central Bank drew up a plan to limit the spread of foreign banks. The number of branches they could open anywhere in the UAE, including Al-Ain, was limited to. 8, while the national ones were encouraged to spread their banking services and to increase the number of their branches so that their activities covered all parts of the state. They were to take steps towards mergers amongst themselves so as to put themselves in a strong and competitive position in the financial sector.

## 4.3 Motivated Repetition:

In this section of the study, this dissertation deals with the motivated or functional repetition, i.e. it deals with the language of sensitive texts like sacred texts or poetry or art. The first example is a "The Lesson". It has a simple enough plot. A young Pupil seeks the help of a Professor to bone up for her "total doctorate." Their discussion begins with deference and politeness as the Professor quizzes her about her present knowledge. But when it becomes evident that she is able to perform addition but not subtraction ("integration" not "disintegration" as the Professor puts it), his ire is provoked despite warnings from his Maid not to continue. She also warns of the direst consequences should he begin on linguistics, but that is precisely the subject he takes up next. While he seemed rational though ineffective when discussing arithmetic, the Professor launches into a fantastical tirade claiming that all languages are derived from "Neo-Spanish," including Latin, and are in fact exactly the same as "Neo-Spanish" except

for imperceptible differences discernible only after years of study. He will not tolerate any interruption even when it is clear that the Pupil is in excruciating pain from a toothache and can no long pay attention. Tragedy ensues and when the Maid comforts the Professor by girding him with a Nazi armband, the allegory of the work is clear.

The following extracts are taken from the above play.

A. This following group of examples shows the functional hesitation of the professor at the beginning of the play because he was incompetent.

1. Professor: Good morning, young lady. You . . . . . .  I expect that you . . . . . . . that you are the new pupil?

١. الأستاذ: صباح الخير يا آنسة . . . . . أنت ، أنت طبعا ، التلميذة الجديدة ، أليس كذلك؟

2. Prof.: I am very sorry to have kept you waiting  . . . . . . . I was just finishing up  . . . . . . . well . . . . I 'm sorry . . . . . You will excuse me, won't you?  . . . .

٢. الأستاذ: لست أدري كيف أعتذر لأنني جعلتك تنتظرين . . . . . كنت ، لقد انتهيت من فوري . . . . من . . . آسف . . . . أرجو أن تقبلي أسفي . . . . .

3. Prof.: Oh! It will come . . . . you mustn't give up . . . . young lady . . . I beg your pardon . . . . have patience . . . . . little by little . . . . You will see, it will come in time . . . . what a nice day it is today . . . . . or rather, not so nice . . . . .Oh! but then yes it is nice. In short, it's not too bad a day, That's the main thing . . . . . ahem . . . .ahem . . . . it's not raining and it's not snowing either.

٣. الأستاذ: أوه ، هذا سيأتي مع الوقت . . . . تشجعي ، يا آنسه . . . . . آسف . . . عليك بالصبر . . . . . بالراحة ، بالراحة . . . . . وسترين أن هذا سيأتي مع الوقت . . . . . الجو اليوم جميل . . . أو بالأحرى ليس جميلا جدا . . . . أوه . . . بلى على العموم. فهو أوه . . . . . ليس هناك مطر وكذلك ليس هناك بردا .

      As it is clear from the above extracts, the translator did a very good job by preserving the functional hesitation. The professor was not sure at the beginning. He was not confident. This is the motivated hesitation that should be kept in such a text.

B. This following group of examples shows the competence of the pupil at the beginning of the play because she thinks she has some knowledge.

1. Pupil: Do you like Bordeaux?

Prof.: I don't know. I've never seen it.

Pupil: But you know Paris?

Prof.: No, I don't know it either, young lady. . . .

١. التلميذة: هل تحب بوردو؟

الأستاذ: لست أدري . لست أعرف هذه المدينة.

التلميذة: إذن هل تعرف باريس ؟

الأستاذ: كلا، ولا هذه ، يا آنسة.

2. Prof.: It begins like "automobile," miss.

Pupil: Ah, yes, autumn . . . . .

٢. الأستاذ: يبدأ مثل الخروف ، يا آنسة.

التلميذة: آه ، أجل ، الخريف.

3. Pupil: I know my seasons, don't I, Prof.?

Prof.: Yes, indeed, miss . . . . .  or almost. But it will come in time.

٣. التلميذة: أنا أعرف الفصول. أليس كذلك يا سيدي ؟

الأستاذ: طبعا. يا آنسة . . . .  أو تقريبا . ولكن هذا سيأتي.

42

In group B above, the translator also did a great job by showing the confidence of the pupil through the use of questions she asked to the professor. The translator used the dynamic equivalence correctly in the second extract above. He changed "automobile" in the source text to "sheep" in the target text to help the accuracy of the meaning.

C. This following group of examples shows the motivated repetition:

1. Prof.: Six and one?

Pupil: Seven.

Prof.: Seven and one?

Pupil: Eight.

Prof.: Seven and one?

Pupil: Eight again.

Prof.: Very well answered. Seven and one?

Pupil: Eight once more.

Prof.: Perfect. Excellent. Seven and one?

Pupil: Eight again. And sometimes nine.

Prof.: Magnificent. You are magnificent.

١. ألأستاذ: ستة وواحد ؟

التلميذة: سبعة

الأستاذ: سبعة وواحد ؟

التلميذة: ثمانية

الأستاذ: سبعة وواحد ؟

التلميذة: ثمانية

الأستاذ: إجابة ممتازة. سبعة وواحد ؟

التلميذة: ثمانية

الأستاذ: عظيم . ممتاز . سبعة وواحد ؟

التلميذة: ثمانية للمرة الرابعة وأحيانا تسعة.

الأستاذ: هائل . أنت هائلة .

2. Prof.: How many are four minus three?

Pupil: Four minus three? . . . . . . . . . Four minus three?

Prof.: Yes. I mean to say: Subtract three from four.

Prof.: Four minus three makes . . . . . . How many? . . . . . . How many?

Pupil: Four minus three . . . . . . . . . Four minus three . . . . . . Four minus three?

٢. الأستاذ: كم يساوي أربعة ناقص ثلاثة ؟

التلميذة: أربعة ناقص ثلاثة ؟ . . . . . . . أربعة ناقص ثلاثة ؟ . . . . . .

الأستاذ: نعم. يعني أنقصي ثلاثة من أربعة .

الأستاذ: أربعة ناقص ثلاثة . . . . . يساوي كم ؟ كم ؟

التلميذة: أربعة ناقص ثلاثة . . . . . . . أربعة ناقص ثلاثة . . . . . أربعة ناقص ثلاثة ؟ . . . .

3. Prof.: Now, I take one away . . . . . . and there remain . . . . . how many ears?

Pupil: Two.

Prof.: Good. I take away still another one, how many do you have left?

Pupil: Two.

Prof.: No. You have two, I take one away, I eat one up, then how many do you have left?

Pupil: Two.

Prof.: I eat one of them . . . . one.

Pupil: Two.

Prof.: One!

Pupil: Two.

Prof.: One!

Pupil: Two.

Prof.: One!

Pupil: Two.

Prof.: One!

Pupil: Two.

Prof.: One!

Pupil: Two.

٣. الأستاذ: فإذا أخذت منها واحدة . . . . . يبقى لديك . . . . . كم ؟

التلميذة: اثنتان .

الأستاذ: عظيم . وإذا أخذت واحدة أخرى ، فكم يتبقى لديك ؟

التلميذة: اثنتان .

الأستاذ: كلا . لديك اثنتان ، أخذت منهما واحدة ، أكلت منهما واحدة ، كم يتبقى لديك ؟

التلميذة: اثنتان .

الأستاذ: أكلت منهما واحدة . . . . . واحدة .

التلميذة: اثنتان .

الأستاذ: واحدة .

التلميذة: اثنتان .

الأستاذ: واحدة .

التلميذة: اثنتان .

الأستاذ: واحدة .

التلميذة: اثنتان .

الأستاذ: واحدة .

التلميذة: اثنتان .

الأستاذ: واحدة .

التلميذة: اثنتان .

4. Pupil: I've got a toothache.

Prof.: Let's continue.

٤. التلميذة: أسناني تؤلمني .

الأستاذ: فلنواصل .

In group C above, the translator succeeded in preserving and highlighting the motivated repetition. As one can see, in the examples from 1 to 3. The fourth example has been repeated through out the play for 33 times. The translator kept them all and highlighted them. This is a good job to do.

D. This group of examples shows the competence of the professor and the hesitation of the pupil before the very end of the play.

1. Pupil: Oh! No more, no more. My teeth . . . . . .

Prof.: Ache! Ache! Ache! . . . . . . I'm going to pull them out, I will !

١. التلميذة: حسنا . . . . . . حسنا . . . . . حسنا . . . . . أسناني . . . .

الأستاذ: تؤلمك . . . . . تؤلمك . . . . . تؤلمك . . . . سأنزعها لك ، أسنانك هذه . . . . .

2. pupil: I'm . . . . . listening . . . . to you . . . .

٢. إنني . . . . . . . أنصت . . . . . . لك . . . . .

3. Well, all right . . . . . if you want . . . .

٣. كما تريد . . . . . . . . . وعلى كل حال . . .

4. Prof.: Repeat, repeat: knife . . . . . knife . . . . . knife . . . . .

Pupil: I've got a pain . . . . . my throat, neck . . . . .oh, my shoulders . . . . my breast . . . . knife . . . .

٤. الأستاذ: رددي ، رددي: سكين . . . . . سكين . . . . سكين . . . . .

التلميذة: ألم في . . . . حنجرتي . . . . عنقي . آه . . . . كتفي . . . . ثديي . . . . سكين . . . . . .

In group D above, the translator succeeded in preserving the motivated hesitation. At the end of the play, the professor became competent and confident. The pupil became not confident incompetent because she discovers that there are many

things that she does not know. The target text shows clearly the hesitation of the pupil and the confidence of the professor.

The second example to be analyzed in this section of the dissertation is the "Fate of a Cockroach" by Tawfiq al Hakim. According to Naila Al-Atrash, this play combines riotously comic and dark political allegory with marital farce. In the juxtaposition of fantastic and realistic settings, Hakim creates a searing indictment that extends from Egyptian leaders to the general populace. In the first act of the play the characters are cockroaches. They debate their existence, and their death at the hands of their enemies the ants, citing Antist aggression as the most dire situation to hit their species – well, at least in the lifetimes of these five hapless roaches, who despite roaches' independent nature they interact with one another. In the play's second act, the same five characters are human but ponder the same things as their roach counterparts: death, existence, and the big question: Who am I?

The play starts simply enough with a sparse stage, a piano, a few pieces of furniture and a projection screen where cartoon images set the tone of the play as well as focus on moments that need some less-than-casual punctuation. The entire play takes place in the bathroom - to be more specific the bathtub - of a couple's apartment in what seems like a big city, in a big country, on a huge planet. It begins with a self-proclaimed king of the cockroaches expounding on the greatness of cockroach achievements to indifferent compatriots while ants carry off individual cockroaches for their meals. The debate over cockroach individualism versus the collective action of ants continues until the king accidentally falls into a giant tub. Meanwhile, an Egyptian engineer obsessively watches a cockroach's vain attempts to climb out of the bathtub. . . and the engineer's wife grows increasingly concerned for his sanity.

According to Antoine Tedesco, the brilliance of the play lies in its subtle similarities between how both the common roach and common human struggle for freedom. There is even an allusion, possibly unintentional, to Maslow's Hierarchy of

Needs - physiological, safety, love, esteem, and self-actualization – as well as the roach/human dominance of the food chain.

The following extracts are taken from the "Fate of a Cockroach" to show the motivated repetition.

A. The first group shows the full repetition as follows:

١. الملك: يا للكسل . . . . . . يا للكسل!

 1. King: What laziness ! What laziness !

٢. الوزير : النمل . .

الملك: النمل أيضا ؟

الملكة: أرأيت ؟ . . النمل . . النمل !

الوزير: نعم يا مولاتي . . النمل . . ولا شيء غير النمل . . .

الملك : آه من النمل ! . . أخبرنا ماذا حدث ؟

الوزير: حدث ما يحدث دائما . .

2. Minster: The ants.

King: The ants again?

Queen: There, you see? The ants. The ants.

Minster: Yes, your majesty, the ants – none but the ants.

King: Ah, those ants ! Tell us what happened.

Minster: What always happens.

٣. الكاهن الرحمة له ! . . الرحمة له! . .

3. Priest: May the gods have mercy upon him ! May the gods have mercy upon him !

٤ ـ سامية: التواليت يا أستاذ ! ـ ـ لا بد لي من الزينة والتواليت ، وأنت لا تعمل زينة ولا تواليت ! ـ ـ

عادل: وما الداعي إلى الزينة والتواليت ـ ـ ـ ـ

4. Samia: To do my make-up, my dear man. You don't have to make up.

Adil: And what do you have to make up for  ....

٥ ـ سامية : رفعت راية العصيان؟ ! ـ ـ

عادل: نعم ـ ـ

سامية: وبتقول نعم ؟ !

عادل: نعم ـ ـ

سامية وبتكررها ؟

عادل : نعم ـ ـ

5. Samia: You're rebelling?

Adil: Yes.

Samia: You say 'yes'?

Adil: Yes.

Samia: And you repeat it?

Adil: Yes.

٦ ـ عادل: سأنفذ أوامرك ـ ـ البوتاجاز ـ ـ السخان ـ ـ الحمام ـ ـ السخان ـ ـ البوتاجاز ـ ـ ـ السخان ـ ـ
الحمام ـ ـ ـ الحمام ـ ـ الحمام ـ ـ

6. Adil: I shall carry out your orders: The Butagas – the heater – the bath – the heater –
the bath – the Butagas – the heater – the bath – the bath – the bath -

٧. عادل : تسلق ، ثم انزلاق ، ثم تدحرج ، ثم سقوط إلى قاع الحوض . . .

سامية:  تسلق ، ثم انزلاق ، ثم تدحرج ، ثم سقوط إلى قاع الحوض . . .

7. Adil: . . . . . . . climbs, then slips, then rolls over, then falls to the bottom of the bathtub.

Samia: It climbs, then slips, then rolls over, then falls to the bottom of the bathtub.

٨. سامية : والصبر له حدود . .

عادل: حدود !

سامية : وأعصابي تحطمت . .

عادل: تحطمت !

سامية: وتصرفك سخيف . .

عادل: سخيف . .

سامية: هذا لشيء لا يحتمل . . ألا ترد علي . . . رد بأي شيء . . . رد . . . . رد . . . رد . . .

عادل : رد . . . . رد . . . رد . . .

8. Samia: And there's a limit to one's patience.

Adil: One's patience.

Samia: And my nerves are in ribbons.

Adil: In ribbons.

Samia: And you're behaving ridiculously.

Adil: ridiculously.

Samia: This is unbearable ! Won't you answer me?

Answer anything ! Answer ! Answer ! Answer !

Adil: Answer ! Answer ! Answer !

٩. عادل: لن تدخلي إذن الحمام قبلي ؟ . .

سامية : لا . . أبدا . . تبت . .

عادل: لن تقولي لي جهز الفطور ؟ !

سامية: تبت . . . تبت . . .

عادل: لن تفرضي إرادتك وأوامرك علي ؟ !

سامية: تبت . . . تبت . . .

9. Adil: Then you won't go to the bathroom before me?

Samia: No, never – I've turned over a new leaf, I promise.

Adil: You won't tell me to get breakfast?

Samia: No, I promise. I promise.

Adil: You won't impose your will and orders on me?

Adil: No, I promise. I promise.


In all the above extracts (1-9), one can see clearly how the translator did a very good job by preserving and highlighting the motivated functional full repetition. The translator was so faithful to the source text and realized fully the aim of this repetition in the theatre of the absurd.


B. The second group shows the partial repetition by using synonymy.

١. الملك : قلت لك إني نظرت إلى وجهي في المرآة . . . كان ذلك عرضا بالطبع . . أي عن طريق المصادفة البحتة . . أي لم يكن ذلك مقصودا وأقسم لك . .

1. King: . . . . . . I looked at my face in the mirror – this was of course by chance . . . . that is to say in sheer accident . . . . . meaning that it was not intentional, I swear to you.

٢. الملك: تريدين أن تهاجمي وتحاربي وتقاتلي مثل النمل . . وهذا ما لا يمكن أن يحدث . .

2. King: You want to attack, to make war, and to fight like the ants, but this cannot happen.

٣. الدكتور: (ناظرا متابعا) هذا ولا شك بيتها . . . أو قريتها . . . أو مخزنها الذي ستخزن فيه هذه الغنيمة.

3. Doctor: (continuing to look): It's obviously their house, or their village, or their warehouse in which they'll store this booty.

In the above extracts (1-3) of group B, the translator also did a great job. He preserved and highlighted the motivated repetition and focused on it in the target text in the same way that it was focused on in the source text. It is a great job.

C. Group three shows examples on hesitation.

١. عادل: ألو . . ألو . . رأفت؟ . . صباح الخير يا رأفت . . . اسمع . . اسمع . . . لا . . . لا . . . لست مضطربا . . أتلاحظ أنت أني مضطرب ؟ ! لا . . . لا . . . لا . . . أبدا . . . . أنا . . . أنا . . . أنا فقط . . . قل لي . . . هل استيقظت ؟ . . . آه . . . طبعا أنت مستيقظ ما دمت تكلمني . . . . لا . . . لا . . . أقصد . . . .

1. Adil: Hullo. Hullo. Raafat? Good morning, Raafat. Listen. No, no, I'm not upset. Do you think I sound upset? No, no at all. I . . . . . . I'm only . . . . . . . . tell me: are you awake? Ah, of course you're awake seeing that you're talking to me. No, no . . . . . . . . . . . . I meant . . . .

٢. سامية : نحن في غاية الشكر . . . . . لكن . . .

الدكتور: وما الذي يشعر به الأستاذ عادل؟

سامية: هو في الحقيقة. . . . . .

الدكتور: على كل حال كل شيء سيتضح بعد الكشف . . . تسمحين ؟ أين هو ؟

سامية: هو . . . .هو . . . . . هو هنا في الحمام . . . سأناديه . . .

2. Samia: We are extremely grateful but . . . . . . .

Doctor: And how does Mr. Adil feel?

Samia: The fact is he's . . . . . . . .

Doctor: In any even everything will become clear when I've examined him. Where is he, might I ask?

Samia: He's . . . . . . he's . . . . . . he's here in the bathroom. I'll call him.

In the above extracts (1-2) of group C, the translator did a great job by translating the functional hesitation and preserving it. One can see it clearly in the target text the same way it is clear in the source text. It serves the aim of translation and the theatre of the absurd and its characteristics.

## Conclusion

This dissertation concludes with a quote from "Language, Context, and Text". R. Hasan concludes the chapter on cohesion, the "Texture of a text", by warning that

It would be a gross misunderstanding and misuse of the main message of this chapter to act as if a person can be taught to produce a coherent text by such simplistic methods as, for example, exhorting them to put in 60% of pronominals, 20% of definite articles, 3 causal relations and by making the lexis hang together in chains. The cohesive devices create texture because they establish relations of meaning. (1985:95)

This warning has been quoted in full because it is read here as judicious advice which equally applies in translation. The observations made in this dissertation, although far from exhaustive, indicate that lexical cohesion is not the only motivation for the use of same or similar words across sentences. The yardstick used for assessing cohesion in English may not necessarily be an adequate means of assessing cohesion in a different language. After all, Arabic and English are different linguistic systems operating under widely differing contextual constraints. However, a translator should protect the genre of the target language he or she is working with. For example if the target language is English, the translator will feel satisfied because the genre in this language in clear. The English genre has an identity. One can see it clearly through text types. All what should a translator do in such a case is to define the text type and the skopos of translation and to protect them. A problem might come out if the source language or the target language is the Arabic language and the translator is not fully conscious of the text types of the target language which is Arabic in this case. This is because the majority of users of this language cannot distinguish between text types, i.e. they use the same kind of language. They can hardly distinguish between informative, expressive or operative texts. Here, the translator faces a complicated situation in which he or she should try to protect the genre of the target language by providing a satisfying translation to the receivers. In doing so, one has to go back to the theories of translation and to what has been written in the field.

In chapter four, this dissertation deals with two types of repetition. The first is the unmotivated repetition. It illustrates examples from two reports. The first group of examples is a collection of five extracts taken from "Mehlis Report on the Hariri assassination" a report of the international independent investigation commission established pursuant to Security Council resolution 1595 (2005) – October 21, 2005. While the second group of examples is a collection of five extracts from a report about "The Economy of Abu Dhabi". They altogether show the language of exposition. These examples have been analyzed and comments were written on each extract. The final goal is to protect the genre of a report and exposition as in Arabic or in English by deleting unnecessary redundancy that might defect the form of the target translation.

Having analyzed extracts from "Mehlis Report" and other extracts from "The Economy of Abu Dhabi", the researcher found out that translators tend almost by default to keep and highlight the repetition of words and sentences indiscriminately on every occasion and in all texts. In all the ten extracts taken from the samples above, the translators highlighted the unmotivated repetition. This maybe because they think it is always important and they have to keep it to be faithful to the source text. However, this shows that there is a lack of realizing the text types. Translators need to know more about the characteristics of each text type. For example, they should realize that an expository text has an aim that is to tell facts. Every repetition in such kind of text is cosmetic and should not be highlighted or reserved by the translator. This kind of repetition should be deleted, on the one hand to save the genre of the target text and on the other hand, to produce an acceptable target text that satisfies the receivers.

This dissertation also deals with the motivated repetition, i.e. the functional one. Two good examples were analyzed here. The first example is the translation of a play from the theatre of the absurd like "The lesson". A play which was written by Eugene Ionesco and translated into Arabic by Hamada Ibrahim. Four groups of examples were analyzed. Group (A) shows the functional hesitation of the professor at the beginning of the play because he was incompetent. Group (B) shows the competence of the pupil at the beginning of the play because she thinks she has some knowledge. Group (C) shows the motivated repetition. Group (D) shows the competence of the professor and the hesitation of the pupil before the very end of the play. A brief comment was given after each group of extracts as an evaluation of the target text.

The second example is two lengthy samples again from the theatre of the absurd in which the first one is an Arabic play by Tawfiq Al Hakim, "Fate of a Cockroach" and its translation into English by Denys Johnson-Davies. Three groups of examples were analyzed. Group (A) shows nine extracts on full repetition. Group (B) shows three extracts on partial repetition by using synonymy. Group (C) shows two examples on functional hesitation. A comment was given after each group to evaluate the translator's job. In the two plays one could see how the translators did a very great job by highlighting and preserving the motivated repetition and how they realized the skopos of the translation.

Having analyzed all the above mentioned extracts from two plays from the theatre of the absurd, the researcher found out that the translators did a very good job by highlighting and reserving every repetition and hesitation. This shows that the translators were fully aware and very sensitive towards the motivated repetition. They saved and highlighted it every time on the one hand, to be faithful in conveying the exact message meant by the source text and on the other hand, to save and protect the genre of target text. This kind of repetition is functional in a case like the theatre of the absurd and in religious texts.

In chapter three, this dissertation deals with markedness and defines it as a general term in every day life. Then it defines it as a linguistic term and finally as a specific term in the field of translation. It gives examples of marked and unmarked cases. It also deals with cohesion and coherence through repetition and through hesitation. It states what writers said about this issue. It states the opinions of Halliday and Hasan, Peter Fawcett, Basil Hatim and Ian Mason and other Arab writers. It also deals with the characteristics of the language of the absurd through giving examples of great writers who wrote great plays in the theatre of the absurd like Samuel Beckett, in Waiting for Godot, and Eugene Ionesco, in The Bald Prima Donna, both embody the values associated with "Theatre of the Absurd". It gives examples of the language used in the "The Lesson".

In chapter two, this dissertation deals with the Formal Equivalence and what Catford has written about it. It also deals with the Dynamic equivalence and what Nida has told about redundancy. It deals with the five types of equivalence that Koller talked about, i.e. the denotative, connotative, text-normative, pragmatic and formal-aesthetic equivalence. The dissertation states the text types according to (Reiss 1976) who suggests that primarily informative texts should be translated in plain prose, with expansions and explanations where necessary. A primarily expressive text needs an identifying translation method, where the translation aims at empathy with the original writer. Primarily operative texts require an adaptive translation determined by the way the intended TL receivers are assumed to react to the text. It also deals with the theory of Skopos by Hans J. Vermeer and how it stresses the idea that the shape of target text should be determined by the function or "skopos" that it is intended to fulfill in the target context. This dissertation deals with the theory of relevance by Ernst-August Gutt and that it derives directly from the two elements of effort and benefit. It distinguishes between two types of translation. The first is the interpretive translation in which the target text reader or receiver has to relate in some way to the original text. The second translation is the descriptive in which the translation can stand alone by itself without the receptor's relating to the original or knowing anything about it.

**A. Translation Literature:**

Al Atrash, N. www.theatre.osu.edu/4_facilities/level_3_facilities/roybowen.htm

Al Omari, A. http://www.iu.edu.sa/Magazine/39/2.htm

Bailey, C.-J. N. www.analytictech.com/mb119/markedne.htm

Baker, M. (1992) *In Other Words: A Coursebook on Translation.* London &
        New York: Routledge

Balakrishnan, S. www.gradesaver.com/thevaluesofthetheatreoftheabsurd

Catford, J. (1965) *A Linguistic Theory of Translation.* London: Oxford University

        Press.

Chesterman, A. (1989) *Readings in Translation Theory.* Finland: Lioman

        Kirjapanio

Culík, J. www.arts.gla.ac.uk/Slavonic/absurd.htm

Davie, K. http://jac.gsu.edu/jac/15.3/Articles/4.htm

Eggins, S. (1994) *An Introduction to Systemic Functional Linguistics.*

        London: Pinter

Faiq, S. (2000) Arabic Translation: *A glorious past but a meek present.* In
        M.G. Rose (ed.) *Translation Perspectives XI: Beyond the Western
        Tradition* (pp. 83-98). Binghamton:  State University of New York at
        Binghamton

Fawcett, P. (1997) *Translation and Language.* UK: T.J. international Ltd.

Gotera, V. www.uni.edu/english/craft/repetition.html

Gutt, A-E (1991) *Translation and Relevance:* Cognition and Context.
        Cambridge: Basil Blackwell

Halliday, M.A.K. (1994) *An introduction to functional grammar* (2$^{nd}$ edn).
        London: Edward Arnold

Halliday, M.A.K. & Hasan, R. (1976) *Cohesion in English.* London:
        Longman

Halliday, M.A.K. & Hasan, R. (1985/1989) *Language, Context, and text:
        aspects of language in a social-semiotic perspective* (2$^{nd}$ edn.). Hong
        Kong

Hatim, B. (2000) *Teaching & Researching Translation.* London: Longman

Hatim, B. & Mason, I. (1997) *The Translator as Communicator.* Routledge

Hatim, B. & Munday. J. (2004) *Translation: A Resource Book.* Routledge

Newmark, P. (1977) *Communicative and semantic translation.* Babel 23, 4,
163-180. Also in Newmark (1981)

Nida, E. (1964) *Toward a Science of Translation.* Leiden: E. J. Brill.

Nida, E. A. and C. Taber (1969) *The Theory and Practice of Translation.* Leiden:

Brill

O'Connell, David, Editor (1996) *Eugene Ionesco Revisited.* USA: Twayne

Publishers

Rathjens, D. http://jac.gsu.edu/jac/15.3/Articles/4.htm

Reiss, K. (1976) *Textyp und Übersetzungsmethode: Der operative Text*, Kronberg:

Scriptor

Reiss, K. and H. J. Vermeer (1994) *Grundlegung einer allgemeinen
Translationstheorie.* (= Linguistische Arbeiten 147) Tübingen: Niemey

Savory, T. (1957/1968) *The art of translation.* London: Cape

Schechner, R. http://www.drama21c.net/writers/ionesco/schechner1.htm

Schleiermacher, F. (1938/1963) *Ueber die verschiedenen Methoden des
Uebersezens.* In Hans Joachinm Störig (1963) *Das Problem des Übersetzens*,
Darmstadt: Wissenschaftliche Buchgesellschaft [Wege der Forschung Band
VIII ], 38ß70.

Shuttleworth, M. & Cowie, M. (1997) *Dictionary of Translation Studies.* Great
Britain: St. Edmundsbury

Smith, F. http://jac.gsu.edu/jac/15.3/Articles/4.htm

Treisman, A. M. (1965) *The Effects of Redundancy and Familiarity on Translating
and Repeating Back a Foreign and a Native Language.* Medical Research
Council, unpublished report, PLU/65/12

Ucar, P. (www.fsu.edu/waitingforGodot.htm )

Venuti, L. (1995) *The Translators' Invisibility*, London: Routledge

**B. Translated Literature:**

Hakim, Tawfiq. (1973) *Fate of a Cockroach:* Heinemann

Ionesco, Eugene. (1958) *Four Plays: The Lesson.* Grove Press, Inc.


**C. Arabic:**

توفيق الحكيم (١٩٦٦) *مصير صرصار.* مصر : الفجالة.

يوجين يونسكو (١٩٧٢) *الدرس* . ترجمة حمادة إبراهيم . الكويت : وزارة الإعلام .

Ionesco, Eugene. (1958) *Four Plays: The Lesson.* Grove Press, Inc.

**Appendix A- 1**

**A sample of the Executive Summary of Mehlis Report (The English Text)**

**REPORT OF THE INTERNATIONAL INDEPENDENT INVESTIGATION COMMISSION ESTABLISHED PURSUANT TO SECURITY COUNCIL RESOLUTION 1595 (2005)**

**Detlev Mehlis**

**Beirut Commissioner 19 October 2005**

**UNIIIC**

**EXECUTIVE SUMMARY**

1. The Security Council, by its resolution 1595 of 7 April 2005, decided to establish an international independent investigation Commission based in Lebanon to assist the Lebanese authorities in their investigation of all aspects of the terrorist attack which took place on 14 February 2005 in Beirut that killed former Lebanese Prime Minister Rafik Hariri and others, including to help identify its perpetrators, sponsors, organizers and accomplices.

2. The Secretary-General notified the Council that the Commission began its full operations with effect from 16 June 2005. The Commission was granted an extension to the initial period of investigation mandated by the Council, until 26 October 2005.

3. During the course of its investigation, the Commission received extensive support from the Government of Lebanon and benefited from expert inputs from a number of national and international entities.

4. The main lines of investigation of the Commission focused on the crime scene, technical aspects of the crime, analysis of telephone intercepts, the testimony of more than 500 witnesses and sources, as well as the institutional context in which the crime took place.

5. The full case file of the investigation was transmitted to the Lebanese authorities during October 2005.

6. The present report sets out the main lines of enquiry of the investigation conducted by the Commission, its observations thereon, and its conclusions, for the consideration of the Security Council. It also identifies those matters on which further investigation may be necessary.

7. It is the Commission's view that the assassination of 14 February 2005 was carried out by a group with an extensive organization and considerable resources and capabilities. The crime had been prepared over the course of several months. For this purpose, the timing and location of Mr. Rafik Hariri's movements had been monitored and the itineraries of his convoy recorded in detail.

8. Building on the findings of the Commission and Lebanese investigations to date and on the basis of the material and documentary evidence collected, and the leads pursued until now, there is converging evidence pointing at both Lebanese and Syrian involvement in this terrorist act. It is a well known fact that Syrian Military Intelligence had a pervasive presence in Lebanon at the least until the withdrawal of the Syrian forces

pursuant to resolution 1559. The former senior security officials of Lebanon were their appointees. Given the infiltration of Lebanese institutions and society by the Syrian and Lebanese intelligence services working in tandem, it would be difficult to envisage a scenario whereby such a complex assassination plot could have been carried out without their knowledge.

9. It is the Commission's conclusion that the continuing investigation should be carried forward by the appropriate Lebanese judicial and security authorities, who have proved during the investigation that with international assistance and support, they can move ahead and at times take the lead in an effective and professional manner. At the same time, the Lebanese authorities should look into all the case's ramifications including bank transactions. The 14 February explosion needs to be assessed clearly against the sequence of explosions which preceded and followed it, since there could be links between some, if not all, of them.

10. The Commission is therefore of the view that a sustained effort on the part of the international community to establish an assistance and cooperation platform together with the Lebanese authorities in the field of security and justice is essential.

This will considerably boost the trust of the Lebanese people in their security system, while building self-confidence in their capabilities.

## TABLE OF CONTENTS

**CHRONOLOGY OF EVENTS, MID 2004 – SEPTEMBER 2005 2004**

26 August 2004, Rafik Hariri meets in Damascus with Syrian President Bashar Assad to discuss the extension of the term of President Lahoud.

2 September 2004, the United Nations Security Council adopts resolution 1559 concerning the situation in the Middle East, calling for the withdrawal of all foreign forces from Lebanon.

3 September 2004, the Rafik Hariri bloc approves the extension law for President Lahoud.

3 September 2004, the Lebanese parliament adopts the extension law for President Lahoud and forwards it to the Lebanese government for execution.

7 September 2004, Economy Minister Marwan Hamadeh, Culture Minister Ghazi Aridi, Minister of Refugee Affairs Abdullah Farhat and Environment Minister Fares Boueiz, resigned from the cabinet in protest at the constitutional amendment.

9 September 2004, Prime Minister Rafik Hariri indicates to journalists that he will resign.

1 October 2004, Assassination attempt on Marwan Hamadeh, in Beirut, Lebanon.

4 October 2004, Rafik Hariri resigns as prime minister.

11 October 2004, Syrian President Bashar Assad delivers a speech condemning his critics within Lebanon and the United Nations.

19 October 2004, United Nations Security Council expresses concern that resolution 1559 has not been implemented.

20 October 2004, President Lahoud accepts Hariri's resignation and names Omar Karame to form the new government.

**2005**

14 February 2005, Rafik Hariri and 22 other individuals are killed in a massive blast in a seafront area of central Beirut.

25 February 2005, the United Nations Fact-Finding Mission arrives in Lebanon.

8 March 2005, Hezbollah organizes a one million strong "pro-Syrian" march.

14 March 2005, a Christian/Sunni-led counter demonstration demands the withdrawal of Syrian troops and the arrest of the chief of the security and intelligence services.

19 March 2005, a bomb explodes in Jdeideh, a northern suburb of Beirut, wounding 11 people.

23 March 2005, three people are killed and three others wounded in an explosion in the Kaslik shopping centre, north of Beirut.

25 March 2005, the United Nations Fact-Finding Mission issues its report in New York.

26 March 2005, a suitcase bomb explodes in an industrial zone in northeast Beirut, injuring six.

1 April 2005, nine people are injured in an underground garage in an empty commercial and residential building in Broumana.

7 April 2005, the Security Council forms the United Nations International Independent Investigation Commission into the assassination of Rafik Hariri and 22 others on 14 February 2005.

19 April 2005, Lebanon's Prime Minister Najib Mikati announces that parliamentary elections will be held on 30 May 2005.

22 April 2005, General Jamil Al-Sayyed, head of the Internal Security Forces and General Ali Al-Hajj, head of the Sûreté Générale, decide to put their functions at the disposal of Prime Minister Najib al Makati.

26 April 2005, the last Syrian troops leave Lebanon ending a 29 year military presence.

26 April 2005, the United Nations Verification Mission starts its mission to verify the complete withdrawal of Syrian military and intelligence agents from Lebanon and its full compliance with the resolution 1559.

6 May 2005, a bomb explodes in Jounieh north of Beirut injuring 29 people.

7 May 2005, Parliament convenes to adopt the proposed changes to the electoral law of 2000.

30 May 2005, the first round of the elections was held. The Rafik Hariri Martyr List, a coalition of Saad Hariri's Future Movement, the Progressive Socialist Party and the Qornet Shehwan Gathering, won the majority of the seats in Parliament.

2 June 2005, journalist Samir Kassir is killed when his car explodes in east Beirut.

21 June 2005, former Lebanese Communist Party leader George Hawi is killed when his car explodes close to his home in Wata Musaytbeh.

30 June 2005, Fouad Siniora, former finance minister under Rafik Hariri, forms the new government composed of 23 ministers.

12 July 2005, Defence Minister Elias Murr is wounded and two other people are killed in a car bomb attack in Beirut.

22 July 2005, at least three people are wounded near rue Monot when a bomb explodes in the Ashrafieh quarter.

22 August 2005, three persons are injured in an explosion in a garage near the Promenade Hotel in the Al-Zalqa area north of Beirut.

16 September 2005, one person is killed and ten others wounded by a bomb near a bank in Ashrafieh.

19 September 2005, one person is killed and two wounded in a small explosion at the Kuwaiti information office in Beirut.

25 September 2005, a car bomb injures prominent news anchor, May Chidiac, in north Beirut.

**Appendix A- 2**

**A sample of the Executive Summary of Mehlis Report (The Arabic Text)**

الجمعة ٢١ أكتوبر ٢٠٠٥م، ١٨ رمضان ١٤٢٦ هـ

"العربية.نت" تنشر النص الكامل لتقرير ميليس حول اغتيال الحريري

العربية نت – دبي

فيما يلي تنشر "العربية.نت" النص الكامل لتقرير لجنة التحقيق الدولية المستقلة المنشأة بموجب قرار مجلس الأمن الرقم ١٥٩٥ لعام ٢٠٠٥ تحت رئاسة المحقق الألماني ديتليف ميليس، وذلك وفقا لترجمة كاملة نشرتها صحيفة "المستقبل" اللبنانية بتاريخ ٢١-١٠-٢٠٠٥م

ملخص تنفيذي

١ قرر مجلس الأمن الدولي بقراره الرقم ١٥٩٥ في ٧ نيسان ٢٠٠٥ إنشاء لجنة تحقيق دولية مستقلة مقرّها لبنان، لمساعدة السلطات اللبنانية في تحقيقها بشأن كل جوانب الهجوم الإرهابي الذي حدث في ١٤ شباط/فبراير ٢٠٠٥ في بيروت وقتل فيه رئيس الوزراء اللبناني السابق رفيق الحريري وغيره، وتتضمن مهامها المساعدة في معرفة المنفذين والمشرفين والمنظمين والشركاء في الهجوم.

٢ لقد أبلغ الأمين العام المجلس ان اللجنة بدأت عملها الكامل في ١٦ حزيران/يونيو ٢٠٠٥. ومُدّد انتداب اللجنة الأساسي الذي أصدره المجلس حتى ٢٦ تشرين الأول/أكتوبر ٢٠٠٥,

٣ حظيت اللجنة في أثناء تحقيقها بدعم كثيف من حكومة لبنان واستفادت من إسهام خبراء من عدد من الهيئات الوطنية والدولية.

٤ ركزت خطوط تحقيق اللجنة الأساسية على موقع الجريمة، وجوانب الجريمة التقنية، وتحليل الاتصالات الهاتفية المراقبة. وشهادة أكثر من ٥٠٠ شاهد ومصدر، وكذلك من السياق المؤسسي الذي حدثت فيه الجريمة.

٥ نقل ملف القضية كاملاً في هذا التحقيق إلى السلطات اللبنانية في شهر تشرين الأول/أكتوبر ٢٠٠٥,

٦ يضع هذا التقرير الخطوط الكبرى لمجرى التحقيق الذي أجرته اللجنة فيه، وملاحظاتها فيه، واستنتاجاتها، لينظر فيها مجلس الأمن. وهو يعين أيضاً المسائل التي قد يكون ضرورياً متابعة التحقيق فيها.

٧ ترى اللجنة ان الاغتيال في ١٤ شباط/فبراير ٢٠٠٥ ارتكبته مجموعة ذات تنظيم واسع وإمكانات وقُدرات كبيرة. وقد أعدّ للجريمة أشهراً عديدة. ولهذا الغرض رصد توقيت تحرك السيد رفيق الحريري ومواقعه، وسُجّل مسار موكبه بالتفصيل.

٨ بناء على ما توصلت إليه اللجنة والتحقيق اللبناني حتى الآن، وعلى أساس الأدلة المادية والوثائق المجموعة، والقرائن التي أمكن الحصول عليها حتى الآن، ثمّة أدلّة تتفق على أن ثمّة تورّط لبناني وسوري

**الفهرس**

تسلسل الأحداث من منتصف ٢٠٠٤ إلى أيلول/سبتمبر ٢٠٠٥

٢٠٠٤

\* ٢٦ آب/أغسطس ٢٠٠٤، التقى رفيق الحريري في دمشق الرئيس السوري بشار الأسد لمناقشة تمديد ولاية الرئيس لحود.

\* ٢ أيلول/سبتمبر ٢٠٠٤، أصدر مجلس الأمن الدولي القرار ١٥٥٩ الخاص بالوضع في الشرق الأوسط، ودعا إلى انسحاب جميع القوات الأجنبية من لبنان.

\* ٣ أيلول/سبتمبر ٢٠٠٤، أيدت كتلة رفيق الحريري قانون تمديد ولاية الرئيس لحود.

**Appendix B - 1**

**A sample of the English text from a report about "The Economy of Abu Dhabi"**

# CHAPTER SIX

## The Banking, Finance and Insurance Sector

### Introduction

The UAE is striving to achieve economic and social growth through increasing its national income, and thus increasing average personal income, which leads eventually to an improvement in the standard of living. The UAE has tried to make available the financial resources necessary for this operation by providing the mechanisms for this. It is well known that the banking system undertakes the task of providing these resources in a regular way by collecting the savings of individuals and directing them in a sound manner in accord with the requirements of economic development.

Because of its oil revenues, the UAE does not suffer from a shortage of financial resources, since over recent years a large amount of financial liquidity has accumulated. As this has happened, the importance of a developed banking system has become clear, in order to play a vigorous role in directing these financial services in the service of the national economy. In view of the fact that most infrastructure projects have been finished, and because of the large fluctuations in oil revenues, the government began to encourage the private sector. The UAE adopted a strategy of development which focussed on broadening basic productive enterprises of quality in the oil and gas sector, while at the same time encouraging all enterprises intended to diversify the economic base. This was to be done by supporting the non-oil sector and encouraging a rise in the levels of investment by the private sector. The large government investments in the infrastructure, in energy generation, industrial estates, and free trade zones had played a major role in attracting private sector investment into an increasing number of processing industries. These policies had been encouraged by a strong commitment to an open economic and commercial system, liberal exchange rate policies, the realization of currency stability, and seeking to lower the rates of inflation. These policies were shown to lead to the development of the contribution of the private sector and the establishment of a sound banking system as well as laying the foundation for realizing increasing economic diversification.

It is well known that Abu Dhabi is the richest emirate in the UAE as a result of its vast revenues resulting from the sale of oil. But in spite of this, Abu Dhabi has not begun to develop itself as a regional or international financial centre. It can be said that Abu Dhabi is distinguished in being an investment centre in which the vast revenue surplus from the sale of oil is reinvested in vast projects or directed into foreign investment in world financial markets either through the Abu Dhabi Investment Agency, one of the financial institutions belonging to the government of Abu Dhabi, or through commercial banks. In addition to that, the majority of economic enterprises in Abu Dhabi are government enterprises. Of course, all this has affected banking and financial activity. In the light of the above, the banking system faces a significant challenge in the future, namely the necessity to foster a development that is led by the private sector and to develop organs to deal with the private sector in such a way as to further the interests of all parties.

In view of the importance of the growing role of commercial banks and financial institutions in the next stage of the development process, this study will try to introduce the most important banking and financial institutions operating in the financial system in the UAE, focussing on banking and financial institutions operating in Abu Dhabi. In this study we shall focus on the following points:

1. The establishment and development of the banking system in the UAE.
2. The establishment and development of the banking system in Abu Dhabi.
3. The role of commercial banks in Abu Dhabi in the mobilization of savings.
4. The role of commercial banks in Abu Dhabi financing economic activity.
5. The role and development of the insurance sector in the UAE.
6. The role and development of the insurance sector in Abu Dhabi.
7. Other financial institutions operating in Abu Dhabi.
8. Conclusions and recommendations.

## 1. The establishment and development of the banking system in the UAE.

The economic importance of the UAE became apparent in the period before the advent of oil, in view of its unique strategic position, which made it an important centre for commerce between east and west, in that its ports were a meeting place for ships transporting goods between East Africa, the Indian subcontinent and neighbouring countries. Sea commerce boomed to the extent that the UAE in general and Dubai in particular became a re-export zone. Goods coming from India and other Asian countries would go to Iran and Oman through the UAE. The discovery of oil and the export of the first cargo of it to world markets in 1962 were very influential in increasing economic and commercial activity. This led to the need for the establishment of financial institutions serving the economic sectors of the UAE. One type of institution that became evidently necessary was commercial banks.[1]

Before 1960 there were no national banks in the UAE. However, there were two foreign banks in Dubai, the British Bank of the Middle East and Grindley's Bank. They were established due to the British presence in the region, to serve expatriates, particularly those belonging to the British and Indian communities, who used the bank to send back remittances. The British Bank of the Middle East  HSBC, currently the Middle East) was established with the opening of its first branch in 1942 in Dubai, and then its second branch in Sharjah in 1953 and in Abu Dhabi in 1958. Since its establishment, this bank has sought to establish the basis of a banking system in the UAE and to help in increasing commercial activity. These foreign banks monopolized banking activity in the UAE until 1962.

The first national bank in the UAE was established in 1963 in Dubai, and is called the National Bank of Dubai Ltd. This bank is financed by a partnership of the private sector and the government of Dubai. Five years after that, in 1968, the second national commercial bank was opened in Abu Dhabi under the name of the National Bank of Abu Dhabi, a large proportion of whose finance comes from the local government.

---

[1] For more details about the banking system in the UAE, consult Najib Abdullah Al-Shamisi, 1999.

The stage from 1942 until 1963 was characterized by much banking and commercial activity, which helped to increase economic activity in spite of the absence of a currency authority or laws regulating banking activity. This regulation arrived on 19/5/1973 when the UAE Currency Council was established by virtue of Federal Law No.3 (1973), the first currency authority to be entrusted with the responsibility of regulating the banking system and issuing currency. Before its establishment on 2/12/1971, the various emirates of the UAE depended for their currency needs on either on the Qatar Currency Council or the Bahrain Currency Council. The main tasks of the Currency Council were: the issuing, cancellation, and exchange of currency; preserving it, and maintaining its value both at home and abroad, and supporting the banking and financial system of the state. The establishment of the Currency Council was followed on 2/8/1980 by the establishment of the Central Bank, which was established by virtue of Federal Law No.10 (1980). With the establishment of the Central Bank, the banking system of the UAE was firmly established, and the structure of the financial system had attained its present shape:

1. The Central Bank.
2. The Commercial Banks:     national banks.
                             branches of foreign banks.
3. The Specialist Banks.
4. Banks with a limited license.
5. Offices of representation for foreign banking offices.
6. Currency Exchanges.
7. Financial and Currency Brokers.
8. Financial Investment Companies.
9. Financial and Investment Banking Institutions and Companies.

**The Growth of the Number of Commercial Banks.**

There were 20 banks operating in the UAE when the Currency Council was established, including 6 national banks and 14 foreign banks. During the period between the establishment of the Currency Council and the establishment of the Central Bank, the number of banks increased from 20 to 52, including 21 national banks, 8 Arab banks, and 23 foreign banks. These banks together had 346 branches in comparison with only 46 branches in 1974. This shows that when it was first established, the Currency Council followed a flexible policy when it came to issuing new banking licenses and allowing existing banks to open new branches in the state.[2] The increase in the number of commercial banks was gradual; by 1975, the number of licensed and operating banks had risen to 39, with 196 branches attached to them. By 1977, the number had risen to 47 banks with 295 branches. This rapid development in the banking system and the act of allowing a large number of branches to operate, led to a vast increase in the volume of banking credit without sufficient control through guarantees. This led to the appearance of problems in the banking system, which pushed the Currency Council in Mary 1977 to adopt a resolution not to issue licenses for the opening of any new banks, or for the opening of new branches to existing banks or to any other financial institution. There were 51 banks operating in the state in 1978, of which 31 were foreign and 20 were local, with 340 branches in

---

[2] The Currency Council – The UAE, Annual Report, 1975.

total. This jump in the establishment of commercial bank branches led to a review, which resulted in the issue of Federal Law No.10 (1980) concerning the establishment of the Central Bank. From its earliest days, the administration of the Central Bank realized how much foreign banks dominated the state's banking sector. In 1980 national banks had 125 branches, while foreign banks had 221 branches.

Beginning from 1980, the Central Bank drew up a plan to limit the spread of foreign banks. The number of branches which any foreign bank could open anywhere in the UAE, including Al-Ain, was limited to 8, while national banks were encouraged to spread their banking services and to increase the number of their branches so that their activities covered all parts of the state. They were also encouraged to take steps towards mergers amongst themselves so as to put themselves in a strong and competitive position in the financial sector.

The continuous increase in the number of banks came as a result of the economic revival that the UAE was witnessing, and in particular the rise in the prices of oil in this period. In addition, the state was spending money on the infrastructure of the newly born state. By taking the above measures, the number of branches of national banks increased to 172 in 1985, an increase of 38% compared with 1980. Meanwhile, the number of foreign banks had shrunk to 124 in 1985, a decrease of 44% compared with 1980. National banks continued to spread until by the end of 1997, after the licensing of the second Islamic bank in the state, the Islamic Bank of Abu Dhabi,[3] thee were 19 of them. By the end of 1998, the number had risen to 20, with 243 branches, in addition to 41 currency exchanges spread over all parts of the state. By showing the geographical spread of banks through the state, it can be shown that Abu Dhabi has obtained the largest number of these banks. The numbers for the respective regions were as follows: Abu Dhabi and Al-Ain, 92; Dubai, 82; Sharjah, 28; Ojman, 10; Um Al-Qawayn, 5; Ras Al-Khayma, 15; Al-Fujayra, 11. By contrast, by 1998, there were 27 foreign banks operating, with 110 branches spread throughout the cities of the state.[4]

On the basis of Table 6.1, which shows the regional distribution of commercial bank branches from 1974 until 1998, we can say that the overall number of national and foreign banks witnessed definite growth between 1974 and 1998. This was due to the rapid growth that took place in economic activity, and the growth of the various economic sectors, in particular the oil and building and construction sectors, in addition to the flexible policy followed by the Currency Council in issuing operating licenses to national and foreign commercial banks, and the small volume of capital (40 million dirhams) required.

The UAE has one of the highest densities of banks if compared with other Arab states. It holds second place after Lebanon, as is clear from Table 6.2.

---

[3] Established with national capital. Citizens expressed their confidence in the future success of this bank by covering its capital 13 times as soon as subscription to its shares was announced.
[4] The Currency Council and the UAE Central Bank, Annual Reports, 1973-1998.

**Appendix B - 2**

**A sample of the Arabic text from a report about "The Economy of Abu Dhabi"**

# الفصل السادس

## القطاع المصرفي والمالي والتأمين

### المقدمة

تسعى دولة الإمارات العربية المتحدة إلى تحقيق التنمية الاقتصادية والاجتماعية وذلك عـــن طريـــق زيادة دخلها القومي ومن ثم زيادة متوسط دخل الفرد والتي تؤدى في النهاية إلى الارتقاء بمســـتواه المعيشي . ولقد سعت الدولة إلى توفير الموارد المالية اللازمة لتلك العملية وذلك عن طريـــق إيجـــاد الآلية التي توفر هذه الموارد. ومن المعروف أن الجهاز المصرفي يقوم بمهمة توفير هذه الموارد بصـــورة منظمة عن طريق تجميع مدخرات الأفراد وتوجيهها التوجيه الســـــليم لخدمـــة أغـــراض التنميـــة الاقتصادية.

إن دولة الإمارات العربية المتحدة ، وبفضل وجود العوائد البترولية ، لا تعاني من مشـــــكلة نـــدرة الموارد المالية ، حيث تراكمت لديها في السنوات الماضية سيولة كبيرة وبذلك برزت أهمية وجـــــود جهاز مصرفي متطور ليلعب دورا حيويا في توجيه هذه الفوائض المالية لخدمة الاقتصاد القومـــــي. و نظرا لأنتهاء معظم أعمال البنية الأساسية، و كذلك بسبب التقلبات الكبيرة في الأيرادات النفطيـــة، فأن الحكومة أتجهت لتشجيع القطاع الخاص.  لقد انتهجت دولـــة الإمــارات العربيـــة المتحـــدة إستراتيجية للنمو ترتكز على التوسع في النشاطات الإنتاجية الأساسية والنوعية في قطـــاع النفـــط والغاز مع القيام في الوقت نفسه بتشجيع كافة الأنشطة الموجهة نحو تنويع القاعدة الاقتصادية مـــن خلال تدعيم القطاع غير النفطي وتشجيع رفع مستويات استثمار القطاع الخاص. ولقـــد لعبـــت الاستثمارات الكبيرة للحكومة في البنية الأساسية وتوليد الطاقة والمجمعات الصناعية ومناطق التجـارة الحرة دورا رئيسيا في اجتذاب استثمار القطاع الخاص في عدد متزايد من الصناعـــات التحويليـــة. ويتصدر هذه السياسات التزام قوي بنظام اقتصادي وتجاري مفتوح، وسياســـات تحرريـــة لســـعر الصرف ، وتحقيق الاستقرار للعملة والسعي لخفض معدلات التضخم. لقد أثبتت تلك السياســـات أفا تؤدي إلى تطوير مساهمة القطاع الخاص ، وإقامة نظام مصرفي سليم بالإضافة إلى وضع الأســـس لتحقيق مزيد من التنويع الاقتصادي.

من المعروف أن إمارة أبوظبي تعتبر أغنى إمارات دولة الإمارات العربية المتحدة نتيجـــة للإيـــرادات الضخمة الناتجة من بيع البترول ، ولكن رغم ذلك لم تقم أبوظبي بتطوير نفسها كمركز مالي أقليمي أو دولي. ويمكن القول إن أبوظبي تتميز بأنها مركز استثماري حيث إن فائض العائدات الضخمة من بيع البترول يعاد استثمارها في مشروعات ضخمة أو أنها تتجه إلى الخارج للاستثمار في الأســـواق المالية العالمية إما عن طريق جهاز أبوظبي للاستثمار إحدى المؤسسات المالية التابعة لحكومة أبوظبي أو عن طريق المصارف التجارية . يضاف لذلك أن معظم الأنشطة الاقتصادية في إمارة أبوظـــي هـــي أنشطة حكومية، وبطبيعة الحال فإن ذلك قد أثر على النشاط المصرفي والمالي وبالتالي على موقعها . و في ضوء ما سبق، فإن الجهاز المصرفي يواجه تحديا هاما في المستقبل يتمثل في ضرورة رعاية تنميـــة يقودها القطاع الخاص و تطوير أدواته للتعامل مع القطاع الخاص بما يحقق مصالح جميع الأطراف .

ونظرا لأهمية الدور المتعاظم للبنوك التجارية والمؤسسات المالية في عملية التنمية في المرحلة المقبلة فـإن هذه الدراسة سوف تحاول التعرف على أهم المؤسسات المصرفية والمالية العاملة في النظام المـــالي في دولة الإمارات العربية المتحدة مع التركيز على المؤسسات المصرفية والمالية العاملة في إمارة أبوظـــي . وسيكون تركيزنا في الدراسة على النقاط التالية:

(١)نشأة وتطور الجهاز المصرفي في دولة الإمارات العربية المتحدة

(٢)نشأة وتطور الجهاز المصرفي في إمارة أبوظبي

(٣)دور المصارف التجارية في إمارة أبوظبي في تعبئة المدخرات

(٤)دور المصارف التجارية في إمارة أبوظبي في مجال تمويل النشاط الاقتصادي

(٥)نشأة وتطور قطاع التأمين في دولة الإمارات العربية المتحدة

(٦)نشأة وتطور قطاع التأمين في إمارة أبوظبي

(٧)المؤسسات المالية الأخرى العاملة في إمارة أبوظبي

(٨)النتائج المستخلصة والتوصيات

**أولا : نشأة وتطور الجهاز المصرفي في دولة الإمارات العربية المتحدة**

ظهرت الأهمية الاقتصادية لدولة الإمارات العربية المتحدة في فترة ما قبل ظهور النفط نظرا لموقعـــها الإستراتيجي المتميز الذي جعلها مركزا تجاريا هاما للتجارة بين الشرق والغرب ، حيـــث كـــانت

موانئها ملتقى للسفن التجارية التي تنقل البضائع بين شرق أفريقيا وشبه القــارة الهنديــة والـــدول المجاورة لها. وقد نشطت التجارة البحرية بحيث أصبحت دولة الإمارات العربية المتحدة عامـــة ودبي خاصة منطقة لإعادة تصدير البضائع ، حيث إن البضائع الواردة من الهند والدول الأسيوية الأخرى كانت تأخذ طريقها إلى كل من إيران وعمان عن طريق الأمارات. ولقد كان لاكتشــاف النفـط وتصدير أول شحنة للأسواق العالمية في عام ١٩٦٢ أثر كبير في ازدياد النشاط الاقتصادي والتجاري مما أدى إلى الحاجة إلى تأسيس مؤسسات مالية تخدم القطاعات الاقتصادية في الدولة . ومن بين هذه المؤسسات المالية ظهرت الحاجة إلى تأسيس بنوك تجارية .[١]

قبل عام ١٩٦٠ لم يكن في الإمارات بنوك وطنية ولكن كان هناك بنكان أجنبيان في دبي هما البنـك البريطاني للشرق الأوسط وكرنديز بنك ، حيث إن تواجدهما كان بسبب الوجـــود البريطـاني في المنطقة لذلك أنشئت هذه المصارف لخدمة الوافدين، وخصوصا من الجاليتين البريطانية و الهنديـــة، الذين كانوا يستخدمون البنك لتحويل الأموال إلى ذويهم. فقد تأسس البنك البريطـــاني للشـــرق الأوسط (اتش.اس.بي.سي. الشرق الأوسط حاليا) بافتتاح أول فرع له في عام ١٩٤٦ بدبي ثم فرعه الثاني في إمارة الشارقة في عام ١٩٥٣ وفي إمارة أبوظبي في عام ١٩٥٨ و ولقد عمل هذا البنك منذ إنشائه على إرساء قواعد العمل المصرفي في الإمارات والمساعدة في ازدهار الحركة التجارية. وقـــد احتكرت المصارف الأجنبية النشاط المصرفي في الإمارات حتى عام ١٩٦٢.

تأسس أول مصرف وطني في دولة الإمارات العربية المتحدة في عام ١٩٦٣ في دبي هــو بنــك دبي الوطني المحدود، وجاء تمويل هذا البنك بمشاركة من القطاع الخاص وحكومة دبي . و بعــد ذلـك بخمس سنوات تم أفتتاح المصرف التجاري الوطني الثاني في أمارة أبو ظبي؛ بنك أبوظبي الوطني الـذي تم أفتتاحه عام ١٩٦٨، و الذي كانت و لا تزال تساهم الحكومة المحلية فيه بحصة كبيرة.

وقد اتسمت المرحلة التي تمتد من عام ١٩٤٦ إلى عام ١٩٧٢ بنشاط واضح للمصارف التجاريـــة ساهم في زيادة النشاط الاقتصادي رغم غياب سلطة نقدية وغياب القوانين الـــتي تنظـــم النشـــاط المصرفي. وقد جاء هذا التنظيم في ١٩٧٣/٥/١٩ عندما أنشئ مجلس النقد في دولة الإمارات العربيـة المتحدة بموجب القانون الاتحادي رقم ٣ لسنة ١٩٧٣ كأول سلطة نقدية يقع على عاتقها تنظيـــم الجهاز المصرفي وإصدار النقد ، حيث كانت الدولــة قبـل قيامــها في ١٩٧١/١٢/٢ تعتمـد في احتياجاتها النقدية إما على مجلس نقد قطر أو على مجلس نقد البحرين. وصار من المـــهام الرئيســية لمجلس النقد إصدار العملة وإلغائها واستبدالها والمحافظة عليها وعلى قيمتها بالداخل والخارج وتدعيم

---

[١] لزيد من التفاصيل عن تطور الجهاز المصرفي في دولة الإمارات العربية المتحدة راجع نجيب عبدالله الشامسي (١٩٩٩) .

النظام المصرفي والمالي في الدولة. ثم تلا ذلك في ١٩٨٠/٨/٢ إنشاء المصرف المركزي والذي أُسِّـس بموجب القانون الاتحادي رقم ١٠ لسنة ١٩٨٠. وبإنشاء المصرف المركزي تم تدعيم النظام المصرفي لدولة الإمارات العربية المتحدة وأصبح هيكل الجهاز المالي للدولة كما هو الآن يتكون من:

١ – المصرف المركزي

٢ – البنوك التجارية

أ – مصارف وطنية

ب ــ فروع لمصارف أجنبية

٣ – المصارف المتخصصة

٤ – المصارف ذات الترخيص المحدود

٥ – مكاتب تمثيل لمكاتب أجنبية

٦ – محلات الصرافة

٧ – الوسطاء الماليون والنقديون

٨ – شركات الاستثمارات المالية

٩ – مؤسسات وشركات الاستشارات المصرفية والمالية والاستثمارية

**تطور عدد المصارف التجارية**

بلغ عدد المصارف العاملة في دولة الإمارات العربية المتحدة عند إنشاء مجلس النقد ٢٠ مصرفا منهــا ٦ مصارف وطنية و١٤ مصرفا أجنبيا. وخلال الفترة منذ إنشاء مجلس النقد وحتى قيام المصـــرف المركزي زاد عدد المصارف التجارية من ٢٠ مصرفا إلى ٥٢ مصرفا منها ٢١ مصرفـــا وطنيــا و٨ مصارف عربية و٢٣ مصرفا أجنبيا وبلغ عدد فروع هذه المصارف ٣٤٦ فرعا بالمقارنة مع ٤٦ فرعا فقط في عام ١٩٧٤. وهذا يبين أن مجلس النقد في بداية تأسيسه اتبع سياسة مرنة فيما يتعلق بإصدار التراخيص للمصارف الجديدة والسماح للمصارف القائمة بفتح فروع جديدة لها بالدولة.[2] وكـلنت الزيادة في عدد المصارف التجارية تدريجية حيث إنه في عام ١٩٧٥ ارتفع عدد المصـــارف إلى ٣٩ مصرفا مرخصا ولها نشاط بالإضافة إلى ١٩٦ فرعا تتبع هذه المصارف ، وفي عام ١٩٧٧ ارتفـــع العدد إلى ٤٧ مصرفا و٢٩٥ فرعا. وقد أدى هذا التطور السريع في الجهاز المصرفي والسماح لعــدد كبير من الفروع بمزاولة العمل إلى توسع هائل في حجم الائتمان المصرفي دون التقيد بالضمانــــات

---

[2] مجلس النقد – الإمارات العربية المتحدة – التقرير السنوي – ١٩٧٥ .

الكافية مما أدى إلى بروز مشاكل في الجهاز المصرفي و هو ما دفع مجلس النقد إلى اتخاذ قرار في مـــايو ١٩٧٧ بعدم منح تراخيص لافتتاح بنوك جديدة أو فروع لبنوك قائمة أو لأية مؤسسة مالية أخرى .

وبلغ عدد المصارف العاملة بالدولة ٥١ في نهاية عام ١٩٧٨ مصرفا منها ٣١ بنكا أجنبيا و ٢٠ بنكا محليا تعمل من خلال ٣٤٠ فرعا . هذه الطفرة في تأسيس فروع المصارف التجارية تم أعادة النظــر فيها الأمر الذي قاد الى صدور القانون الاتحادي رقم ١٠ لسنة ١٩٨٠ بشأن تأســـيس المصــرف المركزي. لقد أدركت أدارة المصرف المركزي منذ أيامها الأولى مدى هيمنة المصارف الأجنبية علـــى القطاع المصرفي في الدولة، حيث أنه في عام ١٩٨٠ بلغ عدد فروع المصارف الوطنية ١٢٥ فرعا في حين بلغ عدد فروع المصارف الأجنبية ٢٢١ فرعا.

وضع المصرف المركزي بدءا من عام ١٩٨٠ خطة للحد من انتشار المصارف الأجنبية حيـــث تم تقييد عدد فروع المصارف الأجنبية بحيث لا يسمح لهذه المصارف بافتتاح أكثر من ٨ فروع لكـــل بنك في جميع إمارات الدولة بما في ذلك مدينة العين. بينما تم تشجيع المصارف الوطنية على نشـــر خدماتها المصرفية وزيادة عدد فروعها لتغطي أنشطتها كل أنحاء الدولة، كما تم تشجيعها على اتخـاذ الخطوات التي تساعد على الأندماج فيما بينها لتصبح في وضع قوي وتنافسي في القطاع المالي.

إن الزيادة المطردة في عدد المصارف جاءت نتيجة الانتعاش الاقتصادي الذي كـــانت تشـــهده الإمارات وخصوصا ارتفاع أسعار النفط في هذه الفترة أضف إلى ذلك قيام الدولة بالصرف علـــى البنية الأساسية للدولة الوليدة . و بأتخاذ الأجراءات السابقة أزداد عدد فروع المصـــارف الوطنيـــة ١٧٢ فرعا في عام ١٩٨٥ أي بزيادة قدرها ٣٨% عن عام ١٩٨٠ في حين تقلص عـــدد فـــروع المصارف الأجنبية إلى ١٢٤ فرعا في نفس العام أي بانخفاض بلغ ٤٤% مقارنة بعام ١٩٨٠ . وقـد استمرت المصارف الوطنية بالتوسع حتى أصبح عددها ١٩ مصرفا في نهايـــة عـــام ١٩٩٧ وبعـــد الترخيص لثاني مصرف إسلامي في الدولة وهو مصرف أبوظبي الإسلامي[3]. ومع نهاية عـــام ١٩٩٨ ارتفع العدد إلى ٢٠ مصرفا لها ٢٤٣ فرعا بالإضافة إلى ٤١ مكتب صرف موزعة على جميع مناطق الدولة. و بأستعراض التوزيع الجغرافي للمصارف في الدولة، يتبين أن إمارة أبوظبي أستحوذت علـــى العدد الأكبر من هذه المصارف حيث إن التوزيع الجغرافي لهذه المصارف على مدن الدولة كان على النحو التالي: أبوظبي والعين ٩٢ فرعا ودبي ٨٢ فرعا والشارقة ٢٨ فرعا وعجمان ١٠ فـــروع وأم القوين ٥ فروع ورأس الخيمة ١٥ فرعا والفجيرة ١١ فرعا. أما بالنسبة للمصارف التجارية الأجنبية

---

[3] الذي أنشأ برأس مال وطني وعبر ثقة المواطنين في نجاح هذا البنك ومستقبله المصرفي عندما أعلن عن الاكتتاب تم تغطية رأس المال المطلوب بأكثر من ١٣ مرة (١٣ مليار درهم).

ففي عام ١٩٩٨ فقد بلغ عدد المصارف العاملة ٢٧ مصرفا لها ١١٠ فروع منتشرة في كافة مـــدن الدولة.[٤]

و يمكن القول حسب ما هو مبين في الجدول (٦-١ ) الذي يبين توزيع فروع المصارف التجارية حسب مناطق الدولة للفترة من عام ١٩٧٤ وحتى عام ١٩٩٨ ، أن إجمالي عدد المصارف الوطنيـــة والأجنبية قد شهد نموا ملحوظا في السنوات من عام ١٩٧٤ إلى عام ١٩٩٨ وذلك نتيجة للتطـــور الكبير الذي حصل في النشاط الاقتصادي ونمو القطاعات الاقتصادية المختلفة وخصوصـــا قطـــاعي النفط والتشييد والبناء. أضف إلى ذلك السياسة المرنة التي انتهجتها السلطة النقديـــة عنـــد منـــح تراخيص العمل للمصارف التجارية الوطنية والأجنبية وصغر حجم رأس المال المطلوب حيث إنـــه لم يزد عن ٤٠ مليون درهم .

و تعتبر دولة الإمارات العربية المتحدة من الدول ذات الكثافة المصرفية العالية إذا ما قورنت بالدول العربية الأخرى ، فهي تحتل المرتبة الثانية بعد لبنان كما هو واضح في الجدول (٦-٢) .

## ثانيا : نشأة وتطور الجهاز المصرفي في أبوظبي

إن أول مصرف تأسس في إمارة أبوظبي هو فرع للبنك البريطاني للشرق الأوسط في عـــام ١٩٥٨ ، ثم كان هناك البنك الشرقي في عام ١٩٦١ الذي تم دمجه مع تشارترد بنك ، وفي عام ١٩٦٢ أفتتـــح البنك العماني فرعا له سرعان ما تم دمجه في بنك كرندليز.

---

[٤] مجلس النقد ومصرف الإمارات العربية المتحدة المركزي : التقارير السنوية للأعوام ١٩٧٣ – ١٩٩٨ .