

TRANSLATING THE DISCOURSE OF ALIENATION  
ORWELL'S NINETEEN EIGHTY FOUR AND HAQQI'S SAINT'S LAMP  
AS CASE STUDIES

by  
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## **Dedication**

To my father, I hope I've done you proud...

## Abstract

“A basic property of language is that it enables its users to formulate a mental picture of reality and to make sense of and express what goes around and inside them” (Hatim, 1997, p. 179). This research is aimed at investigating those linguistic functions that are particularly productive in creating a discourse of ‘alienation’. A more specific aim is to assess the extent to which these discursive forms and functions have been preserved in translation into and out of Arabic, and what kind of translation strategies have been used to achieve this. To pursue these research goals, the textual, interpersonal and ideational metafunctions are taken as a starting point, with a particular focus on the system of transitivity, an aspect of the ideational domain that is primarily concerned with reflecting ‘experiential meanings’. The investigation of the transitivity system and its discursive implications is supplemented by investigating other syntactic devices such as the passive voice, depersonalization, negation and nominalization. The textual data analyzed include passages from the controversially futuristic novel *Nineteen Eighty Four* by George Orwell and from the modern Arabic novella *The Saint’s Lamp* by the Egyptian writer Yahya Haqqi. Both novels are saturated with themes of alienation, estranged mind style and undermined agency in an environment where inanimate objects seem to be the actual initiators of actions as if they have claimed the human characteristic of will and power to themselves. Through a careful assessment of source and target texts, this research will show how efficient the various ‘syntactic devices’ have been in creating a discourse of alienation, and how effective the various translation strategies adopted have been in preserving the ultimate effect. The overall objective is to identify a number of methods that would enhance the performance of translators dealing with sensitive texts that are discursively marked.

**Search Terms:** Discourse of alienation, translation, Systemic Functional Linguistics, transitivity, Micheal Halliday, totalitarian government.

## Table of Contents

ACKNOWLEDGEMENTS.....	4
ABSTRACT.....	6
LIST OF TABLES.....	9
CHAPTER ONE: INTRODUCTION .....	10
CHAPTER TWO: DISCOURSE ANALYSIS.....	13
2.1 An Overview.....	13
2.2 Systemic Functional Linguistics (SFL).....	14
2.3 Register Variations and Strands of Meaning.....	18
CHAPTER THREE: SYSTEM OF TRANSITIVITY.....	23
3.1 Transitivity in English.....	23
3.2 Transitivity in Arabic.....	30
CHAPTER FOUR: TRANSLATING THE DISCOURSE OF ALIENATION.....	34
4.1The Discourse of Alienation.....	34
4.2 Transitivity and World View.....	35
4.3 An Inquiry into the Language of William Golding's <i>The Inheritors</i> .....	38
4.4 Suppressing Agency in <i>Nineteen Eighty-Four</i> .....	42
CHAPTER FIVE: DATA AND ANALYSIS.....	46
5.1 <i>Nineteen Eighty Four</i> by George Orwell/ translated by Anwar Al-Shami.....	47
5.2 <i>Qindeel Umm Hashim (The Saint's Lamp)</i> by Yahya Haqqi/ Translated by M. M. Badawi.....	66
CHAPTER SIX: CONCLUSION.....	79
REFERENCES.....	82
APPENDIX A: Passage analyzed from Orwell's <i>1984</i> .....	84

APPENDIX B: Translation of the passage analyzed from Orwell’s *1984* .....89

APPENDIX C: Parts of the passage analyzed from Haqqi’s *Qindeel Umm Hashim*.....95

APPENDIX D: Translation of provided passages from Haqqi’s *Qindeel Umm Hashim*.....97

VITA.....99

## List of Tables

Table 1: Examples of intransitive process/action predicate with animate/inanimate doer.....	48
Table 2: Examples of transitive process/action predicate with animate/inanimate doer.....	51
Table 3: Examples of the agentive/ agentless passive structures.....	54
Table 4: Examples of Negation.....	58
Table 5: Examples of nominalized verbs.....	60
Table 6: Examples of using two or more syntactic devices simultaneously.....	63
Table 7: Examples of intransitive process/action predicate with animate/inanimate doer.....	67
Table 8: Examples of transitive process/ action predicate with animate/ inanimate doer.....	69
Table 9: Examples of the agentive/ agentless passive structures.....	70
Table 10: Examples of Negation.....	72
Table 11: Examples of nominalized structures.....	73
Table 12: Examples of using the subjunctive mood.....	75
Table 13: Examples of agentive structures by an animate doer.....	77

## Chapter One

### Introduction

“Literature is a creative use of language” states Fowler (1996, p. 21). Now, even though literature is not the only form of creativity, people tend to acknowledge it as pretty unique in that it tends to encode experiences in such a way that always leaves the reader inspired, not only by aesthetics alone, but also by knowledge and wisdom. The question that arises here is how literature is able to do so? Or, to put it differently, what kind of linguistic devices are used in creating what, in his definition of discourse, Hatim (1997) terms ‘attitudinal meanings’? To answer this question, Fowler has drawn our attention to the fact that producing a discourse that seems ‘new’ in a special sense is one aspect of literature’s creativity; and this takes us back to Hatim’s perspective on discourse: “discourse is particularly conducive to the expression of attitudinal meanings in general and ideology in particular” (1997, p. 177).

To tackle such issues in more precise terms, Halliday’s Systemic Functional Linguistics (SFL) model came to the fore in the late 1970’s and early 1980’s. The approach builds on the basic notion that language embodies three strands of meaning: the *textual*, *interpersonal* and *ideational*. These metafunctions encapsulate how language creates and communicates meaning. But these linguistic manifestations cannot be examined in isolation from context with which they are inextricably bound up. This is evident through our ability to identify context from text and to determine what type of language is most appropriate in a certain context (Eggins, 2004). In other words, different kinds of contexts require that one of the three strands of meaning is more prominent than, although not entirely independent from, the other two (Halliday, 2004, *et al.*). For example, writing a business letter heavily involves the textual metafunction, but it can also and at the same time involve both the interpersonal and ideational dimensions.

Discourse is thus one crucial aspect of context. But discursive activity is too diffuse to be ultimately meaningful by itself. Two communicative ‘vehicles’ come to

the rescue: *Genres* and *texts* enable discourse to materialize as the underlying theme of a literary work (Hatim, 1997). That is, while “language and texts are considered to be realizations of sociocultural messages and power relations” (Munday, 2008, p. 99), it is through such categories as genre that the language of texts represents discourse as a mode of speaking or writing (Hatim and Mason 1997:216, cited in Munday, 2008, p. 99).

To this end, the discourse of alienation is the prime concern of this thesis as it attempts to uncover how such discursive values come into being in source texts, and how they are subsequently reflected in translation. Many linguists have attempted to identify the linguistic structures that best capture the feel of powerlessness and estranged mind-style in certain literary works. The framework within which such studies are conducted has in the main been Halliday’s SFL model, with a focus on the ideational metafunction, which is essentially about how experiences are represented in language. More specifically, it is the transitivity system that Halliday (1971) has found to be especially productive in conveying such discursive values as lack of agency and a passive mind-style. But does transitivity in English or Arabic function equally well in translation into and out of these languages, for example? And, assuming that it might not always do so, what other syntactic devices there are that could serve the same purpose?

This thesis therefore aims at uncovering this functionality by analyzing two novels where alienation is rife: *Nineteen Eighty Four* by George Orwell (1949), translated into Arabic by Anwar Al-Shami and *Qindeel Umm Hashim* by the renowned Egyptian writer Yahya Haqqi (1944), translated by M. M. Badawi as *The Saint’s Lamp*. By examining Arabic grammar from a more functional perspective, mainly within Halliday’s SFL model, such exercise can prove useful in showing how responsive translation into or out of Arabic has been to such discursive values as those associated with ‘alienation’.

Before embarking on reviewing the literature relevant to the present research, however, it has to be stated that, among other resources, this research has drawn heavily on Basil Hatim’s work in examining the language of both *Nineteen Eighty Four* and *The Saint’s Lamp*. In fact, the present research comes as a response to a call for further research placed in Hatim’s *Communication Across Cultures* (1997),

highlighting the importance of conducting an analysis that brings out the elements of foregrounded inanimate agents, predominance of (in)transitivity, and marked lexis as they interact in the text. Hatim stated that such an analysis “would be extremely useful and future work on literary discourse, particularly in a language like Arabic, would do well to attend to these and other matters within the framework of ideology and language” (p. 185).

This thesis is divided into six main chapters. Chapter one is an introduction that sets the scene. The chapter provides insights into how the present research has evolved, and highlights its importance in identifying the mechanisms at work in translating the discourse of alienation into and out of Arabic. Chapter two introduces discourse analysis and explains in detail the Systemic Functional Linguistic model proposed by Halliday, gradually narrowing the focus onto the scope of linguistic functions described in the model, and branching out to focus on the ideational metafunction. Given that transitivity is the core of this research, Chapter three is entirely dedicated to ideational concerns, viewed mainly from a grammatical perspective in both English and Arabic. Chapter four discusses the discourse of alienation and the relation between transitivity and world view. Also discussed here is Halliday’s pioneering study of the novel *The Inheritors* (1971), followed by a discussion of the various syntactic tools that generate transitivity (Kies 2012).

Chapter five examines how linguistic functions discussed in the previous Chapters are utilized to communicate the sense of estrangement and alienation. The analysis is conducted in two main parts. The first part is concerned with the analysis of a passage from *Nineteen Eighty Four* and its translation to see how effective the rendering has been in preserving the underlying themes. Part two samples a passage from the Egyptian novel *The Saint’s Lamp*, subjects it together with its translation to a thorough examination. The structure of the analysis will consist of reintroducing Transitivity, its processes and each of the most relevant syntactic tools, and providing examples that illustrate the phenomena being considered. To further cement the findings of the research, examples from the last chapter of *The Saint’s Lamp* are presented to show how language coped with the transition from alienation and passivity to power and activity. Chapter six concludes the research and presents the main findings. The chapter also gives insights into further research.

## Chapter Two

### Discourse Analysis

#### 2.1 An Overview

Discourse analysis, notes Munday (2008), has started to draw the attention of translation scholars since the 1990s, especially for the links that are apparent between discourse analysis and text analysis in terms of investigating the organization of the text above sentence level. The difference between discourse and text, however, is equally apparent: While text analysis focuses on organizing and mapping, the focus in discourse analysis is on how language communicates pragmatic meaning and on relations of power and solidarity in society (Candlin, 1985).

Many stylisticians (particularly those in Linguistic Stylistics) have supported this approach to the analysis of discourse. Such espousal was prompted by a feeling that a close examination of the language of literary works could tell us more about the nature of the meaning intended by their authors, which in turn will provide better grounds for a more adequate assessment in such activities as translation (Hatim, 1997, 2012). Although semiotic structures such as genre and text already enjoy special status and have obvious social implications, it is “discursive practices” that are by far the more privileged from a socio-textual perspective: “Discourse as an attitudinally determined mode of expression (e.g. feminist discourse, racist discourse) is thus particularly privileged as a carrier of ideological meanings” (Hatim, 1997, p. 174).

Egins (2004) ranks context a level higher than genre and register, a trend that is attracting increased attention within systemic linguistics. This is because our ideological positions (our values and perspectives acquired through the impact of culture on us) affect our use of the language. Egins (2004) highlights the importance of developing skills that enable us as readers to identify the ideological positions encoded in a text, “perhaps to resist or challenge them”, given that language is “not just representing but actively constructing our view of the world” (p.11).

While many models by both linguists and stylisticians have been proposed to tackle the issue of discourse analysis and its implications, the systemic functional grammar of Halliday has had the greatest influence, Munday (2008), remarks. Halliday (1971) concerns himself with a generalized notion of a functional theory that attempts to explain linguistic structure and phenomena by reference to the notion that “language plays a certain part in our lives, and is required to serve certain universal types of demand” (p. 331). For him, this approach is valuable because it provides an insight into the nature and use of language, especially in the context of stylistic studies.

## 2.2 Systemic Functional Linguistics (SFL)

This model is considered by Eggins (2004) as “one of Micheal Halliday’s major contributions to linguistic analysis” (p.2). By developing a detailed functional grammar of modern English, Halliday has shown that the simultaneous metafunctions of ideational, interpersonal and textual meanings are expressed in clause structures. Halliday’s model is aimed at creating a grammar that serves text analysis in ways that makes it “possible to say sensible and useful things about any text, spoken or written, in modern English” (1994: xv, cited in Eggins, 2004, p.2).

Thus, the basic argument behind SFL is that language embodies three main kinds of meaning: ideational, interpersonal and textual, all occurring together at the same time. This is made possible because “language is a semiotic system, a conventionalized coding system, organized as sets of choices” says Eggins (2004, p.3). In such semiotic systems, a choice would only be meaningful against “the background of other choices that could have been made” (2004, p.3).

Halliday’s model is based on the study of the communication aspect of the language, and the meaning conveyed through the linguistic choices made by the writer, while relating these choices to a wider socio-cultural framework (Munday, 2008). From a related point of view, Eggins (2004) highlights the interrelation between language and context, and suggests as evidence our ability to deduce context from text, the ability to predict what type of language needs to be used in a certain context, and the difficulty of identifying the way in which language is used when the context is missing.

Context has been divided by systemicists into a number of levels, the most prominent of which are those of genre and register (Eggins, 2004).

### 2.2.1 Genre

Eggins (2004) states that genre is used to describe the impact of cultural context on language. This is often encountered when people tend to use a structured, multi-staged types of linguistic interactions in order to achieve their goals. According to Martin (1985b), genre is multi-staged because usually we cannot make all the meanings we want to make all at once. Each stage thus contributes to the overall meanings that need to be expressed for the genre to happen successfully (cited in Eggins, 2004, p. 59).

As suggested by Berger and Luckmann (1966, cited in Eggins, 2004, pp. 56-57), Genre, is the product of our tendency as people to routinize our lives in order to save time and energy (hence the ‘economic’ character of all genres). While creating patterned ways of achieving tasks that are useful to us as individuals, this becomes even more essential when the tasks in question are social, such as using language in social life to reach a diverse range of goals. In the same vein, Bakhtin (1994: 84, cited in Eggins, 2004, p. 57) has argued that “if speech genres didn’t exist and we had not mastered them, if we had to originate them during the speech process and construct each utterance at will for the first time;” it would be very difficult to have meaningful interpersonal communication, (hence the essential character of all genres).

Eggins (2004) (after Martin and Rose) suggests that recurrent situations, or contexts, of language use lead to developing recurrent ways of using language (hence the motivated character of all genres) (2003:7). Or, seen from a slightly different angle, genre is created when the three aspects of register variation - field, mode and tenor – occur together on a regular basis until they become stabilized in the culture, and recognized as “typical situations” (pp.57-58). Eggins (2004) cites as example the transitional genre of buying a cup of coffee. This genre involves the field of purchasing a cup of coffee (*black coffee, take away*), the tenor of ‘customer/ provider’ (*‘Can I please have’... , ‘Right away’*), and the mode ‘face to face’ interaction (*‘Here you go’*). Eggins makes the point that “genres develop as ways of dealing linguistically with recurrent configurations of register variables” (2004, p. 58).

### 2.2.2 Register

According to Munday (2008), genre, within the Hallidayan model, is “the conventional text type that is associated with a specific communicative function, for example a business letter” (p.91). Noteworthy here is how genre determines other elements in the systemic network, including register. In the words of Fowler (1996), registers are “distinctive varieties of language used in different *situation types* such as church service, lesson, textbook, sports reporting, etc.” (p.190). Worth noting here that there is not a fixed set of vocabularies and syntax for registers, as these templates exist for language users “as models”, or in the form of “sociolinguistic knowledge”, recognizable by “relatively slight textual cues” (Fowler, 1996, p. 191). While multiple registers can exist in one text, such as in poetry; some texts are loaded with signals of a single register thus making it easy to identify the kind of text in question, such as legal documents, prayers, instruction manuals (Fowler, 1996).

More disciplined techniques for register use in their social context, and relevance to different situation types, were developed by Halliday who identified three aspects in which situation types vary (with consequences for the linguistic organization of register) (Fowler, 1996). These aspects, or dimensions of the immediate context of situation of a language event according to Eggins (2004), are identified in the Hallidayan SFL as the register variations of field, tenor and mode (Eggins, 2004, p. 90; Fowler, 1996, p.192; Munday, 2008, p.91). Each of these is associated with a strand of meaning, namely the ideational, interpersonal and textual metafunctions of language, “which together form the discourse semantics of a text” (Munday, 2008, p. 91). Munday (2008, p.91) sums up this register analytic apparatus in the following terms:

- 1) Field: what is being written about;
- 2) Tenor: who is communicating and to whom;
- 3) Mode: the form of communication, e.g. written or spoken.

#### Mode

Eggins (2004) defines mode as “the role language is playing in the interaction” (p.90). She distinguishes between two aspects of mode; that of spoken and written situations of language use, in the sense that the former is used in interactive situations, while the latter does not always involve interaction. Spoken situations, involves

interacting with other people, so the structure of the talk tends to be dynamic, with one sentence leading to another. In speech, we tend to be relaxed and casual in general, and we use “everyday” language in direct communication with the interactant(s). With written situations, on the other hand, we are usually alone, and there is no immediate interaction with the “intended audience”, therefore writing needs to be context-independent. Writing for most people is not a ‘casual activity’ as for some it requires a peaceful and quiet setting, a certain degree of concentration, etc. “It is important,” Eggins maintains, “to appreciate that these linguistic differences are not accidental, but are the functional consequence of the situational differences in the mode” (2004, p.94).

### Tenor

Tenor is identified by Eggins (2004) as “the social role relationships played by interactants” (p.99). That is, the roles we assume in the interaction process affect the way in which we use language. For example, we do not talk to our friends the same way we talk to our boss. In connection with this, Cate Poynton (1985) has suggested the following three aspects of tenor:

- Power: That is, whether the power of roles we play in a certain situation is equal (e.g. friends) or unequal (e.g. boss/ employee).
- Contact: Whether the roles we play bring us into frequent contact such as between spouses; or into occasional contact such as with distant relatives.
- Affective involvement: Whether the affective involvement in the roles we are playing is high as between friends or lovers; or low such as between work associates (cited in Eggins, 2004, p.100).

In the light of the above approaches to tenor, situations can be divided into:

- 1) Formal situations where interactants are of equal power, come into contact frequently and are highly and affectively involved with each other;
- 2) Informal situations where interactants are of unequal power, occasionally come into contact, and the affective involvement between them is low.

Language use varies between these two aspects of tenor, because in informal situations word choices express attitude (positive or negative), slangs and abbreviations are frequently used, terms of address are relaxed (e.g. friends call each other by first or nicknames), and imperative clauses are usually used when making commands. In formal situations, however, personal attitude is not expressed, slangs avoided, terms of address are strictly kept (e.g. employee calls his boss by 'sir'), polite structures, and interrogative clauses are used when making indirect requests, and so on (Eggins, 2004).

## Field

Eggins (2004) defines field as “the situational variable that has to do with the focus of the activity in which we are engaged” (p. 103). In other words, field is the “topic” of a situation, and it determines content words used in a text. But there is more to field than this. There is a technicality aspect to situations. That is, in a technical situation interactants are assumed to have significant knowledge about the activity focus, such as in manuals targeting experts in the game of bridge, for example. In less technical situations (everyday situations), ‘common knowledge’ is the only knowledge interactants are assumed to have, such as in manuals targeting beginners in the game of bridge. The knowledge constituting a certain field might be represented in taxonomic terms, which vary in terms of depth and complexity according to the technicality degree of a situation. For example in manuals targeting experts in the game of bridge, the taxonomy is complex featuring initial classification; and deep since it involves sub-classifications with detailed organization of the game.

Technical texts are also infused with heavy technical terms that are not explained, and are characterized by the use of abbreviated, non-standard syntax. The verb types are often of technical or attributive processes. Lexis in everyday field, on the other hand, tends to consist of everyday words; terms and acronyms are introduced and explained, and grammatical structures are standard.

## 2.3 Register Variation and Strands of Meaning

While each aspect of register variation (field, tenor, mode) is associated with a strand of meaning (ideational, interpersonal and textual, respectively), each metafunction tends to be realized through an assortment of lexico-grammatical

patterns (choices of wording and syntactic structure); In turn, this lexico-grammar tends to reveal “how the metafunctions are working and how the text ‘means’” (Eggins, 2004, p. 111; Munday, 2008, p. 91).

The textual and interpersonal meanings will not be under focus in this thesis. Instead, it is the ideational metafunction which will be our primary concern. This will be elaborated in greater detail, following a brief description of the other two metafunction.

### 2.3.1 Textual meanings

In SFL, mode is associated with the textual function deemed by Halliday (1971) as instrumental to both the *ideational and interpersonal* functions, simply because “it is concerned with the creation of text” (P. 334). Halliday insists that it is the text, and not the sentence, that is the most relevant unit in stylistic analysis,. He points out that text in this sense is a functional-semantic concept and is not definable by size. Text does not consist of, but is realized by, sentences which lend text its internal organization, and its meaning as a message both in itself and in relation to the context.

According to Eggins, textual meanings refer to “the way the text is organized as a piece of writing or speech (e.g. a message)” (2004, p.12). She states that we are always making textual meanings regardless of the type of the linguistic event we are involved in. These meanings are realized “through the thematic and information structures (order and structuring of elements in a clause), and cohesion (the way the text hangs together lexically, including the use of pronouns, ellipsis, collocation, repetition, etc.)” (Munday, 2008, p. 91). Furthermore, Halliday (1974:95,97) describes the textual metafunction as the ‘relevant’ or ‘enabling’ metafunction because it enables the clause to be more effective in terms of its purpose and context through a level of clause organization which this function represents (cited in Eggins, 2004, p.298). In other words, it is through this strand of meaning that the clause allows its constituents to be organized differently to achieve different purposes, without necessarily “adding new reality or altering interpersonal dimensions of the clause” (Eggins, 2004, p. 289).

From a slightly different perspective, House (1997: 44-5, cited in Munday, 2008, p.92) adds a further dimension to the Hallidayan SFL model, suggesting that ‘textual means’ refer to:

- 1) Theme-dynamics: thematic structure and cohesion;
- 2) Clausal linkage: additive (*and, in addition*), adversative (*but, however*), etc.;
- 3) Iconic linkage: parallelism of structures.

These and similar devices will be re-visited when discussing the interpersonal and ideational components in greater detail.

### 2.3.2 Interpersonal meanings

The tenor of a text is associated with interpersonal meanings, which are “the meanings we make by using language to express our role relations with, and our attitudes to each other” (Eggins, 2004, p.12). These meanings are realized in grammar “through the patterns of modality (modal verbs and adverbs such as *hopefully, should, possibly*, and evaluative lexis such as *beautiful, dreadful*)” (Munday, 2008, p. 91).

Eggins (2004) explains that as interactants participating in a dialogue are exchanging turns at speaking, interpersonal meanings are being exchanged in the process. From a semantic point of view (1984, Halliday and Matthysen 2004: 106-111; cited in Eggins, 2004, p. 144-145), interactants in a dialogue assume two basic speech roles, those of giving and demanding. In this duality, the type of commodity exchanged could be either information (propositions) or goods and services (proposals). Hence, four basic speech functions or “moves”, as Halliday terms them, can be identified in any exchange: *statement, question, offer* and *command*. These are encoded in grammar through “the Mood structure of the clause” as follows:

- Statement encoded through declarative Mood,
- Question encoded through interrogative Mood,
- Offer encoded through modulated interrogative Mood (‘would like’ interrogative),
- Command encoded through imperative Mood (p.147).

Eggins (2004) remarks that interpersonal dimensions of power and solidarity, level of intimacy, attitudes and judgments, could all be recognized through how the

patterns of Mood are used in a speech. For example, the person who initiates the talk (assumes the role of speaker in the exchange) and dominates it (speak the longest) is the one who holds power, as in the case of a typical primary school teacher who gets to be the speaker for most of the class time. Halliday (1971) believes that this function is significant for certain forms of literature, since personality depends on interaction that is mediated through language. The *interpersonal* function is both personal and interactional, as will become clearer in the following, more elaborated discussion of the ideational meta function.

### 2.3.3 Ideational Meanings

Egins (2004) states that, according to Halliday's SFL, the field of a text is associated with ideational meanings, which are meanings about how reality is represented in language, and which involve the two basic components: an experiential dimension in the clause, and a logical dimension between clauses in clause complexes. These two ingredients complement each other, thus allowing the logical composition of complex clusters of experiential representations. Clause complexes will be introduced briefly first, followed by a detailed account of Transitivity.

#### a) Clause Complex

Clause complex is a term used by systemicists to refer to the grammatical and semantic unit that is formed when two or more clauses are linked together in certain systematic and meaningful ways. In other words, a clause complex is created when a clause is followed by another, and followed by another, and so on. Egins notes that the systems of clause complexes provide language users with structural resources to interpret the logical connections between experiential events. Therefore, it is essential that the links between clauses in a clause complex are explicit and make sense. These are often conjunctions or punctuation marks, and they enable the listener or reader to process the information.

Egins (2004) also notes, however, that there are cases when the clause complex is nonsense despite the linking words. This is due to the absence of a "logical or coherent relationship between the ideational content of one clause and that of the next" (p. 258), which will cause the talk to appear as if jumping from one set of processes and participants to another. It is important, therefore, that the content of the

text in question is expressed in ways that clearly identify the text's relationship to what goes on before or after, and highlight the parts that are important for an understanding of the text as a whole (Eggins, 2004).

#### b) Experiential Meaning

The other component of the ideational metafunction is experiential meaning, in the sense that it is through experientiality that the speaker or writer embodies in language his experience of the phenomena of the real world, including his experience of the internal world of his own consciousness: his reactions, cognitions, and perceptions, as well as his linguistic acts of speaking and understanding (Halliday, 1971). This component is represented by the system of Transitivity, which according to Simpson is concerned with "the transmission of ideas" (p. 88). Simpson notes that there are different ways by which our experience of a particular event is encoded in language; "something has happened and circumstances dictate that we must select words to describe it" (Simpson, 2003, p.87). According to Eggins (2004), it has been argued by systemicists that the experiential meaning of the clause is realized simultaneously with the interpersonal meaning. She supports the claim that "in order to take part in texts, participants must make not only interpersonal meanings but also experiential meanings" (Eggins, 2004, p. 210). While interpersonal meanings are realized through systems of modality as we saw earlier, experiential meanings are realized through the system of Transitivity.

This chapter has provided an overview to discourse analysis, and highlighted the interrelation between discourse and ideology. It has introduced in details Halliday's model of Systemic Functional Linguistics (SFL) as an approach to discourse analysis through the three metafunctions of language: textual, interpersonal and ideational, which interact with each other to help us make sense of language in its various manifestations. Chapter three will provide a more focused perspective on the system of Transitivity as the part of the ideational function by which ideas and experiences are embodied in the text.

## Chapter Three

### System of Transitivity

#### 3.1 Transitivity in English

Simpson (1993, p. 88) points out that transitivity realizes the ideational function by expressing a range of semantic *processes*, each of which has three potential components:

- 1- The *process* itself: Expressed by the verb phrase in a clause.
- 2- The *participants* involved in the process: Typically realized by noun phrases in the clause.
- 3- The *circumstances*: The elements that provide extra information on ‘how, when, where and why’ something happens when it happens. Circumstances are associated with the process and are expressed by adverbial and prepositional phrases.

Egins (2004) characterizes the circumstantial system as the one which distinguishes between a simple clause, such as *Diana gave blood*, and an expanded clause such as ‘*Last year, in Geneva, Diana gave blood voluntarily and without pain at the clinic*’. Therefore, the process type can be identified as the major system, while the circumstances as the minor one. While circumstances can occur with all process types, “these are often ‘deletable’, whereas process itself never is” (Simpson, 1993, p. 90).

Halliday (2004) has identified the following types of processes: material, mental, behavioral, verbal, relational and existential. These semantic processes and the participant roles associated with them are described in the transitivity system as follows:

3.1.1 Material processes: These are processes of doing, and “can be probed by asking: What did x do?” (Halliday, 2004, p. 215).

For example: *Winston fitted a nib into the penholder. and sucked it to get the grease off* (*Nineteen Eighty Four*, p. 4).

There are two associated participant roles identified by Eggins (2004) as:

- Actor (obligatory): The constituent of the clause who performs the action.
- Goal (optional): The participant at whom the action is directed.

Eg.1		
ACTOR	PROCESS	GOAL
Sarah	Opened	the door
Eg.2		
ACTOR	PROCESS	GOAL
The dog	Barked	

The sentence in the first example can be in the passive form as well because the GOAL element exists (Simpson, 1993):

Eg.3		
GOAL	PROCESS	ACTOR
The door	was opened	By Sarah

Simpson (1993) goes further in dividing material processes into subcategories based on “finer distinction in meaning” (p.89):

- Action process: The actor/ doer is animate.
  - 1- Intention processes: The actor performs the act by will (voluntarily). (see eg.1)
  - 2- Supervention processes: The process just happens. Eg. The boy tripped.
- Event process: The actor is inanimate. Eg. The bowl cracked.

Simpson notes that it is not always easy to identify each one of these subdivisions, as it is not always clear whether a particular participant role is animate or inanimate, or whether a process was intended or not.

3.1.2 Mental processes: These are identified by Simpson (1993) as “processes of sensing” (p.91).

For example: *He knew! —that O’Brien was thinking the same thing as himself* (Nineteen Eighty Four, p. 9).

Unlike material processes of doing which are “externalized”, mental processes are “internalized”, and can be described as:

- a- Perception processes: seeing, hearing.
- b- Reaction processes: hating, liking.
- c- Processes of cognition: thinking, understanding.

Simpson further notes that there are two inherent participant roles associated with mental processes:

- **Sender:** The conscious being that is perceiving, reacting or thinking.
- **Phenomenon (circumstances):** That which is perceived, reacted to or thought about.

Eg.1			Type
SENDER	PROCESS	PHENOMENON	Perception
John	Saw	Mary	
Eg.2			Type
SENDER	PROCESS	PHENOMENON	Reaction
She	Likes	Cakes	
Eg.3			Type
SENDER	PROCESS	PHENOMENON	Cognition
Adam	Considered	the situation	
Eg.4			Type
SENDER	PROCESS	Circumstances	Cognition
I	Thought	Hard	

3.1.3 Behavioral Processes: These are described by Halliday as a ‘half-way house’ between the two above-mentioned types of processes, i.e. the material and the mental (cited in Eggins, 2004, p. 233).

For example: *He hated using his hands, and he hated bending down, which was always liable to start him coughing (Nineteen Eighty Four, p. 12).*

Behavioral processes are processes of physiological and psychological behavior (e.g. cough, smile, sniff).

Eggins (2004) observes that the majority of behavioral processes have the following participants:

- The Behaver (obligatory): Typically a conscious being.
- The Behavior (optional): A restatement of the process.
- Phenomenon: Not a restatement of the process.

Eg.1		
BEHAVER	PROCESS	
John	Laughed	
Eg.2		
BEHAVER	PROCESS	BEHAVIOR
She	Smiled	a broad smile
Eg.3		
BEHAVER	PROCESS	PHENOMENON
Adam	Sniffed	the soup

3.1.4 Verbalization processes: These are basically processes of saying.

For example: *it had been announced that the ration was to be reduced to twenty grammes a week (Nineteen Eighty Four, p. 32).*

The participant roles associated with verbalization are:

- Sayer: The individual who is speaking
- Target (receiver): The addressee to whom the process is directed.
- Verbiage: A nominalized statement of the verbal process could be added in some contexts. When used in its original non-derogatory sense it means: “That which is said” (Eggins, 2004, p.235; Simpson, 1993, p. 90).

Eg.1			
SAYER	PROCESS	VERBIAGE	
I	Said	That	
Eg.2			
SAYER	PROCESS	VERBIAGE	TARGET
The CEO	Announced	the decision	to the media

Eg.3			
SAYER	PROCESS	TARGET	VERBIAGE
She	Told	Me	about a job vacancy

3.1.5 Relational processes: As identified by Simpson (1993), these are processes of being.

For example: *He went back to the living-room and sat down at a small table that stood to the left of the telescreen (Nineteen Eighty Four, p. 3).*

Relational processes often signal that a relationship exists between two participants, but without suggesting that one of them is affecting the other. They can be divided into:

- a- Intensive: ‘X is a’ relationship; e.g. Mariam is wise.
- b- Possessive: ‘X has a’ relationship; e.g. John owns a Ferrari
- c- Circumstantial: ‘X is at/on a’ relationship; e.g. The guest waited at the reception desk.

The participant roles in this type of processes, Simpson notes, can be quite complex. It is therefore recommended that the terms “Carrier (roughly the ‘topic’ of the clause), and Attribute (a description or comment about the topic)” (p.92) be used. Simpson also notes that the Carrier element comes first in all cases, while Attribute follows the verb in all cases. Both Carrier and Attribute are realized by a noun or a nominal group; remarks Eggins (2004, pp. 239, 240). She also notes that there is no passive form of the Attributive clause; that is “subject can never conflate with the role of the Attribute, but will always conflate with the role of the Carrier” (p. 41).

3.1.6 Existential processes: Eggins (2004) states that these processes represent experience by suggesting that ‘there was/is something’. They are easy to identify because the structure involves the use of the word *there*, which in such processes has no representational meaning, in the sense that it does not refer to a location, and it is only there because all English clauses require a Subject.

For example: *he was aware that there was no food in the kitchen except a hunk of dark-coloured bread which had got to be saved for tomorrow's breakfast (Nineteen Eighty Four, p. 3).*

There is only one participant in Existential processes:

- Existent (obligatory): This usually follows the *there is/ there are* sequence. It could be a phenomenon, and is often an event.

Eg.1			
	PROCESS	Existent	Circumstance
There	Was	Snow	on the ground

### 3.1. 7 Ergative Model of Transitivity

An integral part of the transitivity system is Ergativity. The following section will present an overview of the ergative model, followed by an introduction to Halliday's theory on cause and effect and the way they relate to transitivity.

Halliday (2004) argues that even though each one of the processes discussed above has its own grammar, "they are all alike" (p. 281), in the sense that "there is just one generalized representational structure common to every English clause". He therefore suggests two different modes of modeling transitivity: transitive model and ergative model of transitivity. While the transitive model differentiates the different process types, the ergative model generalizes across them.

Simpson (1993) illustrates the distinction through the following examples (p.93):

(1)	ACTOR	PROCESS	GOAL
	I	Broke	The vase
(2)	ACTOR	PROCESS	
	The vase	Broke	

The problem is that though *the vase* is the affected participant in both examples, it appears as the GOAL in (1) while as the ACTOR in (2). Simpson explains that “this is because there is a special set of verbs in English (like *to break*) which can express both patterns, and each pattern is said to bear an *ergative* relationship to the other” (1993, p. 93).

To solve this problem, the one key participant without which the process could not have come into existence is isolated and labeled as the MEDIUM. It is called so because the process is actualized through it. In material processes, Medium will always be equivalent to the ACTOR in an intransitive (non-goal-directed) clause and the GOAL in a transitive clause. It is also notable from (1) that there is another participant “functioning as an external cause of the process”, which is labeled as the AGENT and considered to be equivalent to the ACTOR in goal-directed material processes (Halliday, 2004, pp. 284-5; Simpson, 1993, pp. 92-3).

Thus, as a useful supplement to the analysis of transitivity, two more sequences are added: a) AGENT+ PROCESS+ MEDIUM and b) MEDIUM+ PROCESS. Examples (1) & (2) could now be reintroduced as follows (Simpson, 1993, p. 94):

Ergative Analysis	AGENT	PROCESS	MEDIUM
Standard Analysis	ACTOR	PROCESS	GOAL
(1)	I	Broke	The vase
Ergative Analysis	MEDIUM	PROCESS	
Standard Analysis	ACTOR	PROCESS	
(2)	The vase	Broke	

Noteworthy in connection with this is that there is an important relationship between the ergative interpretation and the system of voice. Simpson (1993) explains that a clause is categorized as middle in voice when there is no display of agency; therefore it is neither active nor passive (*the vase broke*). However, it becomes non-middle in voice when it displays agency, whether active (*I broke the vase*) or passive

(*the vase was broken by me*). And here the agency is *explicit*, while it could be made *implicit* by the removal of the optional ‘by-’ phrase (*the vase was broken*).

According to Halliday (2004), the non-middle clauses are either operative or receptive in voice. When it is operative, the Subject is the Agent and the Process is realized by an active verbal group. When the clause is receptive, the Subject is the Medium and the Process is realized by a passive verbal group. In terms of agency, while it cannot be extended in the transitive structure, the ergative structure is open-ended, in the sense that “a further round of agency can always be added on”. For example, the ball rolled: Fred rolled the ball: Mary made Fred roll the ball: Jon got Mary to make Fred roll the ball:... (p. 300-1).

It is perhaps useful here to bring in Halliday’s cause and effect theory, as this could contribute to, and make more accessible, the above discussion.

### 3.1.8 Halliday’s Cause and Effect Theory

According to the Hallidayan model, the most generalized pattern of transitivity is based on cause and effect rather than actor and goal. The one obligatory participant that is involved in the process, the “affected”, corresponds with the “actor” in an intransitive action clause, to the “goal” in a transitive action clause, and to the perceiver (senser) in a clause of mental process. A second optional participant may come in, but only if the process is regarded as brought about by an “agent”, external to the “affected”. While in an intransitive action clause the one participant combines both the role of the “agent” and the role of the “affected”, in the transitive action clause the “agent” is the “actor”, externally causing the process.

## 3.2 Transitivity in Arabic

In one of the relatively few linguistic analyses of transitivity in Arabic, Al-Khawalda (2011) states that, from a syntactic perspective, verbs are classified according to the number of arguments. Therefore, intransitive verbs are those which select one argument, and transitive verbs are the ones which select two arguments.

That is, verbs may generally be transitive or intransitive. What distinguishes one from the other, however, is that the intransitive verb does not need to take an object for its meaning to be complete.

For example: يمتلئ الميدان من جديد شيئاً فشيئاً (Qindeel Umm Hashim, p. 66) [Gradually the square fills anew with people (The Saint's Lamp, p. 5)].

The meaning of a transitive verb, on the other hand, requires a direct or indirect object to be complete.

For example: تتناول أيد كثيرة قروشاً وملايم قليلة (Qindeel Umm Hashim, p. 67) [There are so many hands to receive so few piasters and milliemes (The Saint's Lamp, p. 6)].

In some cases the object of a transitive verb is not overtly expressed, e.g. I am reading (Al-Jarf, 2011); so it is considered as intransitive. There are also cases where caution is required not to confuse the cognate object (المفعول المطلق) for direct object, thus miss assessing an intransitive verb for a transitive one (Danks, 2011). For example:

نفى المتهم تورّطه في الجريمة نفياً قاطعاً

(The accused has absolutely denied his involvement in the crime)

A trilateral intransitive verb can be turned into a transitive one either by adding the initial glottal stop (أ) as a prefix, e.g. حزن (to be sad) → أحزن (to make someone sad); or by geminating the middle consonant with the “strengthening”, e.g. حزن (to be sad) → حَزَنَ (to make someone sad) (Ford, 2009).

While transitive verbs pass on to the object through themselves, there are ones that are semantically transitive but pass on to their object indirectly through a preposition. These are called phrasal verbs (Cachia, 1973:63, as cited in Danks, 2011, pp. 105-6).

For example:

وكذلك نشأ إسماعيل في حراسة الله ثم أم هاشم (Qindeel Umm Hashim, p. 66)

(Thus, protected by God and Umm Hashim, Ismail grew up) (The Saint's Lamp, p. 5)

One should be careful though not to confuse the prepositional phrase that is required to complete the meaning of the transitive verb, with the optional prepositional phrase that can be used adjectivally or adverbially (Danks, 2011).

For example:

تقل أصوات اصطدام كَيْف الموزين, وتختفي عربات اليد, وتطفأ الشموع داخل المشنآت, عندئذ تنتهي جولة إسماعيل في الميدان. (Qindeel Umm Hashim, p. 68)

(The clatter of weighing was fading, the hand-carts were disappearing and the candles were being blown out inside the food stalls as Ismail left the square) (*The Saint's Lamp*, p. 7)

There are also cases where a transitive verb takes both a direct object and indirect one (Danks, 2011), for example:

عاهد الشعب الملك على الوفاء

(The people promised the king to be loyal)

3.2.1 Ergativity in Arabic: Ergativity is an area shared by both the system of transitivity in English and its Arabic counterpart. The following section attempts to shed light on this phenomenon by outlining in some detail the ergative model in Arabic.

As demonstrated in the previous section, the intransitive verb can also be identified as the one-argument verb. However Perlmutter (1978) suggests two types of intransitive verbs, the first is called “unergative”. This takes a true subject, e.g. لعب الولد (the boy played). The second type of verbs is called “ergative”. These are verbs which do not take a true subject, e.g. انفتح الباب (the door opened) (cited in Al-Khawalda, 2011, p. 165). Al-Khawalda notes that “the subject in the second type lacks this active participation in the action of the verb” (p.165).

Ergative verbs are also known as “unaccusative” verbs because they lack external argument, so they cannot assign an accusative case mark (Burzio,1986: 178-79, cited in Al-Khawalda, 2011, p.165). It is worth noting here that the passive verbs in Arabic are unaccusative ones as well, for example:

كَتَبَ الولدُ الدرسَ -

(The boy wrote the lesson)

كُتِبَ الدرسُ -

(The lesson was written)

Al- Khawalda (2011) further notes that ergative verbs behave like passives (in translation), and both are unaccusatives; though ergatives differ in that “there is no morphological or syntactic modification of the verb” (p. 170). For example:

زَادَ المَطْرُ المَاءَ - (the rain increased the water)	Active
زَادَ المَاءُ - (the water increased)	Ergative
زِيدَ المَاءُ - (the water was increased)	Passive

Chapter three has thus provided a detailed account of the system of transitivity and its processes in English, and provided an overview of the ergative model as an integral part of it. It has also introduced Halliday’s theory of cause and effect in relation to transitivity. The chapter has also shed light on the system of transitivity in Arabic, provided examples, and explained the ergative model in Arabic. Chapter four will specifically revolve around the discourse of alienation and attempt to explain how the system of transitivity best instantiates it by carrying the themes of marginalization, lack of agency and limited world view.

## Chapter Four

### Translating the Discourse of Alienation

#### 4.1 The Discourse of Alienation

This thesis is concerned primarily with what we have termed ‘the discourse of alienation’ and, more specifically, with how language allows such attitudinal expression to become so evident to the reader. With these aims in mind, the following sections will provide an overview of the relationship between Transitivity and World View, followed by Halliday’s own analysis of the language of William Golding’s *The Inheritors*. This discussion is then supplemented by an outline of several syntactic devices, identified in addition to Transitivity by Kies (2012) in his analysis of Orwell’s *Nineteen Eighty Four*.

Alienation is characterized by Johnson (1973) as “an overgeneralized scientific concept, which because it explains too much, really explains nothing” (as cited in Bahr, 1975, p. 1043). Regardless of its many uses (e.g. scientific term, popular expression); alienation is typically a negative term that refers to estrangement, hostile conditions, loss of affections, or unwanted separation (Bahr, 1975). One can experience alienation mentally or physically; it could be the result of pressures of a political, social, religious nature- or all the above, exerted against the individual by his own community (Reuben, 2011).

The theme of alienation is not new to literature as many works have mirrored the bitter feeling of not belonging, particularly at one’s own home and among one’s own people. Zibas (2007) states that the theme of alienation came to prominence especially in the literary works of the 20<sup>th</sup> century mainly as humans moved farther away from nature towards ‘civilization’, and as a reaction to the rise of the industrialized world and the consequent marginalization of the ordinary man. She notes that “many of the most powerful stories of alienation in the 20th century are told within everyday settings.” These are stories of ordinary individuals, trying to make their way in the world, seeking a little love and security.

## 4.2 Transitivity and World View

Before we discuss the linguistic relationship between the system of transitivity and world view, it is useful to examine how world view is constructed in the first place. Fowler (1996) observes that the world we live in is a complex and potentially bewildering place due to the way our brains allow us to experience it. As our experiences are enriched because of the human yearning for knowledge, discovery, creativity and achievement, the world becomes more perplexing and overwhelming, hence the emergence of all kinds of categories and prototypes designed to make the world more comprehensible to us. Because classification always appears to be natural, members of a community regard the assumptions underlying such typologies as ‘common sense’. But it would be more accurate to call these attitudes ‘world-view’ or ‘theory’ or ‘hypothesis’ or ‘ideology’, and not fall into the trap of complacent naturalization.

It is useful to recall that the Hallidayan model of Systemic Functional Linguistics was constructed with a focus on the three metafunctions of the text, namely the ideational, interpersonal and textual, that exist and function simultaneously at all times. The ideational function interests us most in this thesis, since it is the strand of meaning that is concerned with the representation of ideas and experiences in language. Fowler (1996) stresses the significance of the role played by language “in establishing the systems of ideas or ‘theories’ which human beings impose on the world” (p. 29). He believes that an idea encoded in language comes into its own as a sign, be it spoken or written. However, Fowler also notes that vocabulary is not the only part in language which sorts ideas and experiences into concepts and systems of concepts; *syntax* (the arrangement of words into phrases, clauses and sentences) performs a similar role, as “different syntactic arrangements encode different meanings even though words may remain the same” (1996, p. 31).

Fowler (1996) states that the traditional identification of a *sentence* as that which expresses a complete thought is what from a linguistic perspective, may be seen as a *proposition*. A proposition is a combination of a word or words which *predicate* an action, a state or a process of the entities referred to; the referring words are usually *nouns*; the predicating words usually *verbs* or *adjectives*. “Sometimes, the

reference+ predicate structure of the proposition neatly fits the word arrangement (*syntactic* structure) of a simple sentence” (p. 73):

E.g. 1		
The book	Was to be	Factual
Referring Expression		Predicate
Object		State

E.g. 2			
They	Called	me	John
Referring Expression	Predicate	Referring Expression	Referring Expression
Agent	Action	Object	Complement

Building on these basic syntactic mechanisms, Fowler (1996) moves on to account for the existence of some basic semantic relations in terms of which the propositions conveyed by sentences are organized: concepts such as ‘agent’, ‘object’, ‘action’, ‘mental processes’, which (along with others) form the *transitivity* system of a language. Fowler highlights the significance of this system to the analysis of sentence meaning, since “agency, state, process and so on seem to be the basic categories in terms of which human beings present the world to themselves through language” (1996, p. 74). The world to us is nothing but a system of objects, some animate, some inanimate, concludes Fowler.

Semantically speaking, then, a proposition embodies a predicate and one or more nouns associated with it and concerned with the activity of state conveyed by the predicate. Predicates divide into the following contrasting types (1996, p.220-1):

- 1- Action predicate: A fundamental type, a movement or deliberate action with consequences, under the control of the principal noun. E.g. John *slammed* the door.
- 2- States: Attribute properties to objects. Eg. The road is *wide*.

- 3- Processes: Events or changes which ‘happen’ to things without their control.  
Eg. John *fell*.
- 4- Mental processes: e.g. Helen *listened*.
- 5- Mental states: e.g. Brian was *blissful*.

The importance of making these distinctions derives from their ability to convey different pictures of what is going on in the world. This mind style hypothesis is accounted for in the following terms:

It is easy to imagine the types of mind-styles associated with a dominance of one sort of pattern: predominant action predicates may go with strong physical activity, foregrounded mental processes with an introspective mind-style, and so on (Fowler 1996, p. 221).

Such analysis would be complete only if it takes into account that nouns designate individual concepts and entities. In propositional terms, however, the role of nouns extends as they also have their referents perform different *roles* relative to predicates. The following examples illustrate the “fundamental contrast of role between *agent* and *object*” (p. 221):

- *John* jumped twenty feet. (John is acting deliberately)
- *John* fell twenty feet. (John is treated as a mere physical object to which something outside his voluntary control happens)

To complement the mind-style hypothesis stated above, Hatim (1997-pp. 179-180) proposes the following types of relations that would seem to be of more immediate relevance to text analysis in terms of the transitivity system:

- 1- Transitive action predicates: A noun refers to an inanimate object serves as the subject. For example:

أشباح صفر الوجوه منهوكة القوى، ذابلة الأعين، يلبس كل منهم ما قدر عليه، أو إن شئت: فما وقعت

عليه يده من شئى فهو لابسه. (Qindeel Umm Hashim, p. 66)

(Weary figures, pale of face and bleary-eyed. They are dressed in what clothes they can afford, or if you prefer it, **in whatever they have been able to lay their hands on.**) (*The Saint’s Lamp*, p. 5)

- 2- Intransitive process predicate: Although people act or move, they do not act on things and they move only themselves. For example:

حياته لا تخرج عن الحي والميدان، أقصى نزهته أن يخرج إلى النيل ليسير بجانب النهر أو يقف على الكوبري (Qindeel Umm Hashim, p. 66)

(... his whole life encompassed by the district and square. His greatest pleasure was to stroll by the river, or stand on the bridge.) (*The Saint's Lamp*, p. 5)

- 3- Intransitive process predicates with an inanimate actor, where not only is the action directed at no-one, but it is also done by no-one animate. For example:

يتقدم المساء ينعشه نسيم ذو دلال (Qindeel Umm Hashim, p. 68)

(Evening draws on.) (*The Saint's Lamp*, p. 6)

Hatim notes the influence of the 'mind-style hypothesis' on linguistic stylistics, in the sense that "language is not neutral with respect to discourse and that, therefore, certain syntactic forms will necessarily correlate with certain discourses" (1997, pp. 180-1). This has been demonstrated by Halliday in his pioneering study of the language used by William Golding in his novel *The Inheritors*. Halliday has shown how "consistent selections from the transitivity system can suggest different world views,..., including highly defamiliarized mind-styles" (Fowler, 1996, p. 220). Hatim (1977) further observes how intransitive patterns have been particularly productive in relaying an atmosphere of 'helplessness' in fiction, in the sense that people act and move but only affect themselves.

Such themes can all be discussed under the umbrella of the discourse of alienation. The following sections will thus seek to shed light on this type of discourse in literature, and introduce the analysis of two English novels renowned for their estranged mind-style, powerlessness and helplessness. These are William Golding's *The Inheritors*, analyzed by Halliday (1971), and Georg Orwell's *Nineteen Eighty Four* analyzed by Kies (2012), which will be further analyzed and discussed in Chapter five.

#### 4.3 An Inquiry into the Language of William Golding's *The Inheritors*

In his paper on linguistic function and literary style, Halliday (1971) sets out to find determining criteria that would distinguish between relevant and irrelevant linguistic regularity in terms of its significance to a given literary theme. With this purpose in mind William Golding's novel *The Inheritors* is examined within a "functional theory of language". Chapters two and three of this thesis have discussed

Halliday's model of the Systemic Functional Linguistics in detail, and highlighted each of the metafunctions of the text: the ideational, interpersonal and textual, with a particular focus on the experiential component of the ideational function. Highlighting the interwoven relationship between these three functions in contributing to the overall meaning of a text, Halliday further argues that if linguistic patterns (grammatical, lexical, and even phonological) can be related to the underlying functions of language, we will end up with a relevance determining criterion for distinguishing true foregrounding from mere prominence of a statistical or an absolute kind.

Foregrounding is defined as motivated prominence, a regularity in sounds or words or structures that stands out in one way or another, and contributes to the meaning of the whole text. This is a functional relationship since the prominent feature does so "through the linguistic feature from which its meaning is derived" (p. 339).

In *The Inheritors*, Golding is looking at experience from a particular perspective, which is the vision that the Neanderthal man has of things and happenings around him. In respect to the linguistic functions discussed above, *The Inheritors*, Halliday notes, provides a remarkable illustration of how grammar can convey levels of meaning in literature. The foregrounded elements in the novel are certain clause types that display transitivity patterns, which are ideational and their meanings lie in representing experience.

Halliday praised the book and characterized it as "a highly successful piece of imaginative prose writing" (p. 348). The novel tells the story of a small group of Neanderthal people who refer to themselves as "the people", who lose their world when invaded by a more advanced group of people (the tribe), to whom they refer at first as "others" and later as "the new people". The bulk of the book deals with how the people live and with their view of the world as well as their view of the tribe through the eyes of the main character Lok, who is hidden in a tree watching the new people as they go about their daily life. It is not until the very end that the standpoint shifts to that of the "inheritors", where the world is now recognizable as our own or something very similar to it.

Halliday divided the book into three parts, and embarked on closely examining one passage from each. Passage A is taken from the first and longest part narrating the lives of the people. It is taken precisely from the long account of Lok's vigil in the tree. Passage C is taken from the short final part of the book that is concerned with the tribe. While in passages A and C the shift in the world view is tangible, passage B is transitional between the two and captures the shift as it is occurring.

Passage A is dominated by action clauses the majority of which are intransitives. They describe simple movements using verbs of movement, yet half of the subjects are not animate: they are either body parts or inanimate objects. Moreover, the remaining clauses where the subjects are human, are not action ones. Even verbs that are normally transitive occur intransitively, such as in this movement clause: *he grabbed at the branches*. Thus the syntactic tension created expresses a combination of movement and helplessness.

Passage A is primarily about the life of the tribe not the people. It captures their actions and describes their world from Lok's viewpoint. The few transitivity patterns are not imposed by the subject matter; they reflect one of the underlying themes of the book, that of the inherent limitations of understanding by Lok and the people, and their consequent inability to survive in the face of more advanced beings. Yet this does not mean that Lok is completely denied the ability to process what is happening. Halliday believes that Lok has a theory, since he- after all- has language. A goal directed process (or, as Halliday calls it, an externally caused process) is perceived by Lok as undirected (or self-caused): *a stick rose upright and started to grow shorter at both ends*. Expressing intransitives through the medium of the semantic structure of Lok's world view provides justification for their prominence.

In the light of Halliday's cause and effect theory introduced in Chapter three, the language of passage A does not convey causation, since the processes are not resulting from an external cause; and in the rare instances when they do, the "agent" is rarely a human being. Add to this that regardless of the type of the process, there is mostly one participant, while other entities from the natural environment where the events take place are indirectly involved as circumstantial elements. They take the place of the participants and limit the process, thus conveying the sense of frustration

resulting from the people's impotent struggle with the environment, as they can only move within the space allowed to them by things.

Passage B now offers a transition to the last part of the book. In this passage we notice a sudden change in the status of Lok, who is referred to here as *The red creature* as if not regarded any more as a human being. There is also one instant in this passage where Lok acts on his environment, and the "affected" by his actions is a person from the tribe! This passage features linguistic complexity that accompanies the increased complexity of the events as most of the people are either killed or captured, and Lok loses his remaining companion Fa. Now that he is left by himself, he loses whatever has remained of his humanity and his membership of a society. The syntax brings us back to the world of the people, and the transition of Lok has now taken place into a *strange creature, smallish, and bowed*.

Passage B is characterized with very few transitive action clauses, which in only one of them Lok is the agent and the "affected" is a part of his own body. Mental process clauses are also few, and Lok is subject of nearly half of the total number of clauses. The verbs used are ones of simple movement and intransitive. The subjects of the remaining clauses are inanimate and body parts. However, as the transition is taking place, we start to notice the change as new things are introduced (*sun, green sky*) and body parts are only subjects of intransitive verbs of movement.

In passage C the transition is complete, and now it is the world of the inheritors, though inhabited momentarily by Lok. There is a notable increase, compared to passages A and B together, in the number of action clauses, the majority of which are transitive with a human agent acting on an external object. In two of these clauses the subject refers to the people (or *the devils*), who were never perceived by the tribe as powerless. While passage A was dominated by intransitives given that the actions of the tribe are encoded from the world view of the people, passage C is dominated by transitive clauses because references of the people are encoded from the world view of the tribe, while intransitive clauses are used only to describe the acts of the only present member of the people, the captured baby.

Passage C is characterized by the absence of inanimate agents, and that all clauses with body parts are intransitive, and none of them is a mental process. Body parts no longer feel or perceive, rather they have attributes ascribed to them (e.g. *his*

*teeth are wolf's teeth*). They may move, but it is the man who reacts to his environment and shapes it. His actions now are varied and they produce results. The man now has acquired a different perception of his environment: "The horizons have now widened" (p. 355).

In summary, Halliday has focused in his examination of *The Inheritors* on the language system and its relation to the meanings of the book as a literary work. The foregrounded features in the book (namely selections in transitivity) derive from the ideational function, so at the level where they constitute a norm they represent a world view, and structure experience (since there is nothing preventing experience from being structured one way or another).

Transitivity "is really the cornerstone of the semantic organization of experience" (p. 359) Halliday concludes. It is the means to carry man's interpretation of his experience of the world, its processes, and of his participation in it. The overall artistic quality of *The Inheritors* is enhanced by the prominence of certain transitivity patterns, through the functional significance of the semantic options expressed by them; this is what is meant by "relevance": a linguistic feature "belongs" one way or another as part of the whole work.

#### 4.4 Suppressing Agency in *Nineteen Eighty-Four*

Powerlessness under a totalitarian government is one of the center themes dealt with in *Nineteen Eighty-Four*. In his analysis of the linguistic techniques utilized in the controversial novel by George Orwell (1949) to express powerlessness, Kies accounts for intransitive uses of verbs as a means to convey the lacking of control by the characters over the events of the novel.

In addition to Transitivity, Kies (2012) lists thirteen other syntactic devices (the definitions and examples of which are cited in brief below) used by Orwell to serve the same purpose of undercutting agency throughout his novel. Although the main focus of this thesis is transitivity, it is useful to learn more about these devices as they complement each other in serving the overall theme of alienation.

Kies's syntactic devices in brief are:

- 1- Passives: Are among the most common grammatical devices to undercut agency in English, allowing the agentive noun phrase to occur out of thematic, sentence initial position in an optional agentive by-phrase at the end of the sentence. This device is made even more effective when the agentive *by*-phrase is eliminated, thus suggesting that the characters do not initiate actions. E.g. The instrument (the telescreen it *was called*) could *be dimmed*, but there was no way of shutting it off completely.
- 2- Nominalized verbs: Can occur without an overt mention of agency. The agentive *by*- phrase is optional. E.g. She described to him, almost as if she had seen or felt it, the *stiffening* of Katharine's body as soon as he touched her.
- 3- Patients as subjects: Patientive verbs such as *get*, *see*, and *hear* (as opposed to *send*, *look*, and *listen*) imply that the grammatical subject of the sentence is not the initiator of an event, but is affected by it. E.g. You will receive orders, and you will obey them.
- 4- Depersonalization: Depends on metonymy where a part of a person (often a voice or a thought — the least physical and hence least agentive features of a person) is used to represent, figuratively, the whole person. E.g. A *hand* fell lightly on his shoulder.
- 5- Perfect aspect: Conveys a sense of impotence as the past event/ action is no longer related to the present one. E.g. Katharine, in any case, *had long ceased* to be a painful memory and *become* merely a distasteful one.
- 6- Negation: A negated assertion undercuts agency almost directly and highlights the agent's limited ability. E.g. ... So long as he stayed in his present position he could *not* be seen.
- 7- Stative/ Resultive verbs: Verbs that suggest the existence of a state or a result of an agent other than the grammatical subject, thus undercutting agency. E.g. Katharine, in any case, *had long ceased to be a painful memory and become merely a distasteful one*.
- 8- Presentational *there* structures: While Halliday (1985: 38-67) emphasizes the significance of the sentence initial position because it introduces the theme of the discourse, Quirk *et al.* (1985: 1356-1357) highlight the significance of sentence final position because it serves as the locus of new information in the

clause- as well as discourse. Therefore, using the medial position of the sentence is ideal for downplaying agency. E.g. *There* was nobody of whom they could ask the way.

- 9- Subjunctive mood: Any sense of agency is only hypothetical, since the events could happen in possible worlds. E.g. ... and it was *possible* that his features had not been perfectly under control.
- 10- Linking verbs like *seem*, *appear*: Question the agency of the grammatical subject involved. E.g. All this he *seemed* to see in the large eyes of his mother and his sister.
- 11- Impersonal *One* and Point of View shifts: The point of view shift to the impersonal *one* is considered as a grammatical device to downplay agency. E.g. The smell was already filling the room, a rich hot smell which seemed like an emanation from his early childhood, but which *one* did occasionally meet with even now ....
- 12- Modality shifts: Modal or semi-modal auxiliaries: *would*, *should*, *could*, *ought to*, *needs to*, *might*, *tried to*, undercut the agency of transitive verbs. Though modals suggest obligation, necessity, willingness, or attempts (etc.) to act, they don't necessarily imply that an action is completed successfully. E.g. He [Winston] *tried to* squeeze out some childhood memory .... But it was no use, he *could* not remember.
- 13- Existential *It* and other Cleft Sentences: Cleft sentences, using for example the existential *it* as grammatical subject in the main clause, allow for information focus on one constituent, effectively undercutting the agency of the grammatical subject in the more usual, unmarked sentence pattern. Since a cleft sentence focuses on some peripheral part of a clause, such as an adverbial or adjective, it therefore demotes the agentive element to a subordinate clause. E.g. ... *it* struck him for the first time that she was beautiful.

Chapter four has introduced the discourse of alienation, talked about the relation between transitivity and world view, and established through a summary of a pioneering study by Halliday of the language of *The Inheritors* that transitivity is specially productive in relaying an atmosphere of undermined agency and estranged mind-style. The chapter has introduced other 'syntactic devices' outlined and discussed in Kies (2012). In his study of the Orwellian language in *Nineteen Eighty*

*Four*, Kies concludes that in delivering the themes of passivity and total lack of powerlessness, Orwell was simply brilliant. Chapter five will investigate whether transitivity and other closely related devices do work in more or less the same way in English and Arabic, and whether in translation into and out of Arabic the theme of powerlessness selected can be preserved with a reasonable degree of accuracy. Examples from two novels renowned for their overall discourse of alienation (*Nineteen Eighty Four* by Orwell and *The Saint's Lamp* by Yahya Haqqi) will be discussed and the quality of the translation assessed.

## Chapter Five

### Data and Analysis

The previous chapters have established that transitivity is the linguistic vehicle for the expression of experiential meanings in a text. Simpson (2003) suggests that since transitivity has proved to be useful in analyzing texts both linguistically and stylistically, it might also serve as a useful bridge between the analysis of narrative fiction and other discourse types. After all “language is not neutral with respect to discourse” (Hatim, 1997, p.180), and one of the declared aims of discourse analysis is to examine the way language communicates meaning and social and power relations (Munday, 2008).

To demonstrate the practical value of this approach in the translation of literary texts, a passage from the novel *Nineteen Eighty Four* by George Orwell is selected, and its translation into Arabic (by Anwar Al-Shami) subjected to a thorough examination. The aim of this exercise is two-fold: to identify precisely how the discourse of alienation is actually expressed in the Source Text (ST), and to assess whether and how successfully the novel’s central theme of powerlessness has been preserved in the translation. We pursue these aims from a non-traditional perspective, specifically that of Functional Linguistics and Critical Discourse Analysis, reviewed in previous Chapters. This entails that Arabic grammar be now seen from a more functional angle, with a focus on agency and how it is reflected through the systematic use of particular syntactic devices. The analysis of Orwell is then supplemented by a similar analysis of a passage from the Arabic novel *Qindeel Umm Hashim* by Yahya Haqqi, and its translation into English as *The Saint’s Lamp* (by M.M. Badawi).

It is perhaps worth noting that in writing *Nineteen Eighty Four* Orwell frequently revised his linguistic strategies deliberately to increase the use of passivity by his protagonist (Kies, 2012). Therefore, it would be rewarding to look at whether the translators were aware of the discourse of alienation, being a central theme in both novels. We will do this by tracking consistency in the use of specific syntactic devices

by the translator, a methodology which should reveal whether the discourse of alienation was picked up and consciously dealt with by the translators, or it was in fact a least-effort, non-interventionist, literal approach on the part of the translators that almost automatically delivered the discourse values in question.

As will become clear in the course of the following discussion, we are inclined to subscribe to the former, interventionist school of thought and to give the translators of these two novels credit for consciously reacting to and interacting with ST discourse, and for delivering Target Texts (TT) that are not only accurate but also highly sensitive.

### 5.1 *Nineteen Eighty Four* by George Orwell/ translated by Anwar Al-Shami

Written in 1949, *Nineteen Eighty Four* is a controversial novel about the “massmindedness” that all civilians are subjected to under the rule of a totalitarian government. Winston Smith, the protagonist, is sickened to the back teeth by all the oppression and the systematic butchering of the truth by falsifying the past and manipulating the present for the benefit of a Big Brother. He seeks a way out of his smothering surroundings, the thought police, the telescreen counting his every move, even in his own living room, the Newspeak and all the other means invented by the Party to keep him and others on a tight leash. Winston finds, or so he believes, his escape in falling in love with a secretly anti-Party girl named Julia, whom he then had to betray under torture. After unbearable mental and psychological purgatory which Winston and Julia undergo in the Ministry of Love under the supervision of the once a close friend O’Brien, the Party succeeds in finally brainwashing them.

One of the predominant themes of the novel is thus “the powerlessness of the individual under the totalitarian government”, Kies (2012, p. 3) notes; “...however, it is not at the level of plot that the reader can best appreciate that powerlessness. Rather, it is through the language that Orwell used to describe Winston, to narrate his actions, and to develop his character.” In other words, Orwell manipulated the expression of ‘agency’ so that Winston Smith is never seen as active or in control of any situation.

But Winston is not presented as totally helpless all the time. He does have few moments in the novel where he is ‘agentive’ and in control of his own actions. One

such scene occurs in Chapter one of the novel (from which the passage analyzed is extracted) when he decides to open a diary to make an account of the truth, or what he thought to be the truth. However, even in situations like this, the language used to describe these moments is anything but genuinely agentive, as will be illustrated by the examples to follow.

A close examination of the first fifteen pages of Chapter one from the novel and their translation shows a recurrence in the use of some of the devices covered by Kies and reviewed earlier. We start with:

1. Depersonalization: This depends on metonymy, and seeks to ascribe human characteristics to inanimate objects.
2. Transitivity: Generally speaking, a transitive verb is one that requires a direct object for its meaning to be complete; while the meaning of an intransitive verb is complete without an object. Transitivity and Depersonalization seem to go hand in hand as the object in transitive action predicates is inanimate, and the subject (actor) in an intransitive process predicates can be also inanimate.

Table 1

Examples of intransitive process/action predicate with animate/inanimate doer:

Unit No.	Source Text	Comment	Translation	Comment	Translation Assessment
1	Winston Smith, his <b>chin nuzzled</b> into his breast in an effort to escape the vile wind, slipped quickly through the glass doors of Victory Mansions, though not quickly enough to prevent a swirl of gritty dust from entering	- Depersonalization, - Intransitive action predicate with inanimate object serving as subject, undercutting agency, as opposed to: 'Winston Smith nuzzled his chin into his breast.'	كان ونستون سميث، <b>بذقته المنكفة على صدره</b> اتقاءً لرياح بارد، ينسل مسرعاً عبر الأبواب الزجاجية لمبنى النصر، ولم يحل اندفاعه السريع دون دخول دوامة من الريح المحملة بذرات الغبار.	The translator adopted the syntactic device of Depersonalization, and selected a reflexive active participle (المنكفة), that is, active in form yet passive in meaning.	Effective, as the devices used manage to convey lack of control on the part of Winston, even over his own chin!

Unit No.	Source Text	Comment	Translation	Comment	Translation Assessment
	along with him.				
2	<b>Winston Smith</b> , his chin nuzzled into his breast in an effort to escape the vile wind, <b>slipped</b> quickly through the glass doors of Victory Mansions, though not quickly enough to prevent a swirl of gritty dust from entering along with him.	Intransitive action predicate, in which, even though Winston is the doer, the action taken is in fact directed at no one and can only affect him.	كان ونستون سميث، بنفته المنكفة على صدره اتقاءً لريح بارد، ينسل مسرعاً عبر الأبواب الزجاجية لمبنى النصر، ولم يحل اندفاعه السريع دون دخول دوامة من الريح المحملة بذرات الغبار.	The translator opted for intransitive process predicate, with a reflexive verb (ينسل) that in itself reflects weak agency.	Effective in conveying Winston's lack of agency, since the action taken is directed at no one and can only affect him.
3	The <b>hallway smelt of boiled cabbage</b> and old rag mats.	- Depersonalization, - Intransitive process predicate with inanimate object serving as subject.	كان الممر الذي يجتازه عابقاً بروائح الملفوف المسلوق والفرش المهترئ	The translator opted for the device of Depersonalization.	Effective in conveying Winston's lack of control over his environment in the sense he cannot escape the smelly hallway.
4	<b>Winston made for the stairs</b> . It was no use trying the lift. Even at the best of times <b>it was seldom working</b> ,	Intransitive action predicate where the action only affects the doer.	مشى ونستون باتجاه السلام للصعود، فالمصعد نادراً ما كان يعمل، إما بسبب عطل وإما لانقطاع التيار الكهربائي معظم ساعات النهار،	The translator preserved the same type of relation.	Effective in conveying Winston's lack of agency, since the action taken is directed at no one and can only affect him.
5	Winston made for the stairs. It was no use trying the lift. Even at the best of times <b>it was seldom working</b> , and at present the electric current	Intransitive process predicate with inanimate object serving as subject.	مشى ونستون باتجاه السلام للصعود، فالمصعد نادراً ما كان يعمل، إما بسبب عطل وإما لانقطاع التيار الكهربائي معظم ساعات النهار،	The translator preserved the same type of relation.	Effective as inanimacy undercuts agency.

Unit No.	Source Text	Comment	Translation	Comment	Translation Assessment
	was cut off during daylight hours.				
6	On each landing, opposite the lift-shaft, <b>the poster</b> with the enormous face <b>gazed from the wall.</b>	- Depersonalization, - Intransitive process predicate with inanimate object serving as subject.	وعند كل منعطف من منعطفات السلم السبعة، وعند كل محطة من محطات المصعد وبمواجهة الباب، كانت تنتصب صورة الوجه الضخم لتتحقق في وجه كل قادم.	The translator opted for depersonalization, using an inanimate object as a subject of an intransitive process predicate.	Effective as both devices together convey lack of agency.
7	Winston turned a switch and <b>the voice sank</b> somewhat, though the words were still distinguishable.	Intransitive action predicate with inanimate object serving as subject.	أدار ونستون مفتاحاً فخفتت حدة الصوت قليلاً وإن ظل الكلام واضحاً	The translator adopted the same type of relation: Inanimate object serving as the subject of intransitive action predicate.	Effective in conveying the limited ability and control on the part of Winston over the voice, in the sense that it sank by itself.
8	<b>The black-moustachio'd face gazed down</b> from every commanding corner.	- Depersonalization, - Intransitive action predicate with inanimate object serving as subject.	فمن كل زاوية كان ذلك الوجه ذو الشارب الأسود يطل محدقاً في وجه المارة	The translator preserved the Depersonalization, using an inanimate object as a subject of an intransitive process predicate.	Effective in enhancing the atmosphere of helplessness and lack of agency.
9	The <b>telescreen received</b> and transmitted simultaneously.	- Depersonalization, - Intransitive action predicate with inanimate object serving as subject.	وكان الجهاز يرسل ويستقبل في آن واحد،	The translator adopted similar Depersonalization, and used an inanimate object as a subject of an intransitive process predicate.	Effective, as inanimacy conveys lack of agency on the part of Winston.

Unit No.	Source Text	Comment	Translation	Comment	Translation Assessment
10	<b>The seconds were ticking by.</b>	Intransitive process predicate with inanimate object serving as subject.	كانت الثواني تمضي بسرعة،	The translator didn't preserve the type of relation conveyed by the ST, opting instead equally successfully for a transitive process predicate	Effective as inanimacy undercut agency.

Table 1 has provided examples of the two syntactic devices of Depersonalization and Intransitivity, since they often go hand in hand when the subject of an intransitive predicate is an inanimate object claiming the role and/or the characteristics of the subject. Except for the example in Unit No. 10 where the predicate opted for in the translation is transitive, there is an overall consistency in preserving ST discourse of alienation, with an inanimate object serving as subject. This indicates translator efficiency in delivering the atmosphere of helplessness and undermined agency.

Table 2

Examples of transitive process/action predicate with animate/inanimate doer:

Unit No.	Source Text	Comment	Translation	Comment	Translation Assessment
1	It was one of those pictures which are so contrived that <b>the eyes follow you</b> about when you move.	- Depersonalization, - Transitive process predicate with inanimate object serving as subject.	إنها واحدة من تلك الصور المرسومة على نحو يجعل المرء يعتقد أن العينين تلاحقانه أينما تحرك.	The translator adopted similar Depersonalization, using an inanimate object as a subject of a transitive process predicate.	Effective in enhancing the atmosphere of helplessness and lack of agency.
2	Inside the flat <b>a fruity voice was reading out a list of figures</b> which had something to do with the production of pig-	- Depersonalization, - Transitive process predicate with inanimate object serving as subject.	عندما دخل ونستون إلى الشقة سمع صوتاً يسرد قائمة أرقام تتعلق بإنتاج الحديد الخام،	The translator preserved ST Depersonalization, and used an inanimate object as a subject of a transitive process predicate.	Effective in enhancing the atmosphere of helplessness and lack of agency.

Unit No.	Source Text	Comment	Translation	Comment	Translation Assessment
	iron.				
3	Down in the street <b>little eddies of wind were whirling dust</b> and torn paper into spirals,	- Depersonalization, - Transitive process predicate with inanimate object serving as subject.	وفي الشارع كانت زوايع الرياح تثير الغبار والأوراق الممزقة فتتصاعد لأعلى في أشكال حلزونية.	The translator adopted similar Depersonalization, and used an inanimate object as a subject of a transitive process predicate.	Effective in conveying lack of control and agency.
4	So completely did <b>they dwarf the surrounding architecture</b> that from the roof of Victory Mansions you could see all four of them simultaneously.	Transitive action predicate with inanimate object serving as subject.	وهذه البناءات كانت تحجب ما حولها من منازل، ولذا كان من الممكن لمن يقف فوق سطح مبنى النصر أن يرى البناءات الأربع في آن واحد.	The translator preserved ST type of relation: transitive action predicate with inanimate object serving as subject.	Effective as inanimacy undercuts agency.
5	<b>The Ministry of Truth</b> , which <b>concerned itself with news</b> , entertainment, education, and the fine arts. <b>The Ministry of Peace</b> , which <b>concerned itself</b> with war.	Transitive action predicate with inanimate object serving as subject.	فوزارة الحقيقة تختص بشؤون الأخبار ووسائل اللهو والاحتفالات والتعليم والفنون الجميلة، ثم وزارة السلام التي تُعنى بشؤون الحروب،	The translator preserved ST type of relation: transitive action predicate with inanimate object serving as subject.	Effective as inanimacy undercuts agency.
6	<b>A tremor had gone through his bowels.</b>	- Depersonalization, - Transitive action predicate with inanimate object serving as subject.	وسرت القشعريرة في أوصاله	The translator preserved ST effect, using similar devices in the TT.	Effective in implying Winston's lack of control even over his own limbs.
7	He sat back. <b>A sense of complete helplessness had descended upon him.</b>	- Transitive action predicate with inanimate object as subject.	ثم اعتدل في جلسته، وقد تملكه شعور بالعجز التام.	The translator preserved ST type of relation	Effective as inanimacy undercuts agency.
8	For the first time	Transitive action	لأول مرة يستشعر	The translator didn't	Not effective

Unit No.	Source Text	Comment	Translation	Comment	Translation Assessment
	<b>the magnitude of what he had undertaken came home to him.</b>	predicate with inanimate object serving as subject.	خطورة ما أقدم أو ما هو مقدم عليه،	preserve ST type of relation.	simply because the structure opted for reflects agency on the part of Winston. Suggestion: لأول مرة يتسرب إلى نفسه خطورة ما أقدم أو ما هو مقدم عليه.
9	<b>The telescreen had changed over to strident military music.</b>	- Depersonalization, - Transitive action predicate with inanimate object serving as subject.	وكانت شاشة الرصد قد انتقلت لإذاعة موسيقى عسكرية صاخبة،	The translator preserved ST effect.	Effective as inanimacy undercuts the agency.
10	then you saw a lifeboat full of children with a <b>helicopter hovering over it.</b>	- Depersonalization, - Transitive process predicate with inanimate object serving as subject.	ثم رأيت قارب نجاة محملاً بالأطفال وتلاحقه طوافة،	The translator preserved ST Depersonalization and type of relation.	Effective as inanimacy undercuts agency.

Table 2 has provided further examples of the two syntactic devices of Depersonalization and Transitivity, since, as demonstrated in Table 1, the two devices go hand in hand when the subject of a transitive predicate is an inanimate object claiming the role of the subject. Furthermore, the examples show overall consistency in preserving ST overall effect, except for Unit 8 where the translator failed to preserve the type of relation used in the source text. Though the lexis itself did the job of conveying the sense of hesitation dictated by Winston's undermined agency, yet the structure could have been more effective had ST discourse strategy been preserved intact.

3. **Passives:** Voice in both English and Arabic can be active or passive. In the active form, the subject carries out some action, while in the passive form it becomes the receiver of action or state indicated by the verb. In English, the passive voice is formed by the use of auxiliary words and past participle of the verb followed by prepositional by-phrase of which the doer of the action becomes its object. The

by-phrase and its object can be omitted altogether as shown in the following example:

- a) Hani fixed the car (active voice)
- b) The car was fixed by Hany (passive voice with by-phrase/ agentive)
- c) The car was fixed (passive voice without the by phrase/ agentless)

In Arabic, the receiver of the action is not explicit. The passive is formed by changing vowels in the verb (mutation) as shown in the following examples:

- a)  $\text{بَنَى الرجلُ البيتَ}$ /the man built the house (active voice)
- b)  $\text{بُنِيَ البيتُ}$ /the house was built (passive voice/ agentless)
- c)  $\text{يَفْتَحُ الولدُ البابَ}$ /the boy is opening the door (active voice)
- d)  $\text{يُفْتَحُ البابُ}$ /the door is being opened (passive voice/ agentless)
- e)  $\text{انْفَتَحَ البابُ}$ /the door opened (reflexive/ active in form, passive in meaning)

The subjects of the passive verb in examples b) and d) are called نائب فاعل (the deputy of doer), and it should be in the nominative case (الرفع). Example e) is interesting because the reflexive indicates passive action, yet the self, or the recipient of the action, is the agent at one and the same time (Deek, n.d.).

3.1 Participles: a participle is a form of verb used in a sentence to modify a noun or a noun phrase, which endows it with a role similar to an adjective or sometimes an adverb. It can be either active in voice (active participle/ اسم الفاعل), where the modified noun represents the agent of the action indicated by the verb; or passive in voice (passive participle/ اسم المفعول), where the modified noun represents the recipient of the action. In Arabic, participles are inflected for gender, number and case, but not person. Active participles describe a property of the syntactic subject of the verb from which it is derived; for instance, the active participle قارئ (reader) is derived from the active verb قرأ (he read). Passive participles describe the object; for instance, the past participle مقروء (that which is read) is derived from the same active verb قرأ. Passive participles can be used as a sort of passive voice.

Table 3

Examples of the agentive/ agentless passive structures:

Unit No.	Source Text	Comment	Translation	Comment	Translation Assessment
1	You had to live — did live, from habit that became instinct — in the assumption that <b>every sound you made was overheard</b> , and, except in darkness, <b>every movement scrutinized</b> .	Agentless passive structure.	كان عليك أن تعيش، بحكم العادة التي تحولت إلى غريزة، مفترضاً أن كل صوت يصدر عنك مسموع وأن كل حركة مرصودة.	The translator preserved the passive structure by using passive participles (مسموع) and (مرصود).	Effective as passive structures imply lack of agency, in the sense that the characters in the novel are not the initiators of actions.
2	Even the streets leading up to its outer barriers <b>were roamed by gorilla-faced guards</b> in black uniforms, armed with jointed truncheons.	Agentive passive structure.	كما أن الطرقات المؤدية إلى المبنى كانت دائماً مراقبة من قبل حرس ذوي وجوه كالحة يرتدون بزات سوداء ويحملون الهراوات المدببة.	The translator preserved the agentive passive structure, denoting the by-phrase as قِيلَ.	Effective as passive structures imply lack of agency.
3	Winston turned round abruptly. He had set his features into the expression of quiet optimism <b>which it was advisable</b> to wear when facing the telescreen.	Agentless passive structure.	استدار ونستون بعد أن رسم علامات التفاؤل التام على وجهه، وهو ما كان يُستحسن فعله عندما يواجه المرء شاشة الرصد،	The translator preserved the passive structure using the present participle (يُستحسن).	Effective as passive structures imply lack of agency.
4	and he was aware that there was no food in the kitchen except a hunk of dark-coloured bread which <b>had got to be saved</b> for tomorrow's breakfast.	Agentless passive structure.	وكان يعلم أن المنزل خالي من الطعام إلا من قطعة خبز سوداء كان تركها لتكون إفطاراً له في صباح الغد.	The translator didn't preserve the passivity, opting instead for an agentive structure.	Not effective since preserving the passive voice would have been more productive in conveying lack of agency on the part of Winston Suggestion: وكان يعلم أن المنزل خالي من الطعام إلا من قطعة خبز سوداء وجب تركها لتكون إفطاراً له في صباح الغد.

Unit No.	Source Text	Comment	Translation	Comment	Translation Assessment
5	The stuff was like nitric acid, and moreover, in swallowing it one had the sensation of <b>being hit on the back of the head with a rubber club.</b>	Agentless passive structure.	فقد كان الشراب شبيهاً بحامض الصوديوم، فضلاً عن أنه عندما ابتلعه شعر كما لو أنه ضُرب على مؤخرة رأسه بهراوة من المطاط.	The translator preserved the passive structure (ضُرب).	Effective as passive structures imply lack of agency.
6	<b>He could be heard,</b> of course, but so long as he stayed in his present position he could not be seen.	Agentless passive structure.	وهكذا جلوسه في ذلك المكان وظهره مُسنَدٌ إلى الوراء، كان ونستون خارج مدى رؤية شاشة الرصد، مع أن الجهاز كان باستطاعته التقاط ما يصدر عن ونستون من أصوات.	The translator didn't preserve the passive voice, yet the subject is inanimate (الجهاز).	Effective as inanimacy undercuts agency.
7	<b>Party members were supposed not to go</b> into ordinary shops ('dealing on the free market', <b>it was called</b> )	Agentless passive structure.	ورغم أنه لم يكن مسموحاً لأعضاء الحزب بالتردد على مثل هذه الحوانيت العادية الكائنة في الأسواق الحرة، كما كانت تسمى،	The translator preserved the passive structure by using a passive participle (مسموح) and the past participle (يُسمى)	Effective as passive structures imply lack of agency.
8	but if <b>detected</b> it was reasonably certain that it would be <b>punished by death,</b> or at least by twenty five years in a forced-labour camp.	Agentless passive structure.	ومع ذلك إذا ما <b>افتضح</b> أمره فإنه كان حتماً سيعاقب بالإعدام أو السجن لخمس وعشرين سنة في معتقل من معتقلات الأشغال الشاقة.	The translator preserved the passive structure using past participle (افتضح) and present participle (يعاقب).	Effective as passive structures imply lack of agency.
9	The pen was an archaic instrument, seldom <b>used</b> even for signatures,	Agentless passive structure.	كان القلم أداة زخرفية قديمة نادراً ما استعمله حتى في التوقيع.	The translator didn't preserve the passivity, opting instead for an agentive structure.	Not effective, as passive structures are more effective in conveying lack of agency. Suggestion: كان القلم أداة زخرفية قديمة نادراً ما استعمل حتى في

Unit No.	Source Text	Comment	Translation	Comment	Translation Assessment
					التوقيع.
10	One very good one of <b>a ship full of refugees being bombed</b> somewhere in the Mediterranean.	Agentless passive structure.	وكان الفيلم الذي يلقي إقبالاً هو ذلك الذي في مشهد منه سفينة ضخمة تتعرض وهي محملة باللاجئين <b>لقصف</b> بالقتال في مكان ما من البحر الأبيض المتوسط،	The translator didn't preserve the passive voice explicitly, yet he made up for that by using the patientive verb (تتعرض), which is active in form yet passive in meaning.	Effective in implying lack of agency, especially that the patient is inanimate. Yet the translation could have been more effective had the translator preserved the passive voice explicitly using a present participle. Suggestion: سفينة ضخمة محملة باللاجئين تُقصف في مكان ما من البحر الأبيض المتوسط.

Table 3 has provided examples of the uses of the passive voice in implying lack of agency. However, there was no consistency in preserving passivity as a translation strategy, as exemplified by Units 4, 6, 9 and 10, where a sense of agency that was not implied in the ST is erroneously created. In Units 6 and 10, the subjects are inanimate objects, which made up for not preserving the passive voice.

4. Negation: The process that turns affirmative statements (e.g. the man pushed himself to the limit) into opposite denial (e.g. the man did not push himself to the limit). From the perspective of this thesis, negated assertions are interesting since they tend undercut agency. In English, negation is attached to the verbs *be* and *have*, or verb phrases in which they occur; otherwise the dummy auxiliary verb *do* is added to serve as a place holder of the negative particles *not* or *-n't*. In Arabic, there are several words used for negation the most common of which are:

4.1. لا (la): Used to negate verbs in the present tense by placing the particle immediately before the verb; e.g. لا أذهبُ إلى المدرسة بالسيارة /I don't go to school by car.

4.2. ما (ma): Used to negate verbs in the past tense by placing the particle immediately before the verb; e.g. ما رأيتُ الولد /I haven't seen the boy.

4.3. لم (lam): Used to negate verbs in the past tense, but the particle must be followed by the present form of the verb, e.g. لم أسمع الخبر /I haven't heard the news.

4.4. لن (lan): Used to negate future verbs, but it must be followed by the present form of the verb, e.g. لن أكون هنا غداً /I won't be here tomorrow.

4.5. ليس (laisa): Used to negate nominal sentences; e.g. ليس الجو جميلاً /the weather isn't nice.

In addition to the above mentioned, there is a set of a so called negative adverbs that create a negative meaning in a sentence without the usual no/ not/ neither/ nor/ never structures. These include: seldom, hardly, rarely, scarcely.. etc.

Table 4

Examples of Negation:

Unit No.	Source Text	Comment	Translation	Comment	Translation Assessment
1	The instrument (the telescreen, it was called) could be dimmed, but <b>there was no way of shutting it off completely.</b>	Negation undercuts the agency as it reflects the limited ability of the doer.	كان بمقدور ونستون تخفيض صوت هذا الجهاز والذي كان يسمى "شاشة الرصد"، ولكن لم يكن بوسعها إيقاف تشغيله بشكل تام.	The translator preserved the device of Negation.	Though the translator retrieved the agent, yet the Negation helped undercutting the agency. Suggestion for a more effective translation: ولكن لم يكن بالمستطاع إيقاف تشغيله بشكل تام.
2	Party members <b>were supposed not to go</b> into ordinary shops ('dealing on the free market', it was called)	Negation.	ورغم أنه لم يكن مسموحاً لأعضاء الحزب بالتردد على مثل هذه الحوانيت العادية الكائنة في الأسواق الحرة، كما كانت تسمى،	The translator preserved Negation	Effective as Negation undercuts the agency.
3	At the time <b>he was not conscious</b> of wanting it for any particular purpose.	Negation	دون أن يكون لديه هدف محدد من وراء شرائه.	The translator preserved Negation.	Effective as Negation undercuts the agency.
4	This was not illegal ( <b>nothing was illegal</b> , since	Negation.	ولم يكن في ذلك ما يخالف القانون (ليس لأن ذلك مسموح به	The translator preserved Negation.	Effective as Negation undercuts the agency as it reflects the limited

Unit No.	Source Text	Comment	Translation	Comment	Translation Assessment
	<b>there were no longer any laws)</b>		بل لأنه لم يكن هناك قانون في الأصل يحدد ما هي المخالفات).		ability of the doer,
5	To begin with, <b>he did not know</b> with any certainty that this was 1984.	Negation	فقبل كل شيء لم يكن متأكد أن العام كان 1984،	The translator preserved Negation.	Effective as Negation undercuts the agency as it reflects the limited ability of the doer,
6	but it was <b>never possible</b> nowadays to pin down any date within a year or two.	Negation	ومع ذلك كان من المستحيل في هذه الأيام تحديد أي تاريخ مضى عليه سنة أو سنتان.	The translator preserved Negation.	Effective in relaying an atmosphere of helplessness and lack of agency.
7	It was of its nature impossible. Either the future would resemble the present, in which case <b>it would not listen</b> to him:	Negation.	إن مثل هذا العمل مستحيل في حد ذاته، إذ إن المستقبل إما أن يكون شبيهاً بالحاضر وبالتالي لن يتجاوب معه،	The translator preserved Negation.	Effective as Negation undercuts the agency as it reflects the limited ability of the doer,
8	For weeks past he had been making ready for this moment, and <b>it had never crossed his mind</b> that anything would be needed except courage.	Negation.	لقد كان يظن أنه لن يحتاج إلى شيء آخر غير الشجاعة والإرادة،	The translator preserved Negation.	Effective as Negation undercuts the agency and reflects the limited ability of the doer
9	<b>He dared not scratch it,</b> because if he did so it always became inflamed.	Negation.	ولم يجرؤ على حكها خوفاً من أن تلتهب كالسابق.	The translator preserved Negation.	Effective as Negation undercuts the agency and reflects the limited ability of the doer.
10	<b>I don't suppose</b> anything happened to her <b>nobody cares</b> what the proles say typical prole reaction	Negation.	ولا أظن أن مكروها قد أصابها بسبب ذلك فليس ثمة من يأبه لما يقوله الفقراء.	The translator preserved Negation.	Effective as Negation undercuts the agency and reflects the limited ability of the doer.

Table 4 has provided examples of Negation, and showed consistency in preserving this device in the translation. But it is perhaps worth suggesting that this is rather a conscious literal translation (or what may be termed true ‘formal equivalence’) turning out to be sufficient and effective in creating a sense of undermined agency in the present context.

5. **Nominalization:** The process of transforming a verb or an adjective into a noun and using it as the head of a noun phrase. Such transformation could happen in English with or without a morphological change; that is by adding a derivational affix (e.g. nominalize/ nominalization) or when the verb itself serves as a noun too (e.g. exercise). Gerunds or verbal nouns can also be created by adding –ing suffix to the verb (e.g. run= running). The verbal noun counterpart in Arabic is called *masdar*. Nominalization is not generally favored in English rhetoric and composition because it makes the sentence hard to follow and promotes wordiness (Wikipedia, n.d.). However, when a verb is purposefully nominalized it becomes an object that can be viewed objectively by decreasing emotional attachment; which is why nominalization is used sometimes to distance a person from his/ her actions (Nominalization, 2002-2012).

Table 5

Examples of nominalized verbs:

Unit No.	Source Text	Comment	Translation	Comment	Translation Assessment
1	Winston turned round abruptly. He had set his features into <b>the expression</b> of quiet optimism which it was advisable to wear when facing the telescreen.	Nominalization on undercuts the agency as nominalized verbs can be used without an explicit mention of the agent.	استدار ونستون بعد أن رسم علامات التفاؤل التام على وجهه، وهو ما كان يُستحسن فعله عندما يواجه المرء شاشة الرصد،	The translator didn't preserve the Nominalization, opting instead for verbal active structure.	Not effective as the active structure promotes agency and power of will. Suggestion: استدار ونستون وقد ضبط ملامح وجهه لإظهار علامات التفاؤل التام.
2	Winston turned round abruptly.	Nominalization on undercuts	استدار ونستون بعد أن رسم علامات التفاؤل	The translator didn't preserve	Effective in downplaying

Unit No.	Source Text	Comment	Translation	Comment	Translation Assessment
	He had set his features into the expression of quiet optimism which it was advisable to wear when <b>facing</b> the telescreen.	the agency as nominalized verbs can be used without an explicit mention of the agent.	التام على وجهه، وهو ما كان يُستحسن فعله عندما يواجه المرء شاشة الرصد،	the Nominalization, opting instead for a point of view shift to the impersonal <i>one</i> .	agency, as the point of view shift undercuts any sense of agency.
3	The stuff was like nitric acid, and moreover, <b>in swallowing it</b> one had the sensation of being hit on the back of the head with a rubber club.	Nominalization on undercuts the agency as nominalized verbs can be used without an explicit mention of the agent.	فقد كان الشراب شبيهاً بحامض الصوديوم، فضلاً عن أنه عندما ابتلعه شعر كما لو أنه ضُرب على مؤخرة رأسه بهراوة من المطاط.	The translator didn't preserve the nominalization, opting instead for a verbal sentence.	Not effective as verbal structures grants the antihero agency and power of will. فضلاً عن أنه عند ابتلاعه يشعر المرء كما لو أنه ضُرب على مؤخرة رأسه بهراوة من المطاط.
4	The stuff was like nitric acid, and moreover, in swallowing it one had <b>the sensation</b> of being hit on the back of the head with a rubber club.	Nominalization on undercuts agency as nominalized verbs can be used without an explicit mention of the agent.	فقد كان الشراب شبيهاً بحامض الصوديوم، فضلاً عن أنه عندما ابتلعه شعر كما لو أنه ضُرب على مؤخرة رأسه بهراوة من المطاط.	The translator didn't preserve the nominalization, opting instead for a verbal sentence.	Not effective as verbal structures grant the antihero agency and power of will. فضلاً عن أنه عند ابتلاعه تملكه شعور كما لو أنه ضُرب على مؤخرة رأسه بهراوة من المطاط.
5	and he had procured one, furtively and with some difficulty, simply <b>because of a feeling that the</b>	Nominalization.	لقد حصل عليه بشكل سري وبصعوبة بالغة إذ كان يشعر أن ورقاً ناعماً أبيض اللون مثل هذا الورق يجب أن يكتب عليه بريشة حقيقية لا أن يخربش عليه بقلم جف مداده.	The translator didn't preserve the Nominalization, opting instead for a verbal structure.	Not effective because verbal structures grant the antihero agency and power of will. Perhaps a literal translation could have delivered the

Unit No.	Source Text	Comment	Translation	Comment	Translation Assessment
	<b>beautiful creamy paper deserved to be written on</b> with a real nib instead of being scratched with an ink-pencil.				lack of agency here. Suggestion: لقد حصل عليه خلسة وبصعوبة بالغة، لا لشيء إلا لشعور انتابه بأن ورقاً ناعماً أبيض اللون مثل هذا الورق يستحق أن يكتب عليه بريشة حقيقية.
6	He was conscious of nothing except <b>the blankness</b> of the page in front of him, <b>the itching</b> of the skin above his ankle, <b>the blaring</b> of the music, and a slight <b>booziness</b> caused by the gin.	Nominalization.	ولكنه لم يكن يعي من حوله غير الصفحة البيضاء التي أمامه، والألم الذي في كاحله، وصوت الموسيقى الصاخبة وشعور خفيف بالدوار بتأثير شراب الجن.	The translator preserved the Nominalization.	Effective in downplaying agency.
7	<b>shedding</b> first its capital letters and finally even its full stops:	Nominalization.	وقد انفصلت الأحرف الأولى والنقط وعلامات الوقف عن الكلمات،	The translator didn't preserve the nominalization, opting instead for a transitive action predicate with inanimate doer.	Effective as inanimacy undercuts agency.

Table 5 has provided examples of Nominalization from the source text and showed that except for the example in Unit 6 the discourse strategies used in the source text were not preserved. While in Unit 2 and 7 this was made up for by opting for a point of view shift and inanimacy respectively, the remaining structures endowed the protagonist with a sense of agency thus undermining the overall effect of the target text in comparison with the source text.

It is noticeable that in many cases the above listed syntactic devices do not function singly or on their own, but always in unison. In other words, there is a constant interaction among manifestations of a given device, as well as between one device and another, including such textual phenomena as point of view shift, the perfect aspect, and the cleft sentence structure. In cases where the TT does not seem to adopt the very same strategy of the ST, the translation in so many instances still succeeds in conveying the overall theme of powerlessness and lack of agency by resorting to alternative devices as illustrated in the table below.

Table 6

Examples of using two or more syntactic devices simultaneously, their efficiency in the target text if different than the one/s used in the source text:

Unit No.	Source Text	Comment	Translation	Comment	Translation Assessment
1	Winston made for the stairs. It was no use trying the lift. Even at the best of times it was seldom working, and at present <b>the electric current was cut off</b> during daylight hours.	Passive structure undercuts the agency.	مشى ونستون باتجاه السلم للصعود، فالمصعد نادراً ما كان يعمل، إما بسبب عطل وإما لانقطاع التيار الكهربائي معظم ساعات النهار،	The translator opted for Nominalization.	Effective as nominalized verbs can occur without any overt mention of the doer, thus indicating lack of agency.
2	<b>It was one of those pictures which are so contrived that the eyes follow you</b> about when you move.	- Cleft sentence where the focus is shifted from the grammatical subject to another constituent thus undercutting its agency. - Agentless passive structure. - Point of view shift to the impersonal	إنها واحدة من تلك الصور المرسومة على نحو يجعل المرء يعتقد أن العينين تلاحقانه أينما تحرك.	- The Cleft is preserved in the form of a nominal sentence, as opposed to the customary verbal structures in Arabic; - Passivity is represented by the passive participle (المرسومة). - The point of	Effective in preserving the atmosphere of helplessness and lack of agency.

Unit No.	Source Text	Comment	Translation	Comment	Translation Assessment
		pronoun <i>you</i> .		view shift is preserved' The shift, however, is to the impersonal <i>one</i> , which is equally effective in undercutting any sense of clear agency.	
3	Outside, even through the shut window-pane, <b>the world looked cold.</b>	The linking verb <i>look</i> undercuts the agency as it conveys doubting what is certain.	وعلى الرغم من أن زجاج النافذة كان موصداً، فقد كان الجو خارجها يبدو بارداً،	The translator adopted the same device using the linking verb (يبدو).	Effective, as linking verbs undercut agency and convey doubting what is certain.
4	and though the sun was shining and the sky a harsh blue, <b>there seemed to be no colour</b> in anything, except the posters that were plastered everywhere.	- The linking verb <i>seem</i> undercuts the agency as it conveys doubting what is certain. - Negation undercuts the agency as it reflects the limited ability of	ورغم أن الشمس كانت ساطعة والسماء داكنة الزرقة فقد بدا كما لو أن كل الأشياء قد طمس لونها، ما خلا تلك الصور التي كانت معلقة في كل مكان.	- The linking verb is preserved (بدا). - The translator didn't preserve the negation, yet he opted for an agentless passive structure (طُمس).	Effective, as linking verbs convey doubting what is certain, and passivity imply lack of agency.

Unit No.	Source Text	Comment	Translation	Comment	Translation Assessment
		the doer.			
5	And the <b>bombed sites</b> where the plaster dust swirled in the air and the willow-herb straggled over the heaps of rubble;	Agentless passive structure.	أكانت موجودة تلك الأماكن التي أحدث القصف فيها حفراً كبيرة تعبق بالغبار، وتبدو للعين أوراق الصفصاف مختلطة بأكوام النفايات،	The translator did not preserve the passive voice; however he used an inanimate object (القصف) as the agent and subject of a transitive action predicate.	Effective as inanimacy undercuts the agency.
6	<b>He had seen it lying</b> in the window of a frowsy little junk-shop in a slummy quarter of the town	The perfect aspect undercuts agency as it refers to actions completed in the past.	وكان قد عثر عليه معروضاً في واجهة حائوت خردوات صغير في حي من الأحياء الفقيرة	The translator opted for a passive structure using a passive participle (معروضاً)	Effective as passive structures imply lack of agency.
7	but <b>if detected</b> it was reasonably certain that it would be punished by death, or at least by twenty five years in a forced-labour camp.	Subjunctive mood allowing to discuss possible worlds without suggesting any actions to take place in the real one.	ومع ذلك إذا ما افتضح أمره فإنه كان حتماً سيعاقب بالإعدام أو السجن لخمس وعشرين سنة في معتقل من معتقلات الأشغال الشاقة.	The translator preserved the subjunctive mood.	Effective as subjunctive mood allows to discuss possible worlds without suggesting any actions to take place in the real one.

Unit No.	Source Text	Comment	Translation	Comment	Translation Assessment
8	For weeks past he had been making ready for this moment, and <b>it had never crossed his mind that anything would be needed</b> except courage.	- Cleft sentence, - Transitive action predicate with inanimate object as subject.	لقد كان يظن أنه لن يحتاج إلى شيء آخر غير الشجاعة والإرادة،	The translator did not preserve the type of relation used in the source text.	Not effective because the structure reflects agency. Suggestion: لم يخطر في باله مطلقاً أنه قد يحتاج إلى شيء آخر غير الشجاعة والإرادة.

Table 6 has provided examples of the simultaneous presence of two or more of the syntactic devices, which can only indicate constant interaction in creating the ultimate effect of powerlessness. The table also shows the efficiency of the translation in the use of strategies to preserve the atmosphere of undermined agency in the target text even when the TT strategies are not exactly the same as those of the ST.

## 5.2 *Qindeel Umm Hashim (The Saint's Lamp)* by Yahya Haqqi/ Translated by M. M. Badawi

Published for the first time in 1944, *The Saint's Lamp* is set in Cairo at the turn of the century (early 1900's). The main character, Ismail, is the youngest son to a traditional Muslim family that decides to send him to England to study medicine. The journey was an eye opener for the inexperienced young man whose whole life was centered around the Mosque of al-Sayyida Zaynab (the Saint) and the Square, which serves a main character in the novella. The dilemma Ismail faced was one of reconciling between the civilization, advancement and openness he witnessed in the West on the one hand, and the uptightness and belief in superstition of his own culture (symbolized, for example, by a belief in the miraculous healing power of the oil of *The Saint's Lamp*). After an agonizing soul searching journey, Ismail resolves his, and effectively his family's, dilemma by marrying faith with science: At this point, we see him treating the eyes of his orphan cousin Fatima Al Nabawiyya using both oil from *The Saint's Lamp* and medicine. We finally see him as master of his own destiny,

with a clinic he opened in a poor neighborhood, Fatima for a wife and a large family of his own.

Except for the final part (Chapters 12 and 13), the novella is saturated with themes of powerlessness and alienation. In the light of the earlier discussion of the ideational aspect and how it is realized through the system of transitivity, Chapter two and its respective translation were carefully analyzed in an attempt to identify whether transitivity and other syntactic tools have effectively preserved the underlying themes of the novella.

Chapter 2 is selected for analysis because it represents the beginning of the alienation period experienced by Ismail. In order to make the case by way of comparison, few examples from the final Chapter are presented to highlight the shift from powerlessness to power and from passivity to activeness.

Examples from the period of alienation and powerlessness:

1. Depersonalization, and
2. Transitivity:

Table 7

Examples of intransitive process/action predicate with animate/inanimate doer:

Unit No.	Source Text	Comment	Translation	Comment	Translation Assessment
1	لألاء من نور يطوف بها، يضعف ويقوي كومضات مصباح يلاعبه الهواء.	Intransitive process predicate with an inanimate object serving as subject.	you might have raised your eyes to the dome of the mosque and seen it diffused with <b>an iridescent light growing now dim and now bright</b> , like a wick played with by the wind.	The translator preserved the inanimacy, but through a transitive process predicate.	Effective as inanimacy undercuts agency.
2	يمتلئ الميدان من جديد شيئاً فشيئاً.	Intransitive process predicate with an inanimate object serving as subject.	Gradually <b>the square fills anew</b> with people.	The translator preserved the type of relation used in the source	Effective as inanimacy undercuts agency.

Unit No.	Source Text	Comment	Translation	Comment	Translation Assessment
				text.	
3	يتقدم المساء ينعشه نسيم ذو دلال.	- Depersonalization, - Intransitive process predicate with an inanimate object serving as subject.	Evening draws on.	The translator preserved the Depersonalization and the type of relation used in the source text.	Effective as inanimacy undercuts agency.
4	يخرج منها سكير هائج يتطوح ويتعرض للمارة.	Intransitive process predicate, where the doer affects only himself.	From it <b>a drunken man might emerge</b> , staggering and accosting the passers	The translator preserved the type of relation used in the source text.	Effective in conveying lack of agency, since the action taken is directed at no one and affects only the doer.
5	تقل أصوات اصطدام كفف الموازين, وتختفي عربات اليد, وتطفأ الشموع داخل المشآت, عندئذ تنتهي جولة إسماعيل في الميدان.	Intransitive process predicate with an inanimate object serving as subject.	The clatter of weighing was fading, <b>the hand- carts were disappearing</b> and the candles were being blown out inside the food stalls as Ismail left the square.	The translator preserved the type of relation used in the source text.	Effective as inanimacy and intransitive structures undercut agency.

Table 7 has provided examples of the two syntactic devices of Depersonalization and Intransitivity, since they often go hand in hand when the subject of an intransitive predicate is an inanimate object claiming the role and/or the characteristics of the subject. There is an overall consistency in preserving ST discourse strategies, with an inanimate object serving as subject, thus delivering the atmosphere of helplessness and undermined agency.

Table 8

Examples of transitive process/ action predicate with animate/ inanimate doer:

Unit No.	Source Text	Comment	Translation	Comment	Translation Assessment
1	إذا أقبل المساء، وزالت حدة الشمس، وانقلبت الخطوط والانعكاسات إلى انحناءات وأوهام، أفقَ الميدان إلى نفسه وتخلص من الزوار والغريباء.	Transitive action predicate with an inanimate object serving as subject.	At nightfall, when the heat of the sun had gone and <b>the sharply-etched lines and reflected light changed to curves</b> and vague shadows, the square came into its own, ridding itself of strangers and visitors.	The translator preserved the type of relation used in the source text.	Effective as inanimacy undercut agency.
2	أشباح صفر الوجوه منهوكة القوى، ذابلة الأعين، يلبس كل منهم ما قدر عليه، أو إن شئت: فما وقعت عليه يده من شين فهو لابسه.	- Depersonalization, - Transitive action predicate with an inanimate object serving as subject.	Weary figures, pale of face and bleary-eyed. They are dressed in what clothes they can afford, or if you prefer it, <b>in whatever they have been able to lay their hands on.</b>	The translator did not preserve the depersonalization, nor the type of relation used in the source text, granting agency instead to the antiheroes in a transitive process predicate.	Not effective because the TT structure reflects agency. Perhaps literal translation could have delivered the lack of agency here. Suggestion: They are dressed in what clothes they can afford, or if you prefer it, <b>in whatever they can lay their hands on.</b>
3	ما هذا الظلم الخفي الذي يشكون منه؟ وما هذا العبء الذي يجثم على الصدور جميعها؟	Transitive process predicate with an inanimate object serving as subject.	What hidden tyranny have they suffered from and what <b>heavy load weighs upon their hearts?</b>	The translator preserved the type of relation used in the source text.	Effective as inanimacy undercuts agency.
4	حامل كيس اللقم يتقل الحمل ظهره	Transitive process predicate with an	One of them, <b>bent down by the</b>	The translator did not preserve the type of	Effective as passive

Unit No.	Source Text	Comment	Translation	Comment	Translation Assessment
		inanimate object serving as subject.	<b>weight of the bag</b> of pieces of bread on his back	relation used in the source text, opting instead for an agentive passive structure.	structures imply lack of agency.
5	وتترك أقدام الخراط عملها اليومي وأدواتها لتعود بصاحبها إلى الدار.	- Depersonalization, - Transitive process predicate with an inanimate object serving as subject.	<b>The turner's feet</b> leave his lathe and his labour and <b>carry him homewards.</b>	The translator preserved the Depersonalization and the type of relation used in the source text.	Effective as inanimacy undercuts agency.

Table 8 has provided examples of the two syntactic devices of Depersonalization and Transitivity, since they often go hand by hand when the subject of a transitive predicate is an inanimate object claiming the role of the subject. The examples show inconsistency in preserving the discourse strategies used in the source text. The translation in Unit 2 was not successful in preserving the sense of detachment and in letting objects take control over the characters of the novel. The example in Unit 4 showed that even though the discourse strategy used in the source text was not preserved intact, yet opting for passivity seems to make up for that the loss.

## 2. Passives:

Table 9

Examples of the agentive/ agentless passive structures:

Unit No.	Source Text	Comment	Translation	Comment	Translation Assessment
1	ما تهل في الميدان حتى تختطف الأربعة، ويختفي المقطف، وتطير ملاعها	Agentless passive structure.	As soon as she arrived in the square <b>the loaves would disappear</b> and her <i>milaya</i> would be torn from her.	The translator did not preserve the passive structure, opting instead for an intransitive process predicate	Effective as inanimacy and intransitive structures undercut agency.

Unit No.	Source Text	Comment	Translation	Comment	Translation Assessment
				with inanimate object serving as subject.	
2	فلو قَبِضَنَّ لك أن تسمع هذا الشهيق والزفير فانظر عندئذ إلى القبة.	Agentless passive structure.	<b>If you were fortunate</b> enough to hear this sonorous breathing, you might have raised your eyes to the dome of the mosque	The translator preserved the passive structure.	Effective as passive structures imply lack of agency.
3	هذا هو قنديل أم هاشم المعلق فوق المقام.	Passive structure.	It is the Saint's oil lamp, <b>the lamp of Umm Hashim hanging over her shrine.</b>	The translator did not preserve the passive structure, opting instead for a transitive process predicate with inanimate object as subject.	Effective as inanimacy undercut agency.
4	وقد يكون الكيل مدلساً والميزان مغشوشاً	Agentless passive structures.	You might get more than your due weight or measure, or <b>the scales might be titled and the weights falsified.</b>	The translator preserved the agentless passive structure.	Effective as passive structures imply lack of agency.
5	تقل أصوات اصطدام كفف الموازين. وتختفي عربات اليد، وتطفأ الشموع داخل المشآت، عندئذ تنتهي جولة إسماعيل في الميدان.	Agentless passive structure.	The clatter of weighing was fading, the hand-carts were disappearing and <b>the candles were being blown out inside the food stalls</b> as Ismail left the square.	The translator preserved the agentless passive structure.	Effective as passive structures imply lack of agency.

Table 9 has provided examples of the uses of the passive voice in implying the lack of agency. There was no consistency in preserving passivity as a translation strategy, as exemplified in Units 1 and 3, yet opting for structures where inanimate

objects are claiming the role of the subject seems to make up for not preserving the passive voice.

### 3. Negation:

Table 10

#### Examples of Negation:

Unit No.	Source Text	Comment	Translation	Comment	Translation Assessment
1	ليس هنا قانون ومعيار وسعر، بل عرف وخاطر وفصالٍ وزيادة في الكيل أو طَبَّة في الميزان.	Negation.	<b>Here there are no laws</b> , or controlled prices, or fixed weights or measures; there is only convention and the dispensing of favours and bargaining.	The translator preserved the Negation.	Effective as Negation undercuts the agency and reflects the limited ability of the doer.
2	خليط من رجال ونساء وأطفال، لا تدري من أين جاءوا ولا كيف سيخطفون	Negation.	A mixed crowd of men, women and children. <b>No one knows where they came from</b> or where they will go	The translator preserved the Negation.	Effective as Negation undercuts the agency and reflects the limited ability of the doer.
3	في لحظة واحدة تذوب وتختفي، فلا تدري أطار، أم ابتلعها الأرض فغارت .	Negation.	In a second she would melt away, and <b>nobody knew</b> whether she had taken flight or the ground had opened and she had disappeared beneath it.	The translator preserved the Negation.	Effective as Negation undercuts the agency and reflects the limited ability of the doer.
4	ليس في الدنيا هم.	Negation.	There was no care in the world,	The translator preserved the Negation.	Effective as Negation undercuts the agency and reflects the limited ability of the doer.

Unit No.	Source Text	Comment	Translation	Comment	Translation Assessment
5	صور متكررة متشابهة اعتادها. فلا تجد في روجه أقل مجاوية. لا يتطلع ولا يمل. لا يعرف الرضا ولا الغضب. إنه ليس منفصلاً عن الجمع حتى تتبينه عينه.	Negation.	He was so accustomed to the recurring sights and sounds of the square that <b>they met with no response within him</b> . They aroused neither curiosity nor boredom in him. He was neither pleased nor angry, for he was not sufficiently detached from them to be aware of them	The translator preserved the Negation.	Effective as Negation undercuts the agency and reflects the limited ability of the doer.
6	لا يعرف الرضا ولا الغضب. إنه ليس منفصلاً عن الجمع حتى تتبينه عينه.	Negation	<b>He was neither pleased nor angry</b> , for he was not sufficiently detached from them to be aware of them	The translator preserved the Negation, and used an agentless passive structure ( <i>pleased</i> ).	Effective as Negation and passive structures undercut the agency and reflects the limited ability of the doer.

Table 10 has provided examples of Negation, and showed consistency in preserving this device in the translation, thus showing that conscious literal translation (i.e. true formal equivalence) could be sufficient and effective in creating a sense of undermined agency.

#### 4. Nominalization:

Table 11

Examples of nominalized structures:

Unit No.	Source Text	Comment	Translation	Comment	Translation Assessment
1	ليس هنا قانون ومعيار وسعر بل عرف	Nominalization.	Here there are no laws, <b>or</b>	The translator did not preserve	Effective as passive structures imply lack

Unit No.	Source Text	Comment	Translation	Comment	Translation Assessment
	وخاطر وفصالٍ وزيادة في الكيل أو طَبَّة في الميزان.		<b>controlled prices, or fixed weights</b> or measures; there is only convention and the dispensing of favours and bargaining.	the Nominalization, opting instead for an agentless passive structure.	of agency.
2	ليس هنا قانون ومعيار وسعر بل عرف وخاطر وفصالٍ وزيادة في الكيل أو طَبَّة في الميزان.	Nominalization.	Here there are no laws, or controlled prices, or fixed weights or measures; <b>there is only convention and the dispensing of favours and bargaining.</b>	The translator preserved the Nominalization.	Effective in preserving the atmosphere of helplessness and lack of agency.
3	خليط من رجال ونساء وأطفال. لا تدري من أين جاءوا ولا كيف سيختفون	Nominalization.	<b>A mixed crowd of men, women and children.</b> No one knows where they came from or where they will go	The translator did not preserve the Nominalization, opting instead for a passive structure.	Effective as passive structures imply lack of agency.
4	هنا مدرسة الشحاذين.	Nominalization.	<b>Here you might have seen the school of beggars.</b>	The translator did not preserve the Nominal structure, opting instead for the use the subjunctive mood.	Effective as subjunctive mood allows to discuss possible worlds without suggesting any actions to take place in the real one.

Unit No.	Source Text	Comment	Translation	Comment	Translation Assessment
5	من يقول له إن كل ما يسمعه ولا يفتن له من الأصوات. وكل ما تقع عليه عينه ولا يراه من الأشباح. لها كلها مقدرة عجيبة على التسلل إلى القلب, والنفوذ إليه خفية, والاستقرار فيه, والرسوب في أعماقه, فتصبح في كل يوم قوامه.	Nominalization.	Yet who would say that <b>all these sounds and sights which he heard and saw</b> , without realizing their meaning, <b>could have this strange power of moving stealthily</b> into the depths of his heart, and bit by bit becoming an integral part of him?	The translator did not preserve the Nominalization, opting instead for a transitive process predicate with inanimate object serving as subject.	Effective as inanimacy undercuts agency.

Table 11 has provided examples of Nominalization from the source text and showed that except for the example in Unite 2 the discourse strategies used in the source text were not preserved. However, resorting to other syntactic devices such as passivity, subjunctive mood and inanimacy seems to have made up for this, and to have helped in preserving the sense of undermined agency.

A careful reading of Chapter 2 of the novella analyzed above reveals that the five syntactic tools focused on are not the only ones used to convey lack of agency. One of the prominently recurring tools is the Subjunctive mood, which according to Kies (2012) allows to discuss possible worlds without suggesting that any actions have taken place in reality. The following examples will help appreciate how this particular tool is used in the source text and in the translation, and how several tools could exist together or be replaced by one another in the translation to deliver the underlying themes:

Table 12

Examples of using the subjunctive mood:

Unit No.	Source Text	Comment	Translation	Comment	Translation Assessment
1	وإذا دلفت من الميدان إلى مدخل شارع مراسينا سمعت ضجيج السكرارى في خمارة أنسطاسي التي يلقيها أهل الحي بفكاهتهم خمارة "أنست".	Subjunctive mood.	<b>If, on crossing the square, you turned into Marasinah Street, you would hear the noise of drunkards in Anastasi's Bar,</b>	The translator preserved the subjunctive mood.	Effective as subjunctive mood allows to discuss possible worlds without suggesting that any actions has taken place in reality.
2	إذا أصخت السمع وكنت نقي الضمير فطنت إلى تنفس خفي عميق بجوب الميدان	Subjunctive mood.	<b>If you were blessed with a clear conscience and listened carefully you would detect in it a deep and secret breathing.</b>	- The translator preserved the subjunctive mood. - opted for an agentless passive structure.	Effective as subjunctive mood allows to discuss possible worlds without suggesting that any actions has taken place in reality; passive structures imply lack of agency.
3	هنا مدرسة الشحاذين.	Nominalization.	<b>Here you might have seen the school of beggars.</b>	The translator didn't preserve the Nominal structure, opting instead to use the subjunctive mood.	Effective as subjunctive mood allows to discuss possible worlds without suggesting that any actions has taken place in reality.

Table 12 has provided examples of using the subjunctive mood as a strategy to create a sense of lack of certainty. Although Nominalization was the strategy used in the source text in Unit. 3, opting for the subjunctive mood in the translation was effective in delivering the undermined agency.

Over and above the syntactic tools discussed and illustrated so far, there were instances in both novels (*1984* and *Saint's Lamp*) where the sense of undermined agency was delivered through lexis. Note in the following examples how passive the protagonist is. The lexis is selected and utilized to make the text sound as if the protagonist is not capable of taking real action through which the reader can feel his presence. Even when he does take action, this sounds as if it was forced, and not by

free will. The lexis used in the translations catered well for the sense of lack of agency and power of will. Examples from *1984* include:

- Winston turned round abruptly. **He had set his features into the expression of quiet optimism which it was advisable to wear when facing the telescreen.**

استدار ونستون بعد أن رسم علامات التفاؤل التام على وجهه، وهو ما كان يُستحسن فعله عندما  
يواجه المرء شاشة الرصد

- He **had carried it guiltily** home in his briefcase.

وتأبط الدفتر مخفياً إياه بعناية، وحمله إلى منزله كمن يحمل إثماً

Examples from *The Saint's Lamp* include:

- وكذلك نشأ إسماعيل في حراسة الله ثم أم هاشم. حياته لا تخرج عن الحي والميدان

Thus, **protected by God and Umm Hashim**, Ismail grew up, **His whole life encompassed by the district and the square.**

- أشباح صفر الوجوه منهوكة القوى، ذابلة الأعين، يلبس كل منهم ما قدر عليه، أو إن شئت: فما وقعت عليه يده من شئى فهو لابسسه.

**Weary figures, pale of face and bleary-eyed.** They are dressed in what clothes they can afford, **or if you prefer it, in whatever they have been able to lay their hands on.**

It is hoped that the above discussion has now established that both novels seem to revolve around the themes of alienation and lack of agency. However, unlike Winston Smith (the protagonist of *Nineteen Eighty Four*), Ismail (from *The Saint's Lamp*) was able to break out from the vicious circle of frustration and alienating environment and become the master of his own destiny, embracing both his culture and that of the West. In the last Chapter of the novella, Ismail is the doer, the initiator of actions that affect people and things around him. This transition is captured through predicate shifts from predominantly intransitive predicates, with human or inanimate subjects, to predominantly transitive predicates, with Ismail himself as the doer.

Examples are provided in the below table.

Table 13

Examples of agentive structures by an animate doer:

Unit No.	Source Text	Comment	Translation	Comment	Translation Assessment
1	وافتح إسماعيل عيادته في حي البغالة بجوار التلال، في لكل منزل يصلح شيء إلا لاستقبال مرضى العيون.	Transitive action predicate with Ismail as the doer.	<b>Ismail set up a clinic</b> in Al-Baghalla district, near the hills, in a house that was fit for anything but receiving eye patients.	The translator preserved the type of relation used in the source text.	Effective as transitive structures with human doers convey agency.
2	كم من عملية شاقة نجحت على يديه بوسائل لو رآها طبيب أوربا لشبه عجباً.	Nominalization, yet the lexis itself convey agency by Ismail.	<b>He performed many a difficult operation</b> successfully using means which would make a European doctor gasp in amazement.	Although the translator did not preserve the Nominalization, he did capture the sense of agency and display it overtly through a transitive action predicate with Ismail as doer.	Effective as transitive structures with human doers convey agency.
3	وتزوج إسماعيل فاطمة، وأنسلها خمسة بنين وست بنات	Transitive action predicate with Ismail as the doer.	<b>Ismail married Fatima</b> and she bore him five sons and six daughters.	The translator preserved the type of relation used in the source text.	Effective as transitive structures with human doers convey agency.

Chapter five of this thesis has thus reintroduced transitivity, presented in detail four other relevant syntactic devices, and examined how these discourse tactics were preserved in translation to cater for the central theme of alienation in the two novels under analysis. Chapter six will serve as reminder of the salient points that have come up in the above analysis and discussion, and will provide the main findings of this research.

## Chapter Six

### CONCLUSION

Translating discourse (that of alienation on this occasion) can be a challenging task without a proper understanding of ST discourse, backed by a disciplined application in the TT of appropriate translation strategies. Through the various stages of this research, and by exploring how language functions in social life, a methodology started to unfold and was cemented even further by analyzing actual texts from the two novels selected as data for this thesis.

Many linguists have embarked on exploring what is termed the 'experiential meaning' as part of the ideational metafunction of the text. In such explorations, it is now established that experiential meanings are realized through the linguistic system of transitivity, with its different process. In translation terms, the data analysis in this thesis has shown that the system of transitivity is also productive in translating texts into Arabic (and no doubt a range of other languages).

Hatim (1997) has identified three basic types of transitivity relation:

- (1) Transitive action predicate,
- (2) Intransitive process predicate with inanimate doer, and
- (3) Intransitive process predicate with animate doer yet the action is directed at no one and affects only the doer himself.

In addition to these, the types of transitivity relation that have emerged as salient in the present analysis are:

- 1) Intransitive process predicate: the doer is inanimate and the process predicate itself is a linking verb. E.g. the world looked cold (translated as: كان الجو خارجها يبدو بارداً).

- 2) Transitive process predicate: the doer is inanimate. E.g. ما هذا الظلم الخفي الذي يشكون منه؟ (What hidden tyranny have they suffered from and what heavy load weighs upon their hearts?)

It has been established through the discussion that regardless of whether the predicate is transitive or intransitive, when an inanimate object is claiming the role of the subject, we end up with a structure that undercuts agency, granting objects the power to take action, and suggesting that the human agent has all but given up. Such structures would convey that the person has lost the battle and that the matter now left it to inanimate objects to control his life and decide his fate. These pragmatic effects become particularly accentuated when the structure is intransitive, since the roles of the doer and the affected are combined here, which indicates total absence of cause and effect (Hatim, 1997).

But transitivity is not the only linguistic system at work: Other devices are in use to generate passive mind-styles. Kies (2012) has listed thirteen syntactic devices that he identified through micro analysis of the language used by Orwell in his *Nineteen Eighty Four*. These include passives, nominalization, negation and depersonalization. The analysis conducted in this thesis has not only demonstrated the validity of these devices for translation purposes, but has also shown that these devices are in constant interaction with each other, and do not function singly. This became particularly evident through translation strategies employed, in the sense that several devices can go hand in hand or be replaced by one another in the translation, thus preserving the underlying discourse theme of alienation. Finally, the close examination of the language used in *Nineteen Eighty Four* and *The Saint's Lamp* has also shown that lexis is vital in creating the atmosphere of frustration and estranged mind-style.

By using the linguistic structures and syntactic devices discussed above, “the feeling of powerlessness finds its own discourse” (Hatim, 1997, p. 176). It is true that translating the discourse of alienation is a challenge, but thanks to recent developments in critical discourse analysis, a translator is left with a pool of devices from which to select what best preserves mega statements of inner conflict, estrangement and limited world view. More important, perhaps, is the finding that it is how these devices interact together in the text that allows them to create such feel of

alienation. Hence an individual examination of each of these devices in isolation could take away from the overall value of the literary work, and obscure the underlying themes. What this research has demonstrated most convincingly is that it is not at word or grammar level that we can appreciate a discourse such as that of alienation; it is rather through the ideational resources deployed, represented by transitivity and complemented by a range of other lexicogrammatical tools.

That being said, this research is by no means the final word. There are certain areas in the field investigated that could do with further analysis and could certainly serve as a starting point for future research. For instance, the interrelation between transitivity, depersonalization and passivity could be further investigated to see how these linguistic tools interact with each other to create different discourses. Furthermore, while the perfect aspect, point of view shift and cleft structure, for example, were accounted for as main devices for undercutting agency in English, further investigation could be conducted to identify how they function in Arabic and how they can be translated into Arabic most effectively.

Literature has always found its origins in life experiences and provided the means for the author to reveal inner thoughts and conflicts. Keeping in mind that the two novels analyzed in this thesis are written in the mid-1900's, perhaps more recent literary works originating in countries suffering the consequences of the upheavals sweeping the Arab world today would prove ideal for investigating how themes of alienation, frustration and lack of agency are conveyed and how these can be preserved optimally in translation.

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## Appendix A

Passage analyzed from Orwell's *1984*

*Nineteen Eighty Four*

Chapter 1

It was a bright cold day in April, and the clocks were striking thirteen. Winston Smith, his chin nuzzled into his breast in an effort to escape the vile wind, slipped quickly through the glass doors of Victory Mansions, though not quickly enough to prevent a swirl of gritty dust from entering along with him.

The hallway smelt of boiled cabbage and old rag mats. At one end of it a coloured poster, too large for indoor display, had been tacked to the wall. It depicted simply an enormous face, more than a metre wide: the face of a man of about forty-five, with a heavy black moustache and ruggedly handsome features.

Winston made for the stairs. It was no use trying the lift. Even at the best of times it was seldom working, and at present the electric current was cut off during daylight hours. It was part of the economy drive in preparation for Hate Week. The flat was seven flights up, and Winston, who was thirty-nine and had a varicose ulcer above his right ankle, went slowly, resting several times on the way. On each landing, opposite the lift-shaft, the poster with the enormous face gazed from the wall. It was one of those pictures which are so contrived that the eyes follow you about when you move. **BIG BROTHER IS WATCHING YOU**, the caption beneath it ran.

Inside the flat a fruity voice was reading out a list of figures which had something to do with the production of pig-iron. The voice came from an oblong metal plaque like a dulled mirror which formed part of the surface of the right-hand wall. Winston turned a switch and the voice sank somewhat, though the words were still distinguishable. The instrument (the telescreen, it was called) could be dimmed, but there was no way of shutting it off completely. He moved over to the window: a smallish, frail figure, the meagreness of his body merely emphasized by the blue overalls which were the uniform of the party.

His hair was very fair, his face naturally sanguine, his skin roughened by coarse soap and blunt razor blades and the cold of the winter that had just ended.

Outside, even through the shut window-pane, the world looked cold. Down in the street little eddies of wind were whirling dust and torn paper into spirals, and though the sun was shining and the sky a harsh blue, there seemed to be no colour in anything, except the posters that were plastered everywhere. The black-moustachio'd face gazed down from every commanding corner. There was one on the house-front immediately opposite. **BIG BROTHER IS WATCHING YOU**, the caption said, while the dark eyes looked deep into Winston's own.

Down at streetlevel another poster, torn at one corner, flapped fitfully in the wind, alternately covering and uncovering the single word **INGSOC**. In the far distance a helicopter skimmed down between the roofs, hovered for an instant like a bluebottle, and darted away again with a curving flight. It was the police patrol, snooping into people's windows. The patrols did not matter, however.

Only the Thought Police mattered. Behind Winston's back the voice from the telescreen was still babbling away about pig-iron and the overfulfilment of the Ninth Three-Year Plan. The telescreen received and transmitted simultaneously. Any sound that Winston made, above the level of a very low whisper, would be picked up by it, moreover, so long as he remained within the field of vision which the metal plaque commanded, he could be seen as well as heard. There was of course no way of knowing whether you were being watched at any given moment. How often, or on what system, the Thought Police plugged in on any individual wire was guesswork. It was even conceivable that they watched everybody all the time. But at any rate they could plug in your wire whenever they wanted to. You had to live — did

live, from habit that became instinct — in the assumption that every sound you made was overheard, and, except in darkness, every movement scrutinized.

Winston kept his back turned to the telescreen. It was safer, though, as he well knew, even a back can be revealing. A kilometre away the Ministry of Truth, his place of work, towered vast and white above the grimy landscape.

This, he thought with a sort of vague distaste — this was London, chief city of Airstrip One, itself the third most populous of the provinces of Oceania.

He tried to squeeze out some childhood memory that should tell him whether London had always been quite like this. Were there always these vistas of rotting nineteenth-century houses, their sides shored up with baulks of timber, their windows patched with cardboard and their roofs with corrugated iron, their crazy garden walls sagging in all directions? And the bombed sites where the plaster dust swirled in the air and the willow-herb straggled over the heaps of rubble; and the places where the bombs had cleared a larger patch and there had sprung up sordid colonies of wooden dwellings like chicken-houses? But it was no use, he could not remember: nothing remained of his childhood except a series of bright-lit tableaux occurring against no background and mostly unintelligible.

The Ministry of Truth—Minitrue, in Newspeak\*—was startlingly different from any other object in sight. It was an enormous pyramidal structure of glittering white concrete, soaring up, terrace after terrace, 300 metres into the air. From where Winston stood it was just possible to read, picked out on its white face in elegant lettering, the three slogans of the Party:

WAR IS PEACE

FREEDOM IS SLAVERY

IGNORANCE IS STRENGTH

The Ministry of Truth contained, it was said, three thousand rooms above ground level, and corresponding ramifications below. Scattered about London there were just three other buildings of similar appearance and size. So completely did they dwarf the surrounding architecture that from the roof of Victory Mansions you could see all four of them simultaneously. They were the homes of the four Ministries between which the entire apparatus of government was divided. The Ministry of Truth, which concerned itself with news, entertainment, education, and the fine arts. The Ministry of Peace, which concerned

itself with war. The Ministry of Love, which maintained law and order. And the Ministry of Plenty, which was responsible for economic affairs. Their names, in Newspeak: Minitrue, Minipax, Miniluv, and Miniplenty.

The Ministry of Love was the really frightening one. There were no windows in it at all. Winston had never been inside the Ministry of Love, nor within half a kilometre of it. It was a place impossible to enter except on official business, and then only by penetrating through a maze of barbed-wire entanglements,

steel doors, and hidden machine-gun nests. Even the streets leading up to its outer barriers were roamed by gorilla-faced guards in black uniforms, armed with jointed truncheons.

Winston turned round abruptly. He had set his features into the expression of quiet optimism which it was advisable to wear when facing the telescreen.

He crossed the room into the tiny kitchen. By leaving the Ministry at this time of day he had sacrificed his lunch in the canteen, and he was aware that there was no food in the kitchen except a hunk of dark-coloured bread which had got to be saved for tomorrow's breakfast. He took down from the shelf a bottle of colourless liquid with a plain white label marked VICTORY GIN. It gave off a sickly, oily smell, as of Chinese rice-spirit. Winston poured out nearly a teacupful, nerved himself for a shock, and gulped it down like a dose of medicine.

Instantly his face turned scarlet and the water ran out of his eyes. The stuff was like nitric acid, and moreover, in swallowing it one had the sensation of being hit on the back of the head with a rubber club. The next moment, however, the burning in his belly died down and the world began to look more cheerful.

He took a cigarette from a crumpled packet marked VICTORY CIGARETTES and incautiously held it upright, whereupon the tobacco fell out on to the floor.

With the next he was more successful. He went back to the living-room and sat down at a small table that stood to the left of the telescreen. From the table drawer he took out a penholder, a bottle of ink, and a thick, quarto-sized blank book with a red back and a marbled cover.

For some reason the telescreen in the living-room was in an unusual position.

Instead of being placed, as was normal, in the end wall, where it could command the whole room, it was in the longer wall, opposite the window. To one side of it there was a shallow alcove in which Winston was now sitting, and which, when the flats were built, had probably been intended to hold

bookshelves. By sitting in the alcove, and keeping well back, Winston was able to remain outside the range of the telescreen, so far as sight went. He could be heard, of course, but so long as he stayed in his present position he could not be seen. It was partly the unusual geography of the room that had suggested to him the thing that he was now about to do.

But it had also been suggested by the book that he had just taken out of the drawer. It was a peculiarly beautiful book. Its smooth creamy paper, a little yellowed by age, was of a kind that had not been manufactured for at least forty years past. He could guess, however, that the book was much older than that. He had seen it lying in the window of a frowsy little junk-shop in a slummy quarter of the town (just what quarter he did not now remember) and had been stricken immediately by an overwhelming desire to possess it. Party members were supposed not to go into ordinary shops ('dealing on the free market', it was called), but the rule was not strictly kept, because there were various things, such as shoelaces and razor blades, which it was impossible to get hold of in any other way. He had given a quick glance up and down the street and then had slipped inside and bought the book for two dollars fifty. At the time he was not conscious of wanting it for any particular purpose. He had carried it guiltily home in his briefcase. Even with nothing written in it, it was a compromising possession.

The thing that he was about to do was to open a diary. This was not illegal (nothing was illegal, since there were no longer any laws), but if detected it was reasonably certain that it would be punished by death, or at least by twentyfive years in a forced-labour camp. Winston fitted a nib into the penholder and sucked it to get the grease off. The pen was an archaic instrument, seldom used even for signatures, and he had procured one, furtively and with some difficulty, simply because of a feeling that the beautiful creamy paper deserved to be written on with a real nib instead of being scratched with an ink-pencil.

Actually he was not used to writing by hand. Apart from very short notes, it was usual to dictate everything into the speak-write which was of course impossible for his present purpose. He dipped the pen into the ink and then faltered for just a second. A tremor had gone through his bowels. To mark the paper was the decisive act. In small clumsy letters he wrote:

April 4th, 1984.

He sat back. A sense of complete helplessness had descended upon him. To begin with, he did not know with any certainty that this was 1984. It must be round about that date, since he was fairly sure that his age was thirty-nine, and he believed that he had been born in 1944 or 1945; but it was never possible nowadays to pin down any date within a year or two.

For whom, it suddenly occurred to him to wonder, was he writing this diary?

For the future, for the unborn. His mind hovered for a moment round the doubtful date on the page, and then fetched up with a bump against the Newspeak word doublethink. For the first time the magnitude of what he had undertaken came home to him. How could you communicate with the future?

It was of its nature impossible. Either the future would resemble the present, in which case it would not listen to him: or it would be different from it, and his predicament would be meaningless.

For some time he sat gazing stupidly at the paper. The telescreen had changed over to strident military music. It was curious that he seemed not merely to have lost the power of expressing himself, but even to have forgotten what it was that he had originally intended to say. For weeks past he had been making ready for this moment, and it had never crossed his mind that anything would be needed except courage. The actual writing would be easy. All he had to do was to transfer to paper the interminable restless monologue that had been running inside his head, literally for years. At this moment, however, even the monologue had dried up. Moreover his varicose ulcer had begun itching unbearably. He dared not scratch it, because if he did so it always became inflamed. The seconds were ticking by. He was conscious of nothing except the blankness of the page in front of him, the itching of the skin above his ankle, the blaring of the music, and a slight booziness caused by the gin. Suddenly he began writing in sheer panic, only imperfectly aware of what he was setting down. His small but childish handwriting straggled up and down the page, shedding first its capital letters and finally even its full stops:

April 4th, 1984. Last night to the flicks. All war films. One very good one of a ship full of refugees being bombed somewhere in the Mediterranean.

Audience much amused by shots of a great huge fat man trying to swim away with a helicopter after him, first you saw him wallowing along in the water like a porpoise, then you saw him through the helicopters gunsights, then he was full of holes and the sea round him turned pink and he sank as suddenly as though the holes had let in the water, audience shouting with laughter when he sank. then you saw a lifeboat full of children with a helicopter hovering over it. There was a middle-aged woman might have been a jewess sitting up in the bow with a little boy about three years old in her arms. little boy screaming with fright and hiding his head between her breasts as if he was trying to burrow right into her and the woman putting her arms round him and comforting him although she was blue with fright herself, all the time covering him up as much as possible as if she thought her arms could keep the bullets off him. then the helicopter planted a 20 kilo bomb in among them terrific flash and the boat went all to matchwood. then there was a wonderful shot of a child's arm going up up up right up into the air a helicopter with a camera in its nose must have followed it up and there was a lot of applause from the party seats but a woman down in the prole part of the house suddenly started kicking up a fuss and shouting they didnt oughter of showed it not in front of kids they didnt it aint right not in front of kids it aint until the police turned her turned her out i dont suppose anything happened to her nobody cares what the proles say typical prole reaction they never Winston stopped writing, partly because he was suffering from cramp. He did not know what had made him pour out this stream of rubbish. But the curious thing was that while he was doing so a totally different memory had clarified itself in his mind, to the point where he almost felt equal to writing it down. It was, he now realized, because of this other incident that he had suddenly decided to come home and begin the diary today.

It had happened that morning at the Ministry, if anything so nebulous could be said to happen.

It was nearly eleven hundred, and in the Records Department, where Winston worked, they were dragging the chairs out of the cubicles and grouping them in the centre of the hall opposite the big telescreen, in preparation for the Two Minutes Hate. Winston was just taking his place in one of the middle rows when two people whom he knew by sight, but had never spoken to, came unexpectedly into the room. One of them was a girl whom he often passed in the corridors. He did not know her name, but he knew that she worked in the Fiction Department. Presumably — since he had sometimes seen her with oily hands and carrying a spanner she had some mechanical job on one of the novel-writing machines. She was a bold-looking girl, of about twenty-seven, with thick hair, a freckled face, and swift, athletic movements. A narrow scarlet sash, emblem of the Junior Anti-Sex League, was wound several times round the waist of her overalls, just tightly enough to bring out the shapeliness of her hips. Winston had disliked her from the very first moment of seeing her. He knew the reason. It was because of the atmosphere of hockey-fields and cold baths and community hikes and general clean-mindedness which she managed to carry about with her. He disliked nearly all women, and especially the young and pretty ones. It was always the women, and above all the young ones, who were the most bigoted adherents of the Party, the swallowers of slogans, the amateur spies and nosers-out of unorthodoxy. But this particular girl gave him the impression of being more dangerous than most. Once when they passed in the corridor she gave him a quick sidelong glance which seemed to pierce right into him and for a moment had filled him with black terror. The idea had even crossed his mind that she might be an agent of the Thought Police. That, it was true, was very unlikely. Still, he continued to feel a peculiar uneasiness, which had fear mixed up in it as well as hostility, whenever she was anywhere near him.

## Appendix B

Translation of the passage analyzed from Orwell's *1984*

## الفصل الأول

كان يوماً بارداً من أيام نيسان بسمائه الصافية، وكانت الساعة تشير إلى الواحدة بعد الظهر، عندما كان ونستون سميث، بذقنه المنكفئة على صدره اتقاءً لريح بارد، ينسل مسرعاً عبر الأبواب الزجاجية لمبنى النصر، ولم يحل اندفاعه السريع دون دخول دوامة من الريح المحملة بذرات الغبار.

كان الممر الذي يجتازه عابقاً بروائح الملفوف المسلوق والفرش المهترئ، وعند نهاية هذا الممر عُلقت صورة ملونة وذات حجم كبير لا يتناسب مع مثل ذلك الممر الضيق، وكانت تمثل وجهاً ضخماً يربو عرضه على المتر، وهو وجه رجل في الخامسة والأربعين، ذو قسماة جميلة وإن كانت لا تخلو من خشونة وصرامة، ويبرز فيه شاربان أسودان كثان. مشى ونستون باتجاه السلالم للصعود، فالمصعد نادراً ما كان يعمل، إما بسبب عطل وإما لانقطاع التيار الكهربائي معظم ساعات النهار، انسجماً مع خطة توفير الطاقة استعداداً لفعاليات «أسبوع الكراهية». كانت الشقة التي يقصدها ونستون في الطابق السابع وكان عليه أن يصعد سلماً طويلاً، ولأنه في التاسعة والثلاثين من عمره ويشكو من دوالٍ فوق كاحله الأيمن، فقد راح يرتقي درجات السلم بخطى وثيدة متوقفاً للاستراحة عدة مرات. وعند كل منعطف من منعطفات السلم السبعة، وعند كل محطة من محطات المصعد وبمواجهة الباب، كانت

تنتصب صورة الوجه الضخم لتحدق في وجه كل قادم. إنها واحدة من تلك الصور المرسومة على نحو يجعل المرء يعتقد أن العينين تلاحقانه أينما تحرك. وكان يوجد أسفل تلك الصورة عبارة بارزة تقول: «الأخ الكبير يراقبك».

عندما دخل ونستون إلى الشقة سمع صوتاً يسرد قائمة أرقام تتعلق بإنتاج الحديد الخام، وكان الصوت ينبعث من لوحة معدنية مستطيلة الشكل تشبه مرآة معتمة معلقة على الحائط الأيمن. أدار ونستون مفتاحاً فخفت حدة الصوت قليلاً وإن ظل الكلام واضحاً كان بمقدور ونستون تخفيض صوت هذا الجهاز والذي كان يسمى «شاشة الرصد»، ولكن لم يكن بوسعهم إيقاف تشغيله بشكل تام. انتقل ونستون نحو النافذة بجسمه التحيل الضئيل الذي زاد من ضلوكه الزي الأزرق، وهو لباس الحزب، وكان شعره مائلاً للشقرة ووجهه شديد الاحمرار، أما بشرته فكانت مخشوشنة من أثر الصابون الرديء وشفرات الحلاقة غير الحادة وبرودة فصل الشتاء الذي كان قد شارف على نهايته.

وعلى الرغم من أن زجاج النافذة كان موصداً، فقد كان الجو خارجها يبدو بارداً، وفي الشارع كانت زوايا الرياح تثير الغبار والأوراق الممزقة فتتصاعد لأعلى في أشكال حلزونية. ورغم أن الشمس كانت ساطعة والسماء داكنة الزرقة فقد بدا كما لو أن كل الأشياء قد طمس لونها، ما خلا تلك الصور التي كانت معلقة في كل مكان. فمن كل زاوية كان ذلك الوجه ذو الشارب الأسود يطل محدقاً في وجه المارة. وعلى واجهة المنزل المقابل كانت تنتصب واحدة من تلك الصور المكتوب تحتها بأحرف بارزة عبارة «الأخ الكبير يراقبك»، وكانت العينان السوداوان تنفذان إلى أعماق ونستون. وفي الشارع كان ثمة ملصق آخر ممزق من إحدى زواياه وتظهر عليه تارة وتمحسر تارة أخرى عبارة «إنجسوك (الاشتراكية الإنجليزية)، وذلك بحسب هبات الرياح. وفي

الأفق البعيد كانت تُحوم طوافة بين السطوح تقترب تارة وتبتعد تارة فتبدو أشبه بخنفساء زرقاء، ثم تنطلق متعطفة في مسار آخر. ولم تكن هذه الطوافة غير دورية شرطة تلتصص على الناس عبر النوافذ، غير أن الطوافة لم تكن ترهب الناس كما ترهبهم شرطة الفكر.

كان الصوت المنبعث من شاشة الرصد ما يزال يكرر إحصائيات إنتاج الحديد الخام ويعيد نياً تحقق أهداف الخطة الثلاثية التاسعة. وكان الجهاز يرسل ويستقبل في آن واحد، فيأمكنه التقاط كل صوت، يصدر عن ونستون، يتجاوز حد الهمسات الخافتة، فضلاً عن أنه يبقى مراقباً بالصوت والصورة ما دام موجوداً في مدى رؤية هذه الشاشة المعدنية. ولم يكن هنالك بالطبع من طريقة لمعرفة ما إذا كنت في مرمى المراقبة أم لا في أية لحظة. أما كم مرة أو كيف يمكن أن تخترق شرطة الفكر حياتك الخاصة فهذا أمر لا يمكن التنبؤ به، وإن كان من المفروض أنها ترصد الناس جميعاً بلا انقطاع، إذ باستطاعة هذه الشرطة أن تدخل، متى شاءت، على خط أي كان. كان عليك أن تعيش، بحكم العادة التي تحولت إلى غريزة، مفترضاً أن كل صوت يصدر عنك مسموع وأن كل حركة مرصودة.

وقف ونستون مديراً ظهره لشاشة الرصد، فقد كان يظن أن هذا أسلم عاقبة بالرغم من أن أمر المرء يمكن أن ينكشف من ظهره أيضاً. وكان مركز عمله يبعد مسافة كيلومتر واحد عن وزارة الحقيقة، التي يرتفع مبنائها ذو اللون الأبيض وسط منظر طبيعي كالح. وفكر ونستون وفي نفسه شيء من التقرز والامتعاض، «أهذه هي لندن المدينة الرئيسية في القطاع الجوي رقم واحد؟ وثالث أكبر مقاطعات أوقيانيا سكاناً». لقد حاول جاهداً أن يسترجع بعضاً من ذكريات الطفولة محاولاً أن يتبين ما إذا كانت هذه هي صورة لندن في كل الأوقات؟ أتراها كانت بمثل هذه الطرقات المزدهمة و المنازل المتهالكة؟ أكانت على هذه الحال في القرن التاسع عشر، حيث تظهر على جوانبها دعائم من الخشب،

ونوافذها مربعة بقطع من الكرتون وسقفها من صفائح الحديد المطعج، وأسوار حدائقها مهذبة ونافذة في كل الاتجاهات؟ أكانت موجودة تلك الأماكن التي أحدث القصف فيها حفراً كبيرة تعقب بالغبار، وتبدو للعين أوراق الصفصاف مختلطة بأكوام النفايات، وقد ظهرت هناك مجموعة من الأكواخ الخشبية أشبه بأقفاص الدجاج؟ ولكن عبثاً حاول، فلم يكن باستطاعته أن يتذكر شيئاً عن ذلك الماضي: إذ لم يبق له من ذكريات الطفولة إلا صور غير واضحة المعالم.

كانت وزارة الحقيقة - مينيرو في اللغة الجديدة - تختلف اختلافاً يتيماً في مظهرها من أي بناء آخر تقع عليه العين، فهي بناء هرمي ضخم من الأسمنت الأبيض اللامع، يرتفع عالياً يناطح السحاب، طبقة فوق طبقة، ثلاثمائة متر في السماء، ومن مكانه، كان باستطاعة ونستون أن يقرأ على الحائط الأبيض كتابة ذات أحرف كبيرة بارزة، هي شعار الحزب المؤلف من جمل ثلاث:

الحرب هي السلام

الحرية هي العبودية

الجهل هو القوة.

كانت وزارة الحقيقة تتألف، حسبما يقال، من ثلاثة آلاف غرفة فوق الأرض، فضلاً عن أقبية تابعة لها تحت الأرض. ولم يكن في لندن سوى ثلاث بنايات شبيهة بها من حيث المظهر والحجم، وهذه البنايات كانت تحجب ما حولها من منازل، ولذا كان من الممكن لمن يقف فوق سطح مبنى النصر أن يرى البنايات الأربع في آن واحد. وكان يشغل هذه البنايات أربع وزارات تشكل الجهاز الحكومي، فوزارة الحقيقة تختص بشؤون الأخبار ووسائل اللهو والاحتفالات والتعليم والفنون الجميلة، ثم وزارة السلام التي تُعنى بشؤون الحروب، ثم وزارة الحب وهي المسؤولة عن حفظ النظام وتطبيق القانون، ثم أخيراً وزارة الوفرة وهي ترعى الشؤون الاقتصادية.

إلى يسار شاشة الرصد وفتح درجاً كان بها فأخرج ماسكة قلم ومحمرة ودفترًا صغيراً ذا ورق سميك وخلفية حمراء وغللاف رخامي اللون.

ولسبب ما، كان الجهاز في غرفة الجلوس موضوعاً في مكان غير اعتيادي، فبدلاً من أن يوضع، كما جرت العادة، عند نهاية الجدار حيث يستطيع كشف الغرفة كلها، وُضِعَ الجهاز في الجدار الأطول مقابل النافذة، الذي كان في جانب منه تقعُ خفيف جلس فيه ونستون. ولعل هذا التقعر قد قُصد به أن يكون مكاناً لخزانة الكتب. وهكذا بجلوسه في ذلك المكان وظهره مُسنَد إلى الورا، كان ونستون خارج مدى رؤية شاشة الرصد، مع أن الجهاز كان باستطاعته التقاط ما يصدر عن ونستون من أصوات. وقد كان تصميم الغرفة وجغرافيتها هو الذي أوحى له وألهمه جزئياً بذلك العمل الذي كان ينوي القيام به في تلك اللحظة.

ولكن هذا الإيحاء كان مصدره أيضاً ذلك الدفتر الذي أخرجه من درج المنضدة وقد كان دفترًا جميلاً للغاية، إذ كان ورقه الناعم ذو اللون الأبيض، والذي أكسبه القدم شيئاً من الاصفرار، من نوع تم التوقف عن إنتاجه منذ أربعمين عاماً على أقل تقدير، ومع ذلك كان بالإمكان التكهن بأن الدفتر أقدم من ذلك. وكان قد عثر عليه معروضاً في واجهة حانوت خردوات صغير في حي من الأحياء الفقيرة (لا يتذكر اسمه أو موقعه)، وما إن وقعت عليه عيناه حتى تملكته رغبة عارمة في امتلاكه. ورغم أنه لم يكن مسموحاً لأعضاء الحزب بالتردد على مثل هذه الحوانيت العادية الكائنة في الأسواق الحرة، كما كانت تسمى، فلم يكن هذا القانون يطبق بصرامة، لأنه كانت هنالك أشياء كثيرة، مثل أربطة الأحذية وشفرات الحلاقة، يتعذر على المرء الحصول عليها بغير هذه الطريقة. وكان ونستون وهو في طريقه إلى هذا الحانوت يتلفت ذات اليمين وذات الشمال وهو يتوجس خيفة، بل ولم يهدف إليه حتى اطمأن إلى أن أحداً لا يراقبه، ثم اشترى الدفتر بدولارين ونصف الدولار، دون أن يكون لديه هدف محدد من وراء شرائه، وتأنب الدفتر مخفياً إياه بعناية وحمله

كانت وزارة الحب في الواقع مصدراً للربح والخوف، فهي بناء بدون نوافذ على الإطلاق. لم يسبق لوستون أن دخل هذه الوزارة، بل لم يحدث أن اقترب منها حتى مسافة نصف الكيلومتر، إذ كان لا يسمح بدخولها إلا في مهمة رسمية، وحتى هذا الدخول يكون عبر سياج من الأسلاك الشائكة والأبواب الحديدية موزراً بمراياض للمدافع والرشاشات المخيفة، كما أن الطرقات المؤدية إلى المبنى كانت دائماً مراقبة من قبل حرس ذوي وجوه كاللحة يرتدون بزات سوداء ويحملون الهراوات المدمية.

استندار ونستون بعد أن رسم علامات التفاوض التام على وجهه، وهو ما كان يُستحسن فعله عندما يواجه المرء شاشة الرصد، واجتاز الغرفة إلى المطبخ الصغير، إذ فاته تناول طعام الغداء في المطعم بسبب تأخره في الوزارة. وكان يعلم أن المنزل خالي من الطعام إلا من قطعة خبز سوداء كان تركها لتكون إفطاراً له في صباح الغد. تناول عن أحد الرفوف زجاجة تحتوي على سائل لا لون له وقد ألصق على الزجاج ورقة كتب عليها «جن النصر». وكانت تنبعث من هذا الشراب رائحة مُمرضة أشبه برائحة الزيت كأنما هو كحول مستخرج من الأرز الصيني. ومع ذلك صبَّ ونستون لنفسه بعضاً منه في كوب شاي ثم استجمع قواه وتجرَّعه كما لو كان يتجرع دواء.

وفي الحال انقلب وجهه قرمزيًا وسالت الدموع من عينيه، فقد كان الشراب شبيهاً بحامض الصوديوم، فضلاً عن أنه عندما ابتلعه شعر كما لو أنه شُرب على مؤخرة رأسه بهراوة من المطاط. لكن بعد لحظات كانت حدة الألم الذي شعر به في جوفه قد خفَّت، وأخذ الشعور بالراحة والانشرح يسري في جسده، وعندئذ مد يده إلى علبة السجائر وهي أيضاً تحمل اسم «سجائر النصر» واستل منها سيجارة، وما كاد يرفعها من العلبة حتى راح ما فيها من تبغ يتناثر على الأرض، فاستبدلها بأخرى كانت أحسن حالاً. ثم عاد إلى الغرفة فجلس إلى طاولة صغيرة كانت

إلى منزله كمن يحمل إثمًا، إذ كانت مجرد حيازة مثل هذا الشيء مدعاة للشبهة حتى لو كان خلواً من أي كتابات.

والفكرة التي راودته حينذاك هي أن يستعمله كمفكرة، ولم يكن في ذلك ما يخالف القانون (ليس لأن ذلك مسموح به بل لأنه لم يكن هناك قانون في الأصل يحدّد ما هي المخالفات). ومع ذلك إذا ما افتضح أمره فإنه كان حتماً سيعاقب بالإعدام أو السجن لخمس وعشرين سنة في معتقل من معتقلات الأشغال الشاقة. وضع ونستون ريشة في ماسكة القلم ثم مضها قليلاً ليخلصها مما علق بها. كان القلم أداة خزفية قديمة نادراً ما استعمله حتى في التوقيع. لقد حصل عليه بشكل سري وبصعوبة بالغة إذ كان يشعر أن ورقاً ناعماً أبيض اللون مثل هذا الورق يجب أن يكتب عليه بريشة حقيقية لا أن يخربش عليه بقلم جف مداده. كان ونستون في الواقع غير معتاد على الكتابة باليد إلا في حال تدوين بعض الملاحظات القليلة، لقد كان معتاداً على أن يملي كل شيء على «الآلة الكاتبة الناطقة»، وهذه بالطبع كان من غير الممكن أن يسجل عليها ما يروم تسجيله في مفكرته. بُتت الريشة ثم غمسها في المحيرة، وبدا كما لو كان متردداً في أمر ما لبرهة واحدة، وسرت القشعيريه في أوصاله، فمجرد أن يخط بيده على الورقة كان يمثل له قراراً حاسماً وخطيراً، وكتب بأحرف صغيرة غير مقروءة جيداً على صدر الصفحة: 4 نيسان 1984.

ثم اعتدل في جلسته، وقد تملكه شعور بالعجز التام. فقبل كل شيء لم يكن متأكدًا أن العام كان 1984، فقد يكون الزمان قريباً من ذلك التاريخ، لأنه كان متأكدًا أن عمره لم يتجاوز التاسعة والثلاثين، وكان يعتقد أنه من مواليد 1944 أو 1945، ومع ذلك كان من المستحيل في هذه الأيام تحديد أي تاريخ مضى عليه سنة أو سنتان.

بعد ذلك راح يتساءل: لمن يكتب هذه المذكرات؟ أي كتبها للمستقبل؟ أم للأجيال القادمة؟ وأطرق للحظة وهو يفكر في هذا التاريخ

المشكوك في صحته والذي دونه في صدر الصفحة الأولى، وسرعان ما امتدت يده ليتناول قاموس اللغة الجديدة ويبحث باهتمام عن كلمة «التفكير المزدوج»، فلأول مرة يستشعر خطورة ما أقدم أو ما هو مقدم عليه، وتساءل في نفسه كيف يمكن أن يشنئ له الاتصال بالمستقبل؟ إن مثل هذا العمل مستحيل في حد ذاته، إذ إن المستقبل إما أن يكون شبيهاً بالحاضر وبالتالي لن يتجاوب معه، أو مغايراً له وحينئذ لن يكون لتكهناته التي يعيش من أجلها أي معنى.

مضت لحظات وهو يحرق في الورقة التي أمامه ببلاهة. وكانت شاشة الرصد قد انتقلت لإذاعة موسيقى عسكرية صاخبة، وقد تولاها الفرع ليس لأنه فقد القدرة على التعبير عما تجيش به نفسه فحسب، بل لأنه نسي كلياً ما كان يحيك في صدره ويهيم له نفسه منذ أسابيع. لقد كان يظن أنه لن يحتاج إلى شيء آخر غير الشجاعة والإرادة، إذ الكتابة أمر يسير ولا تحتاج إلى كثير عناء، وما عليه إلا أن ينقل ما كان يجول بخاطره لسنوات من حوارات طويلة مع النفس إلى الورق، تلك الحوارات التي كانت تشمل في رأسه وتسبب له القلق وعدم الارتياح. بيد أنه في هذه اللحظة بدا له كما لو أن ينابيع هذه الأفكار قد جفت، بل لقد بدأ يشعر بألم الدوالي في ساقه اليمنى، ولم يجزؤ على حكها خوفاً من أن تلتهب كالسابق. كانت الثواني تمضي بسرعة، ولكنه لم يكن يعي من حوله غير الصفحة البيضاء التي أمامه، والألم الذي في كاحله، وصوت الموسيقى الصاخبة وشعور خفيف بالدوار بتأثير شراب الجن.

وفجأة وجد نفسه يكتب، وقد تملكته حالة من الرعب. لم يكن يدرك تماماً ما كان يفعله. كان خط يده الشبيه بخط الأطفال يميل في تعرجات إلى أعلى وإلى أسفل وقد انفصلت الأحرف الأولى والنقط وعلامات الوقف عن الكلمات، وقد كتب ما يلي:

«الرابع من نيسان 1984، ذهبت إلى إحدى دور السينما وكانت جميع الأفلام التي تعرض أفلاماً حربية، وكان الفيلم الذي يلقي إقبالاً هو

ذلك الذي في مشهد منه سفينة ضخمة تتعرض وهي محملة باللاجئين لقصف بالقنابل في مكان ما من البحر الأبيض المتوسط، وقد سُرَّ المتفرجون بمنظر رجل ضخم يحاول الشجاة بنفسه ويتعد عن السفينة الغارقة فيما تلاحقه إحدى الطوافات. في بادئ الأمر بدا وكأنه سلحفاة تسبح في الماء بصعوبة، إلى أن أمطره رماة الطوافة بطلقات ملأت جسمه بالقنابل فاصطبغ البحر من حوله بالأحمر القاني، ثم غرق فجأة كما لو أن المياه قد تسربت داخله عبر الثقوب، وانفجر المشاهدون ضحكاً عندما كانت المياه تبتلع. ثم رأيت قارب نجاة محملاً بالأطفال وتلاحقه طوافة، وقد جلست في مقدمة المركب امرأة في أواسط عمرها، ربما تكون يهودية، وكانت تحتضن طفلاً في الثالثة من عمره وهو يصرخ خوفاً وهدلاً بينما يمس رأسه بين يديها، وكأنه يريد أن ينفذ إلى داخلها، والمرأة تحيطه بذراعيها وتلاطفه رغم أنها كانت هي الأخرى ترتعد خوفاً ورعباً. لقد كانت تحاول طوال الوقت أن تحتضن جسده لعل ذراعها تدرأ عنه طلقات مدافع الطائرة. في هذه اللحظة ألقت الطوافة قذيفة زنة 20 كيلوغراماً على القارب فغرق بمن فيه ولم يظهر منه غير ذراع طفل تطاير إلى أعلى في الهواء، وقد بدا أن الطوافة تحمل آلة تصوير في مقدمتها تبعت الذراع إلى أعلى، وهنا علا التصفيق من مقاعد رجال الحزب، غير أن امرأة من النساء الجالسات في مقاعد العمال أخذت تضرب الأرض برجليها وهي تصرخ: «لا يجوز عرض هذه المشاهد بحضور الأطفال»، واستمرت في ذلك حتى تدخل رجال الشرطة وأخرجوها من القاعة. ولا أظن أن مكروهاً قد أصابها بسبب ذلك فليس ثمة من يابه لما يقوله الفقراء».

هنا توقف ونستون عن الكتابة، وأغلب الظن أنه كان يتألم من الدوالي ولم يكن يدري ما الذي جعله يكتب مثل هذا السيل من الهراء. غير أن الشيء الغريب هو أنه بينما كان يقوم بذلك، إذا بحادثة تلمع بجلاء ووضوح في ذاكرته، إلى حد أنه انكب على كتابتها بلا تردد، وقد

كانت تلك الواقعة كما تبين له هي التي دفعته لأن يسرع إلى المنزل ويشرع في تسجيل مذكراته في هذا اليوم.

لقد حدثت تلك الواقعة في صباح ذلك اليوم حينما كان موجوداً بالوزارة، إذا صح أن أمراً غامضاً كهذا يمكن أن يحدث.

كانت الساعة قد قاربت الحادية عشرة، وفي دائرة السجلات حيث يعمل ونستون كان الموظفون يجرون المقاعد من مكاتبهم ويصفقونها في وسط القاعة المواجهة لشاشة الرصد استعداداً لبدء فعاليات «دقيقتي الكراهية». كان ونستون قد اتخذ مقعداً له في الوسط عندما دلف إلى القاعة شخصان يعرفهما من بعيد وإن لم يسبق له أن تكلم مع أيهما من قبل. لم يكن ثمة أحد ينتظر قدومهما، أحدهما فتاة طالما التقاها في الممرات، لم يكن يعرف اسمها، ولكنه كان يعرف أنها كانت تعمل في دائرة الإثارة، لأنه طالما رأى يديها ملطختين بالزيت وتحمل مفك براغي أحياناً. إنها من اللواتي يعملن في قسم الميكانيك على إحدى الآلات الخاصة بطباعة الروايات. كانت فتاة جريئة الطلة وفي السابعة والعشرين من العمر، شعرها كثيف ووجهها فيه نمش وحركاتها السريعة تنم عن جسم رياضي. كانت تتمنطق بحزام قرمزي يحمل شارة رابطة الشبيبة المناهضين للجنس، وكان الحزام ملفوفاً عدة لفات حول خصرها بشكل يبرز خطوط الكفلين. وقد نفر منها ونستون من أول نظرة، وكان سبب ذلك معرفته بالأجواء التي تحيط بمن مثلها، أجواء ملاعب الهوكي، وحمامات الماء البارد، والرحلات الجماعية، وتلك عقيدة العفة التي كانت تعتنقها. لقد كان يمقت كل النساء تقريباً وعلى الأخص الشابات الجميلات منهن، فقد كنّ أكثر أعضاء الحزب إخلاصاً وتمسكاً بمبادئه، فمنهن الجاسوسات اللواتي يتلصصن على الناس ويحشرن أنوفهن بكل صغيرة وكبيرة بحثاً عن أي مظهر من مظاهر الانحراف عن مبادئ الحزب. ولكن هذه الفتاة، بصورة خاصة، كانت تبدو أخطرهن. ففي إحدى المناسبات عندما التقاها مصادفة في الممر رمقته بنظرة جانبية وحادة، شعر على إثرها كما لو كانت قد اخترقت قلبه وملأته رعباً، وقد خطر له أنها ربما تكون عميلة من عمليات شرطة الفكر. ومع أن ذلك الظن كان بعيد الاحتمال، فإنه ظل يشعر بعدم الارتياح الممزوج بالخوف وبعداية إزائها كلما رآها على مقربة منه.

## Appendix C

Parts of the passage analyzed from Haqqi's *Qindeel Umm Hashim*

- 1- سنة بعد سنة وإسماعيل يفوز بالأولوية، فإذا أعلنت النتيجة دارت أكواب الشربات على الجيران. بل ربما شاركتهم المارة أيضاً، وزغردت "ما شالله" بائعة الطعمية والبصارة، وفاز الأسطى حسن - الحلاق ودكتور الحي - بحلوانه المعلوم، وأطلقت الست عديلة بخورها وقامت بوفاء نذرها لأم هاشم. فهذه الأربعة تُعدُّ وتملاً بالفول النابت وتخرج بها أم محمد تحملها في مَقْطَفٍ على رأسها: ما تهل في الميدان حتى تختطف الأربعة، ويختفي المقطف، وتطير ملاءتها، وترجع خجلة تتعثر في أذيالها غاضبة ضاحكة من جشع شحاذي السيدة، وتصير حادثتها فكاهة الأسرة بضعة أيام يتندرون بها .
- 2- أشباح الميدان الحزينة المتعبة يحركها الآن نوع من البهجة والمرح، ليس في الدنيا همّ. والمستقبل بيد الله، تتقارب الوجوه بود، وينسى الوجيع شكايته. ويبذر الرجل آخر نقوده في الجوزة أو الكتشينة وليكن ما يكون: تنقل أصوات اصطدام كَفِّفِ الموازين، وتختفي عربات اليد، وتطفأ الشموع داخل المشنات، عندئذ تنتهي جولة إسماعيل في الميدان. هو خبير بكل ركن وشبر وحجر، لا يفاجئه نداء بائع، ولا ينبهم عليه مكانه. تلفه الجموع فيلتف معها كقطرة المطر يلقمها المحيط. صور متكررة متشابهة اعتادها، فلا تجد في روحه أقل مجاوبة، لا يتطلع ولا يمل. لا يعرف الرضا ولا الغضب. إنه ليس منفصلاً عن الجمع حتى تتبينه عينه. من يقول له إن كل ما يسمعه ولا يفطن له من الأصوات، وكل ما تقع عليه عينه ولا يراه من الأشباح، لها كلها مقدرة عجيبة على التسلل إلى القلب، والنفوذ إليه خفية، والاستقرار فيه، والرسوب في أعماقه، فتصبح في كل يوم قوامه. أما الآن فلا تمتاز نظرتُه بأي حياة. نظرة سليمة، كل عملها أن تبصر .

## Appendix D

Translation of provided passages from Haqqi's *Qindeel Umm Hashim*

## *The Saint's Lamp*

### Chapter 2

- 1- Year after year Ismail came out at the top of his class. Whenever the results of the examination were announced, glasses of sherbet would be passed round the neighbors, and his family would even stop a casual passer-by to offer him some. The woman selling bean cakes and puddings in the street would yodel with sheer pleasure, praising the workings of God's will and Master Hassan, who was both the barber and doctor of the district, would receive the promised gratuity. Grandmother Adila burned incense, fulfilling her vow to Umm Hashim. Loaves of bread would be counted and filled with boiled beans and stacked in the wicker basket which Umm Muhammad carried on her head. As soon as she arrived in the square the loaves would disappear and her melaya would be tom from her.
- 2- Some sort of pleasure or merriment now began to stir the sad, tired figures of the square. There was no care in the world, and the future was in the hands of God. Faces came close together in affection and the heart forgot its troubles. Come what may, a man would spend his last penny on the hubble-bubble or on playing cards. The clatter of weighing was fading, the hand –carts were disappearing and the candles were being blown out inside the food-stalls as Ismail left the square. He knew every nook and corner of it and was never surprised by an unfamiliar street cry or wondered where it came from. He lost himself naturally in the crowd like a raindrop in the waters of the ocean. He was so accustomed to the recurring sights and sounds of the square that they met with no response within him. They aroused neither curiosity nor boredom in him. He was neither pleased nor angry, for he was not sufficiently detached from them to be aware of them. Yet who would say that all these sounds and sights which he heard and saw, without realizing their meaning, could have this strange power of moving stealthily into the depths of his heart, and bit by bit becoming an integral part of him? For the moment, as was only normal, he looked at everything. His only purpose was to look.

## Vita

Loubna Hamed Ammer was born in Damascus, Syria. She was educated in local public schools and graduated in 2004 from Damascus University, Faculty of Letters, with a Bachelor of Art in English Literature. Since then, she has been working as translator in the language pair of English/ Arabic.

Mrs. Ammer moved to the United Arab Emirates late 2006, and free lanced as translator and interpreter for a number of highly regarded organizations in both public and private sectors based mainly in UAE and UK. In 2008, Mrs. Ammer won a scholarship as a participant in Turjuman Certified Translator, held in partnership between the Mohammed Bin Rashid Foundation and the American University of Sharjah, and accredited as approved translator by the Foundation.

In 2009, Mrs. Ammer began a Master's program in English/Arabic/English Translation and Interpreting at the American University of Sharjah. She defended her thesis on December 31<sup>st</sup>, 2012, and was awarded the Master of Arts degree in English/Arabic/English Translation and Interpreting (MATI) in 2013.

Mrs. Ammer was recognized as top achieving MATI student for the academic year of 2011-2012, with a GPA 3.88 out of 4.