TEXTUAL EQUIVALENCE THROUGH PRAGMATICS

AND THE SEMIOTICS OF CULTURE

by

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Abstract

The science of translation is all about how to transfer the meaning from one language to the target language. This thesis discusses different approaches by some linguists on achieving textual equivalence through interpreting the intended meaning in a given text to emulate the same response at the target text receptor. However, the problem lies in how successful were those approaches in obtaining equivalence in certain text types like poetic and literary texts. This thesis provides a successful methodology to achieve textual equivalence by highlighting the roles of pragmatics and the semiotics of culture in poetry and literature. In this thesis some of Nizar Al Qabbani's poems will be studied to reflect the role of pragmatics and the semiotics of culture in achieving textual equivalence in poetry and literature through the equivalence theories of Nida, Koller, Gutt and many other linguists who highlighted the importance of equivalence. More focused light will be on intertextuality, intratextuality and contratextuality as examples through which pragmatics and the semiotics of culture can be illustrated. Thus, pragmatics and the semiotics of culture are very important textual elements that should be highlighted specially when translating poetry and literary texts.

Search Terms:
Equivalence, textuality, intratextuality, intertextuality and contratextuality.

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1. Introduction

The importance of achieving textual equivalence through pragmatics and the semiotics of culture is an important and pivotal element in translating all text types especially literary, social and political texts. This approach is what is going to be illustrated in this thesis with a focused light on pragmatics.

The definition of pragmatics revolves around the study of the aspects of the meaning of the language in the utterance.

Pragmatics in linguistics is a term that is recently associated with the science of translation. The term pragmatics was coined in the 1930s by the philosopher C.W. Morris. Pragmatics was developed as a subfield of linguistics in the 1970s and was defined lexically as "A branch of linguistics concerned with the use of language in social contexts and the ways in which people produce and comprehend meanings through language" (Yule, 1996).

Another definition of pragmatics by George Yule is that it is "The study of relationships between the linguistic forms and the users of these forms" (Yule, 1996).

"Pragmatists focus on what is not explicitly stated and on how we interpret utterances in situational contexts. They are concerned not so much with the sense of what is said as with its force, that is, with what is communicated by the manner and style of an utterance" (Finch,2000).

When the target receptor shows the response intended by the author of the text or by the speaker of the utterance then equivalence is achieved. However, the question remains in how to create this response and how to measure intentionality. To answer these questions there is a need to define equivalence and intentionality. In defining equivalence and intentionality, there was a general trend to associate equivalence with the response of the targeted reader through the pragmatics of the message. Considering the semiotics of culture – of both source and target text – can help achieving equivalence and obtaining pragmatics.

Umberto Eco says explained that "Linguistic and cultural semiotics are branches of communication theories that investigate sign systems and the modes of representation that humans use to convey feelings, thoughts, ideas, and ideologies. Semiotic analysis is rarely considered a field of study in its own right, but is used in a broad range of disciplines, including art, literature, anthropology, sociology, and the mass media. Semiotic analysis looks for the cultural and psychological patterns that underlie language, art and other cultural expressions" (Eco, 1976).

Eco jokingly suggests that "semiotics is a discipline for studying everything which can be used in order to lie" (Eco, 1976). "Whether used as a tool for representing phenomena or for interpreting it, the value of semiotic analysis becomes most pronounced in highly mediated, postmodern environments where encounters with manufactured reality shift or grounding senses of normalcy" (Eco, 1976). In an attempt to bridging the cultural gap and the linguistic norms between the source text and the target text, so that a comprehensive understanding of the pragmatics of the text can be obtained, understanding the concept of the equivalence theory(s) became heuristic.

It is almost an impossible mission to obtain equivalence without considering pragmatics as an element which constitutes the whole image of the message in the text. However, pragmatics can be prevailing in all the linguistic elements and it can be in the cultural load of the utterance or in the choice of words on a syntagmatic and a paradigmatic level, for example take *the immigrants and their offspring*. The speaker used offspring instead of children for a reason and in this case the sentence was loaded with a pragmatic load. Pragmatics can be in the Genre (Social, Political, Editorial…etc.) or in Discourse (Argumentative, expository, explanatory…etc.) or in Textualisation which brings to the surface the situational element i.e. the ideational element which is the development of an idea based on a given one, or in the interpersonal element which is approaching the reader by a question, or in textuality which is a text that is related to another text based on a piece of writing.

Catford in his formal linguistic model and Eugene Nida and his dynamic equivalence model can be very much focused on the notion of equivalence.

To pave the way for the linguistic theories and trends on the pragmatic meaning or the cultural load in a certain text, it is pivotal to obtain comprehensive understanding to the notion of meaning and the notion of text where many debates and theories emerged in this regard.

There were many theories on textual equivalence, most of them started with analyzing the content of the text under process i.e. the original text. Some linguists - to achieve equivalence - preferred to analyze text and its components starting from the letter and the science of phonology moving deeper into the word and the science of semantics; then the phrase and sentences intra-relation under the science of syntax spreading from this stage to many linguistic fields, studies and researches. Some of the translation studies looked at the text as a whole as one integral indivisible unit, not

only that, but also some other linguists went farther and looked at the text as the only part of the message intended to be delivered which can't be complete unless the rest of the message components are considered.

This thesis will elaborate on the linguistic theories on pragmatics and the theories on the semiotics of culture in order to infer the extent to which linguists reached in translating the intended meaning and to infer how pragmatics and the semiotics of culture participate in achieving equivalence.

2. Translation Models

This chapter will discuss Catford's theory of formal equivalence model, Koller's relational model, Nida's equivalence theory and Gutt's relevance model to infer how applicable these theories were in achieving the pragmatic load and the content of targeted text during the process of transferring the meaning the to the target text in translation.

2.1 Catford's Formal Equivalence Model

According to Catford, "Translation is an operation performed on languages; a process of substituting a text in one language into another, clearly and then any theory of translation must draw upon a theory of language - a general linguistic theory. The general linguistics is, primarily, a theory about how language works" (Catford, 1965)

Thus, this statement can be summarized in the word *clearly* mentioned in Catford's definition of translation above. The word *clearly* paved the way to the term *equivalence* which has become a key concept in the study of translation.

Moreover, to achieve equivalence - according to Catford – the translator needs to distinguish between the situational features of the text i.e. target and source text, which are relevant to the communicative function in a certain situation. However, it is a matter of opinion to decide what are the functionally relevant features.

For equivalence to occur in a given situation, the functional features should be relatable. Catford highlighted that translation is a process of substituting or replacing rather than transferring of the meaning in the source text to the target text. Nizar Qabbani in his *Poems outside the Law* wrote:

> "And I love you in the protests of angry people
> And in the joy of free people in the breaking of chains
> And I love you in the face of those who are coming
> To kill the Khalif Haroon Al Rasheed
> Will you be my accomplice in the killing of the Khalif Haroon Al Rasheed"
> (Qabbani, 1972).

Whereas the Arabic was:

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"و أنا أحبك في احتجاج الغاضبين

و فرحة الأحرار في كسر الحديد

و أنا أحبك في وجوه القادمين لقتل هارون الرشيد

هل تصبحين شريكتي في قتل هارون الرشيد"

</div>

This poem of was on criticizing the strict Arab culture and traditions in treating women and the way Arabs look at women from Qabbani 's point of view. He pictured women as born to be free but they are chained to social traditions and strict culture, chained to the masculine mentality of the eastern man. Employing the Khalif Haroon Al Rasheed is a key function in this text as a metaphor to reflect how hard were the social traditions on women and the way the eastern society looked at them.

In the translation of this text, there is a need to highlight a key feature which is mentioning the pure Arab social figure summarized in the *Khalif Haroon Al Rasheed* which is, in this case, a situational textual element.

As Situationality concerns the factors or features which make a text relevant to a situation of occurrence, it is very important to bear in mind that in order for the translator to achieve equivalence in Situationality, the word *Khalif* was added to *Haroon Al Rasheed* in the Target text (Which is the English text in this case) because the text presented provides context which influences how the text receptor would receive the text.

Assuming that textual equivalence and the social semiotics are achieved, there is still a very important dimension to deal with, which is the pragmatic load.

Pragmatics - In translation – concerns with how the receptors of the text are able to overcome the ambiguity in the text and understand the intended meaning of the utterance especially if the text is political, social or editorial. In such text types, there is usually a pragmatic load injected in the text to enrich it with an implied meaning.

In the example above, the pragmatic load is heavily laid in the name *Haroon Al Rasheed* with all its social and political embedded features. In the Arab History, *Haroon Al Rasheed* in his palace was pictured as a strong roller at his time in his masculine society were women has to be fully submissive to the will of Man and their only role is to entertain men according to Qabbani 's point of view. So Qabbani

borrowed this image and imbedded it in his metaphor criticizing the Arab society and the way they look at women. The pragmatics here was used in a social context.

According to Catford's Formal Equivalence, the word *Khalif* can be added only if the formal equivalence is not enough to substitute the Arabic with English; this would lead us to Catford's textual equivalence. However, even textual equivalence may not be able to reflect the pragmatic image in the example above because even after adding the word *Khalif* in an attempt for contextual equivalence, the meaning is still vague to the English receptor. So in this case, there is a need to move out of narrow corridor of formal equivalence to a more widened one to consider the contextual features or factors in the text. Thus, dynamic equivalence might be more successful in conveying the contextual features i.e. the pragmatic message of the text.

The very well-known example of the *Lamb of God* which was rendered to the *Seal of God* in an Eskimo language has graphically illustrated the socio-cultural aspect in that biblical text. This can be applied on Qabbani's poetry (in the example above) and there might be a need to substitute the name of *Haroon Al Rasheed* to another name of the same effect on the targeted reader.

To understand Catford's point of view, it is important to elaborate more on the theory of formal equivalence and textual equivalence.

2.2 Formal Equivalence

In Catford's theory of translation, formal correspondence involves adhering as closely as possible to the linguistic form of the source text. The theory covers formal relationships which exist when a target language category can be found to occupy the same place in the economy of the target language as the given source category occupies in the source language as in translating an adjective by an adjective.

This approach is envisioned in terms of the Halliday *Scale and Category Grammar* (Halliday, 1988) or what is known as the systematic functional grammar with its four levels of language; the phonological, graphological, grammatical and lexical. In addition to the four fundamental categories that are Class (Adjective, noun, preposition…etc.), Structure (Subject, verb and complement), System (Singular, plural, masculine, feminine...etc.) and Unit (Phrase, sentence...etc.).

According to the above approach, if textual equivalence cannot be achieved by adhering to the linguistic form, then, textual equivalence can be achieved by resorting to the translation shifts. However, can the translation shifts of Catford achieve the

pragmatic load and how far the translation shifts can be successful in bringing the ambiguity of pragmatics to the surface?

2.3   Translation Shifts vs. Pragmatics

To *shift* is to apply changes to the form of the text during the translation process i.e. the departure from formal correspondence in the process of going from the source language to the target language and it is only the form that is changed. Translation shift is done to get the natural equivalent of the source text message into the target text. Catford's shifts can be divided into two major types, which are level shifts and category shifts. The level shifts are shifts from the source language at a linguistic level to the target language equivalent in a different level i.e. it is a shift from grammar to lexis. The following example discusses the process of translation shifts and examines whether the shifts were successful in transferring the pragmatic content. in the source language to the target language:

Qabbani says in his poem أنا مع الإرهاب

"إذا اقرفنا مهنة الثقافة

إذا تمردنا على الخليفة العظيم و الخلافة

إذا قرأنا كتباً في الفقه و السياسة

إذا ذكرنا ربنا تعالى

إذا تلونا سورة الفتح

و أصغينا إلى خطبة يوم الجمعة

فنحن ضالعون في الإرهاب"

The English translation is:

"If we committed the heinous crime of culture

If we revolted against the orders of the grand caliph and the seat of the caliphate

If we read jurisprudence or politics

If we recalled God and read verse al-Fat-h

If we listened to the Friday sermon

Then we are well-established in the art of terrorism" (Qabbani, 2006).

In the translation of the first line إذا اقترفنا مهنة الثقافة there are two key words that carry the pragmatic load, the first one is إقترفنا and the second one is مهنة الثقافة, the combination of this in the text forms the pragmatic load. The word إقترفنا was translated as *committed* which is true on the word level and the context level, so there is no translation shift here. However, in the translation of مهنة الثقافة the translator changed مهنة into heinous crime. The shift here is purely syntagmatic, in the sense that it is marked and can be taken as a key pragmatic word in the given context. Plus, the translation here is more dynamic rather than formal. But, the key issue is the pragmatic load which is in the combination of إذا إقترفنا مهنة الثقافة. To further elaborate on this, الثقافة in this text is when people start educating themselves and realize the truth of the regime that is ruling them and how dictatorial it is. That is why educating the self was described as إقترفنا from the point of view of the dictators. The meaning of إقترفنا on the semantic level is to commit a sin, so according to the dictators, to educate yourself and enlighten yourself in a way that allows you to discover freedom are sins and that is because they see themselves as gods and anything that threatens them is a sin. Semantically and according to the translation of the meaning in the source text, the text is successfully transferred to the target text with no level or category shifts but to transfer the pragmatic load, there is a need to consider the syntagmatic and the paradigmatic dimensions which are going to be discussed with further details later in this thesis.

To elaborate on this, pragmatics can be charged in the context and in the word level but the word should not be looked at in isolation. It has always to be looked at while it is within a context and a discourse. However, in every context charged with pragmatics there should be at least one key word, this key word should not be analyzed semantically as semantics is always problematic in the sense of concept definition. To further elaborate on this, there is a need to understand the term context itself. The context is the set of situations (Social, political, scientific …etc.) which surrounds and determines an idea, theory, proposition, or concept.

Based on the above mentioned, the question is still on how successful can translation shifts (level shifts or category shifts) achieve the textual equivalence including the pragmatics and the semiotics of culture. To illustrate this, here is an example from Qabbani's poem الديك. *The rooster*:

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"في حارتنا ديك سادي مجنون

يخطب يوماً كالحجاج

و يمشي زهواً كالمأمون

يصرخ من مأذنة الجامع

ياسبحاني يا سبحاني

فأنا الدولة والقانون"
</div>

The English translation is:

> "In our quarter a cockerel, so lunatic and high-strung
>
> He gives speech, like al hajjaj, once
>
> And like al-Ma 'moon, he marches with boast
>
> Calls out from the minaret or the mosque
>
> Glorified is my person. Glorified is my person
>
> For I am surely the State and Law" (Qabbani, 2006).

It's obvious that the translation here in the above example was so much towards Catford's formal translation, it is obvious again that there were no shifts applied as - from the point of view of the translator - there is no need to do so. However, a deeper analysis to the text will show that the pragmatic and the semiotics of culture which has to go in line to achieve the textual equivalence.

2.3.1   The choice of words: Words like حارتنا can be translated lexically as *our quarter* but does it really reveal the cultural dimension of حارتنا according to the Arabic culture where حارتنا means the homey social relations in the neighborhood, it means the hidden guilty warm feelings of a girl who looks secretly out of here window at the window of that handsome young man who lives in her حارتها and how he keeps looking for excuses to pass under her window suppressing all those volcanic secret love feelings towards her eyes. حارتنا means those morning meetings of the women over a jag of tea chatting about their neighbor who got divorced recently or who is getting married soon. The question is: Does the word *our quarter* reveals this semiotics of culture. The semiotics of culture and the pragmatics of the text should bear a translation shift to be achieved in most cases especially in poetic, social, cultural, editorial, religious texts. Now, as the level and category shifts may not be the right ones to achieve the textual equivalence, it is important to move to a deeper level of shifts, which can be called the paradigmatic or syntagmatic shift which will be discussed later in this thesis. Another example on the choice of words is يخطب and

ياسبحاني which both have a religious pragmatic load which can be analyzed as exactly as the previous example of حارتنا except that the phrase ياسبحاني which was translated as glorified is my person has a more serious religious dimension where more focus in translation should be exerted upon. To elaborate on this, the translation didn't do any shifts to reveal the pragmatic religious load here. The phrase ياسبحاني is even shocking to the Arab muslim reader, so this shock should be transferred to the English text to shock the English reader too and this is how the textual equivalence can be achieved. To obtain this there should be a shift on the paradigmatic or the syntagmatic level.

2.3.2 Cultural related names: The mentioning of the name of the Khalif Al Ma 'moon" has a cultural reference in this text. The name was translated as it is. This can be considered as foreignisation (from the English reader end) which in this context cannot guarantee the conservation of the cultural load in the Arabic text. However, domestication (from the English reader end) might be more successful in achieving the textual equivalence and the semiotics of culture in that text.

2.3.3 Syntagmatism and Paradigmatism: In semiotics the syntagmatic analysis is the analysis of syntax or the superficial structure, which is the syntagmatic structure rather than the paradigmatic structure. Syntagmatism is a study derived from syntax and is concerned more with the link between syntax and the pragmatic load implied. This study shades light on the connection between paradigmatism and syntagmatism. Paradigmatism is the study of substituting words of the same type or class to calibrate shifts on a connotative level not a denotative (lexical) level.

2.4 Nida Equivalence Theory

Dynamic equivalence is a step closer to achieving pragmatic equivalence, as pragmatics is more towards the content and the context rather than lexical approach of formal translation. Nida took a braver step in translation and went on focusing on the cognitive content and the emotive response, which is going deeper to the underlying the nature of the original text and the type of the receptor. This translation approach is what is known as dynamic equivalence.

Since dynamic equivalence is more concerned with the message of the original text and the receptor of the target text, then it is more focused on the following:

a. More orientation towards the target language semiotics of cultural; and

b. More explicit references that were implicit in the source text;

As Nida says "The translator working within the framework of dynamic equivalence will be more interested in trying to relate the receptor to the modes of behavior relevant within the context of his own culture" (Nida, 1964) In other words, the translator working within the framework of dynamic equivalence will be more interested in transferring the same effect of the source text to the target text receptor. However, to preserve the same effect of the intended message in the source text, this may lead to what is called free translation. In free translation, the translator would bear departure from the linguistic structures, grammatical and stylistic patterns - making adjustments - to the semiotics of the target language and the culture of the target language.

Nida developed the theory of dynamic equivalence stressing on transferring the meaning of the original text to the target text rather than transferring the grammatical form or structure. For example - here is the very much quoted example of dynamic equivalence *the Lamb of God*, according to the dynamic equivalence theory; the phrase *Lamb of God* can be rendered to *seal of God* for the Inuit (Those who are unfamiliar with lambs). Nida described this methodology as apocryphal. So Nida's focus was more on the meaning rather than on the structural or the grammatical aspect of the text.

In his book *The Theory and Practice of Translation*, Nida says that translators were not able to convey the message of the Bible: "Unfortunately translators of religious materials have sometimes not been promoted by the same feeling of urgency to make sense" (Nida, 2003). Nida reveals the cover of the methods adopted in translating the Bible, the argument shows that there are two main focuses while translating the Bible. Nida says: "The older focus in translation was the form of the message; translators were delighted to reproduce stylistic specialties, plays on words, parallelism, rhymes, rhythms, and new grammatical structures, while the new focus shifted from the form of the message to the response of the receptor. Therefore, what the translator must determine is the response of the receptor" (Nida 2003)

However, in dynamic equivalence - since that the translator is free from the grammatical forms of the original text - it is very natural that the translator would go beyond the formal translation attempting to create the same response at the target text reader and this is what all dynamic translation is all about.

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Dynamic translation is more capable of flowing naturally in the ears of the target text reader. However, it requires high skills at the translator to be able not only to create the exact response at the target text reader, but also to understand both the cultures and the semiotics of the source and the target texts.

Eco sees that "The translator does not translate a text on the basis of the dictionary, but rather "on the basis of the whole history of two literatures". Therefore the process of translation is not only conceded with the linguistic or lexical competence, it is also an intertextual, pragmatic and psychological competence. Thus, the translator has to go farther than the linguistic competence to the semiotics of culture, so translation is not a mere comparison between two languages but it is an interpretation of two texts in two languages. All approaches - according to the equivalence theory - reconfirm the major conviction that the goal of all translations is to produce - in a different language - the same effect as the source language.

Nida, in his translation of the Bible breaks weight the old trend of translation as the work meaning is fixed and unchangeable, Nida concentrates more on studying the meaning in both the semantic and the pragmatic aspects to give the meaning a more functional nature, according to this, the meaning of the words can be obtained only through the context and this context is subject to cultural considerations in which they are used. Nida distinguished between many types of meanings like referential meanings and emotive meanings.

Moreover, Nida's approach of meaning in translation is influenced by Chomsky's theory of the generative transformation model which focuses on the universal features of human languages. In the generative transformation model, Chomsky (Chomsky, 1965) explained that each language is composed of two structures, the deep structure and the surface structure. Nida used the two structures but the difference between them is that Chomsky investigates the meaning inherent in the sign cut off from cultural context, whereas Nida's primary concern is not with the meaning any sign carries with it, but with how the sign functions in any given society. Despite the difference between Nida and Chomsky, both of them share the same viewpoint about the nature of language. Nida's theory of translation is characterized by the distinction between two types of equivalence which are the formal equivalence and the dynamic equivalence. For formal equivalence, the translator focuses on the message itself i.e. its form and content, and there should be a close similarity between the source text and the target text message.

Concerning dynamic equivalence, Nida mentions that this type is based on the principle of equivalent effect, in which "The relationship between receptor and message should be substantially the same as that, which existed between the original receptor and the message" (Nida, 1964).

Nida gives importance to the notion of Naturalness, he stressed that the main aim of equivalence is to achieve the "closest natural equivalent to the source language" (Nida, 1964). Actually, naturalness as a basic key word in Nida's theory relies on the adaptation of grammar, cultural references and lexicon of the source text. It goes without saying that Nida privileges the preservation of the text meaning on its style, since it allows the translator to create the same equivalent effects.

Nida's aim in his book *Towards A Science of Translation* is to redefine principles and rules that govern and evaluate the degree of sufficiency of translation (Nida, 1994).

Nida in comparison between form and content focuses on the point that content should come first in translation. He said that the translator who focuses more on the form of the text might end up distorting the meaning and that "the dynamic translator is more faithful" (Nida, 1994).

Finally, Nida's notion of equivalent response is of paramount importance for any translator to achieve an advanced level of success.

Newmark in his book *Approaches to translation* (Newmark, 1981). made a distinction between communicative translation and semantic translation. This is similar to Nida's types of equivalence as the communicative translation tends to create the same effect on the reader of the target text as those influence the source text; this is very much similar to dynamic equivalence. On the other hand, the semantic translation is concerned more with the contextual meaning of the source text which is similar to the formal equivalence of Nida's theory.

Newmark recognized the equivalent effect of Nida as the desirable result of translation not as the aim of translation. However, this matter of equivalent effect can only be achieved in certain conditions and both source language text and target language text should share the same cultural equivalents. The cultural gap between the source culture and the target culture in addition to the time in which both cultures were applicable make the possession of equivalent effect impossible.

According to Munday, Koller distinguishes between five types of equivalence:

a. Denotative equivalence: refers to when the source text and the target text have the same denotations that can transfer or convey the same linguistic facts. Denotation is the translation of the linguistic sign to its meaning i.e. it is the translation of the sign to its literal meaning.

Denotation sometimes is contrasted to connotation, which translates a sing to meanings and refers to the associations that are connected to a certain word or the emotional suggestions related to that word. The connotative meanings of a word exist together with the denotative meanings. The connotations for the word snake could include evil or danger.

In general, the denotation of the word or the phrase is part of the meaning but this part is subject to the context, semiotics and pragmatics of the text. So, grammatically the literal meaning or the dictionary definition devoid of attitude and in semiotics the literal meaning is a signifier.

b. Connotative equivalence: also referred to as stylistic equivalence and is related in translation to the nearest synonym.

c. Normative text equivalence: refers to text types, this is the analysis of a range of texts functioning differently.

d. Pragmatic equivalence: also referred to as communicative equivalence. It is more towards the receptor of the text who should have the same reaction for the same effluence as the original text generates at the receiver of the text.

e. Formal Equivalence: also referred to as expressive equivalence. It is the word for word retention of form and style of the source text.

It is very much obvious that Koller devotes a large portion of his research to the analysis of the relation equivalence and correspondence.

As a pivotal method to enhance the translation process - according to many theorists and scholars - the term *equivalence* would be a central issue for long time.

An interesting approach by Bayar who devotes her work to the equivalence types and who said that equivalence is always relative i.e. it is always subject to cultural factors. In addition to that and through the development of the equivalent researches, in her book *To Mean Or Not To Mean*, Bayar distinguishes among pragmatic equivalence, formal equivalence, cultural equivalence and semantic equivalence. According to Bayar, formal equivalence "designates an area of

correspondence ranging around the word, albeit involving lower units such as the phoneme or the morpheme". Bayar also says that:

> "Transliteration of categorical correspondence such as the correspondence of noun to noun and verb to verb between source text and target text; and textual correspondence such as length, stylistic aspects, meter, rhythm and rhyme, are all instances of formal equivalence" (Bayar, 2007).

In her researches, Bayar noted that semantic equivalence depends heavily on maintaining the semantic criteria i.e. denotation, connotation and the prepositional content. According to Bayar, words which do not have the same equivalent meanings could be translated by explanatory expressions as a way of compensation which is the dynamic equivalence as in Nida. As for the cultural equivalent, Bayar sees it as the most controversial kind of equivalence because of its relation to identity of Man.

According to this definition, cultural equivalence is the process of rendering the source language cultural feature i.e. the semiotics of culture of the source text to equivalent cultural features in the target text so that the receiver of the target text can understand these foreign cultural features through his own cultural ones.

This brings to the surface the notions of foreignisation and domestication which are strategies in translation, regarding the degree to which translators make a text conform to target culture.

Domestication is the strategy of making text closely conforms to the culture of the language being translated to, which may involve the loss of information from the source text. Foreignisation is the strategy of retaining information from the source text, and involves deliberately breaking the conventions of the target language to preserve its meaning. These strategies have been debated for a long time, but the first person to formulate them in their modern sense was Venuti who introduced them to the field of translation studies in 1995 in his book *The Translator's Invisibility: A History of Translation* (Venuti, 1995). Venuti's innovation to the field was his view that the dichotomy between domestication and foreignisation was an ideological one; he views foreignisation as the ethical choice for translators to make.

As far as pragmatic equivalence is concerned, Hatim said that "Pragmatic equivalence subsumes all of the semio-pragmatic-communicative layers of communication" (Hatim and Mason, 1990). To illustrate this and set examples on the

semiotic and the communicative dimensions Hatim and Mason gave genre, mode, textile, field, tenor and skopos as examples.

Van den Broek, in his essay *The Concept of Equivalence in Translation* stated "We must by all means reject the idea that the equivalence relation applies to translation" (Broek, 1978). It's very obvious that he was against the notion of equivalence and equivalence effect in translation.

Moreover, Broek opposes the notion of equivalence in translation as a form of linguistic synonym saying that it doesn't exist in even with words with the same language and he in addition to this said that "Terms like similarity, adequacy, analogy invariance and congruence, and the implications they may have in translation don't exist too" (Broek, 1978). The most interesting point of view of Broek is that he redefined the term equivalence by the concept of understanding.

Broek at the same time emphasizes that the concept of equivalence "Not only distorts the basic problem of translation, but also obstructs the development of a descriptive theory of translation" (Broek, 1978).

He also mentioned that the proponents of equivalence relegate the importance of other crucial text components like the situation of the utterance, the effect on the text receiver and the intention of the text producer. Equivalence for Broek was "An impossible aim in translation" (Broek, 1978). He also confirms his saying by the idea that there are no two languages share the same linguistic structure and social or cultural aspects. He - instead of that - proposes the use of the term *Adequacy* in reference to the appropriate translation that which achieves the optimal level of interlanguage communication under certain given conditions.

Thus, according to the studies in this regard, no one can provide an objective definition to at which level the target text becomes equivalent to the source text, this is very clear from the contradictory and conflicting points of view above. So according to this, some researchers call for taking equivalence as moderately as possible and redefine it as a point of translation proficiency in order not to reject its existence as some wishes, and use it as a form of approximation in which the target text approximates to the source text. Some linguists wanted to use the term equivalence as a scale that rages from optimum level to zero level. This new approach creates the questions of what are these levels and the characteristics of each level.

To elaborate on this, Bayar's *equivalence* consists of seven degrees: optimum translation, near-optimum translation, partial translation, weaker and stronger translation, poor translation, mistranslation and zero equivalence/non-translation. Each degree has specific characteristics that keep it distant from the other.

In order to distinction among these degrees, more focus will be laid on the pragmatic and cultural aspects as the two main dimensions that may assess the degree of preservation of the source text goal or as Bayar calls it "the superordinate goal" (Bayar, 2007).

a. **Optimum translation**

Optimal translation refers to the highest level of approximation to the source text. Bayar defines it as "the closest equivalence degree attainable, given the circumstances, the linguistic and extra-linguistic resources actually available to the translator" (Bayar, 2007). In other words, a target text may reach the optimal degree when it preserves the superordinate goal of the source text and its five requirements (genre, field, mode, tenor and type). In addition to this, the target text can be optimal when it is semantically well formed, with sentences that are coherent to each other to serve the source text goal and preserve its content.

Any deviation from these characteristics affects the translated text and relegates the optimal degree. An example on that is Qabbani's poem قانا translated as *Qana* will illustrate the idea of optimal translation:

"ما الذي تخشاه من قرقعة الطبل

و من شق الملاءات و من لطم الخدود

ما الذي تخشاه من أخبار عاد و ثمود"

The translation is:

"What does Israel fear from the beating of the drums

The tearing of clothes

And the scratching of cheeks

What does she fear

When she hears

The stories of `Ad and Thamud" (Qabbani, 2006).

In this example, there is an attempt to reach optimal translation in manipulating the semantics - to some extent only - in the text by adding *Israel* to the translation. However, the translation is somehow maintains the lexical meanings in the text as it is and the question is: does it preserve the

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superordinate goal of the target text and does it preserve the same effect at the receptor of the target text as it was with the reader of the source text.

The following example elaborates on this point:

Source text: He was armed to his teeth.

Target text 1: كان مسلحاً حتى أسنانه

Target text 2: كان مدججاً بالسلاح (Optimal)

It's very obvious that Target Text 1 is rejected even though it is well formed grammatically but it didn't reach the optimal degree aimed at and this is because it was detached (In translation) from the goal and the content of the source text.

Optimum translation is a feasible translation, and the more simple the text is, the more possible for the translator to reach the optimal degree of translation. The simpler the source text the easier optimum degree can be reached in translation. However, the difficulties rise when dealing with literary texts, political texts and those texts created with a good load of pragmatics in them.

In the long run, Bayar's approach of optimal degree is very much similar to Nida's dynamic translation, which was discussed earlier above in this paper.

b. **Near-optimum translation**

Near-optimum translation refers to the case where the source text superordinate goal and sub-goals are cohesively and coherently rendered to the target text, but do not reach the readability of the optimal degree from a textual point of view. For the sake of clarification, we will use the example given by (Bayar, 2007).

Near optimal translation refers to when the source text superordinate goal and sub-goals are cohesively and coherently rendered to the target text but are not very readable in terms of the optimal degree.

c. **Partial translation**

Partial translation refers to when the source text is partially rendered to the target text; in this case the translator would partially translate the superordinate goal of the source text. The readability of the target text would be affected by preserving the content and the superordinate in the source text. This is very close to when translating semantically but to some extend not preserving the pragmatic load in the target text. Again the example on that is Qabbani's poem قانا translated as *Qana* will illustrate the idea of optimal translation:

<div dir="rtl">

"ما الذي تخشاه من قرقعة الطبل

و من شق الملاءات و من لطم الخدود

ما الذي تخشاه من أخبار عاد و ثمود"

</div>

Translation 1 (Partial translation):

"What does Israel fear from the beating of the drums

The tearing of clothes

And the scratching of cheeks

What does she fear

When she hears

The stories of `Ad and Thamud" (Qabbani, 2006).

Translation 2 (Optimal translation):

What does Israel fear in the beating of the drums of war

What does it fear in our funerals and cemeteries

There is nothing Israel fears in our history that has gone out of the door. Again, this is very much like the Dynamic and the formal translation in Nida's and Catford's approaches in translation. Another plain example is:

Source text: Never too old to learn.

Target text 1: (partial translation) ليس للتعلم سن يحده

Target text 2: (optimal translation) أطلبوا العلم من المهد الى اللحد

Here, we can see that the first (1) target text does not cover the whole superordinate function or goal of the source text as in the target text 2. Hence, target text 1 is partial, while target text 2 is optimal.

The first target text didn't convey the superordinate goal of the source text which was conveyed in the second target text. The superordinate goals are very much similar to the pragmatic load that will be discussed in details later in this paper.

d. **Weaker and stronger versions**

According to Bayar attenuated terms are weaker versions of translation used by reproducing the source text by attenuated terms comparing to the original ones. On the other hand, stronger versions use stronger terms in the retention of the source text goals. Observing the differences between these two versions (strong and weak) is illustrated in the following examples:

Source text: Like father like son.

Target text 1 (weaker version) كالأب يكون الإبن

Target text 2: (stronger version) الأبناء يتشبهون بالآباء

Target text 2: (Optimal) الولد سرُّ أبيه

The distance between each version from the optimum degree depends on the degree of rendering the source text goal. As it was mentioned earlier, the challenge lies in the nature or the text type, the more the pragmatics is loaded in the text the bigger the challenge and the chance to distance away from the goal of the source text.

e. Poor translation

Readability is the pivotal challenge in poor translation; the target text may or may not preserve the superordinate goal of the source text. However the target text would have difficulties to read by the receptor of the text. Thus, this type of translation occurs when the translator fails to transfer the superordinate goals of the source text in a readable way. For example:

Source text: You will get the chance in the most inappropriate moment.

Target text 1: (Poor translation). سوف تحصل على الفرصة في اللحظة الأكثر غير مناسبة

Target text 2: (Optimal): تجري الرياح بما لا تشتهي السفن

The target text 1 shows poor translation because the reader cannot easily comprehend the source text superordinate goal.

f. Mistranslation

In mistranslation the target text sounds neither readable nor preserves the superordinate goal of the source text. For example:

Source text: a honey tongue, a heart of gall

Target text 1: (Mistranslation): لسان من العسل. قلب من الصفراء

Target text 2: (Optimal): يعطيك من طرف اللسان حلاوة و يروغ منك كما يروغ الثعلب

Here, we see that target text1 not only distorts the superordinate goal of the source text, but also seems to be out of context and unreadable too.

g. Zero equivalence

Zero equivalence occurs when there is no one-to-one equivalence between a word or phrase in the source text and the target text. This is usually happens when the translator deals with words that have cultural reference and implications. Take for example the word شيخ الحارة or عقال. However, this actually rarely happens because usually the translator uses recreation or dynamic translation to produce the target text.

In the long run, equivalence in translation can be measured by a scale of degrees that ranges from optimal equivalence to zero equivalence and these degrees are subject to levels of approximation or levels of distance from the source text superordinate goals. While optimal equivalence is considered as the highest level of equivalence or the most approximate degree from the source text, zero equivalence is the lowest degree of equivalence or the most distant degree from the source text superordinate goal.

2.5 Relational Model of Koller

Koller approaches equivalence in translation in a different way. According to him, to obtain a translated text that is equivalent to the source text, the translator has to go through textual levels, the denotative and the connotative (Koller, 1979).

Denotation refers to the literal meaning of a word i.e. the dictionary definition. For example, the word snake in the dictionary. One of its denotative meanings is any of the numerous scaly legless reptiles found in most tropical and temperate regions. However, the word snake itself may refer to a person who hides bad intentions to peoples which is a connotative meaning. Based on this, Koller in his theory suggested that the translator should go first to the denotative meaning but if the goal of the message was not delivered then the translator should go for the connotative meaning which bears the pragmatic load.

2.6 Interpretive and Descriptive Translation

The interpretive translation relates to the source text in some way. Whereas the descriptive translation is more like an original text, the receptor will not feel that there was an original text for the text in hand, i.e. the translated text can stand on its own.

In such translations, Gutt doesn't see the texts that involve descriptive use of translation as real translation according the relevance theory which means that - according to the relevance theory - the proper mode of translation is the interpretive one. In the Interpretive mode, there are two ways adapted, the first one is the indirect translation, where deletion, elaboration and summarizing are legitimate and the second one is the direct translation where the explicit content is what the translator should stick to.

However, as the word explicit is a key word, this paves the way to introduce the covert translation that bears the debate that this way of translation fails to beat the target reader's culture as it floats only on the surface of the text even though it can be lexically correct.

3. Text Typology

Texts are like moulds in which ideas can be poured in to form certain messages or ideologies. Ideologies generally bear implied meanings and need a certain text type to represent the meaning. The receptor of a certain text may distinguish among political texts, editorial texts, literary texts, medical texts …etc. However, each text has its own characteristics that distinguish it from other texts, although these text types may share certain similarities but they are not the same. Expository texts, for example differ from argumentative texts, etc. All these types of texts differ in ways that are somewhat obvious, intuitively, but which nevertheless invite detailed analysis.

3.1 Text and discourse

Some linguists said that text refers to written language and discourse to spoken language. But for some others, texts may be spoken or written, and they may involve one or more text-producers like Halliday.

The two separate terms *text* and *discourse* have, in fact, been related to two different but complementary perspectives on language. A text may be viewed as structure or it may be regarded as a process. In line with these two approaches, text has often been used of a static concept - the product of a process - while discourse has been used to refer to a dynamic notion.

On the other hand, the notion of text has expanded from a descriptive structural to a processual unit adopting situational factors into its scope, based on this, it seems that it's rather difficult these days to maintain a strict boundary between text linguistics and discourse analysis. So as a result of this the two separate terms, text and discourse may be used interchangeably - that is if no definition to the contrary has been proposed.

Text and discourse can be used in any kind of language and text types as literary texts, political speeches, editorials …etc.

3.2 Register

In linguistics, the register is a variety of language use on semantic, syntactic or morphological level for a particular situation. These varieties are usually determined by certain factors as social occasions, purpose and the audience who are also called the stylistic varieties as well.

According to Montano Harmon, M. R there are five language registers. Each level has an appropriate use that is determined by certain situations. Thus the appropriate language register depends on the audience (who), the topic (what), purpose (why) and location (where). (Halliday et al. 1964, quoted in Hatim and Mason 1990: 46).

3.2.1 Static Register: This style of communications rarely changes. It is frozen in time and content, for example: the Lord's Prayer, the preamble to the US constitution, a bibliographic reference, laws …etc.

3.2.2 Formal Register: This one is used in formal situations and is one-way in nature. This use of language usually follows a commonly accepted format. It is usually impersonal and formal. A common format for this register is political speeches. For example: sermons, rhetorical statements and questions, speeches, pronouncements made by judges, announcements…etc.

3.2.3 Consultative Register: This is a standard form of communications. Communicators get engaged in a mutually accepted structure of communications. It is a professional discourse. For example: when strangers meet, communications between a superior and a subordinate, doctor & patient, lawyer & client, lawyer & judge, teacher & student …etc.

3.2.4 Casual Register: This is informal language used by peers and friends. Slang, vulgarities and colloquialisms are normal. This is a community language. One must be member to engage in this register. For example: teammates, informal chats, blogs, and letters to friends…etc.

3.2.5 Intimate Register: This communications is private. It is reserved for close family members or intimate people. For example: husband & wife, parent & children…etc.

The speaker or the writer can usually make transition from one language register to an adjacent one without encountering repercussions. However, skipping

one or more levels is usually considered inappropriate and even offensive in some situations unless this was after a pragmatic aim that the speaker or writer has in mind.

The category of register is postulated to account for what people do with their language. When we observe language activity in the various contexts in which it takes place, we find differences in the type of language selected as appropriate to different types of situation (Halliday et al. 1964, quoted in Hatim and Mason 1990).

3.3 Genre

Genre in language is the text category distinguished by the mature speaker of the language. The texts that are used in a certain particular situation for a particular purpose may be classified in genres like guidebooks, poems, literary types, business correspondence. Such categories are all referred to as genres.

Analysis of registers on their own reveal little about the nature of genres, so registers are divided into genres reflecting the way social purposes are accomplished and through them the settings in which they are used.

There is a comprehensive study of genres by (Swales, 1990). that analyses the development of the concept of genre in the fields of folklore studies, literature, linguistics and rhetoric.

Genre analysis has a long-established tradition in literary studies. It dates back to Aristotle, who distinguished genres as classes of texts, a view which still prevails.

Nowadays, the term genre, which is formerly described as a distinctive type or category of literary composition is quite easily used to refer to a distinctive category of discourse of any type, whether spoken or written, with or without literary implementations.

However, it is important to note that very few studies distinguished register from genre. Swales refers to register as "a well-established and central concept in linguistics" while genre is described as "a recent appendage found to be necessary as a result of important studies of text structure" (Swales, 1990).

3.4   Textual Elements

Textuality is related to both spoken and written texts and is the placement of words and text receiver's interpretations. Elucidating the text textuality is not a simple procedure. Interpretation is always required to make sense of the text textuality. The interpretation of the reader of the text will help decide the category of the text and the

definitive meaning of the text. However, textuality as literary theory is what constitutes a text as a text in a particular way. The reason of the undecidability of the text is that the text itself is undecidable and there is no effective or ineffective way or method of writing or structuring.

3.5   Aspects of Textuality

Textuality includes innumerable aspects and textual elements each of which consists of individual and personal characteristics that are related to the personality and individuality.

The Textuality of the text i.e. the textual elements and aspects that distinguish a text from another, defines the characteristics, however, these characteristics are also closely associated with the structure of the text. Peter Barry described structuralism as "Its essence is the belief that things cannot be understood in isolation – they have to be seen in the context of the larger structures they are part of" (Barry, 1995).

In textuality, the text defines itself and lends itself in a texture or sometimes a complex network of meanings, which may not limited to the text itself. Barry describes this as a "Structuralist approach to literature, there is a constant movement away from the interpretation of the individual literary work and a parallel drive towards understanding the larger, abstract structures which contain them" (Barry, 1995).

3.6   Text

The word text is defined in structuralism as "a replacement for the older idea in literary criticism of the word which is always complete and deliberately authored" (Barry, 1995). In general, the text must be looked at as missing some crucial elements that help the process of understanding. The text is always partially hidden.

As textuality has many aspects, this thesis sheds more focused light on intertextuality, which is simply the shaping of a text meaning by another text. Intertextual figures include: allusion, plagiarism, translation, calque, quotation and parody. An example of intertextuality is an author's borrowing and transformation of a prior text or to a reader's referencing of one text in reading another.

Along with Intertextuality, a details analysis will be on intra-textuality and contratextuality and how all these textual aspects can be influenced by the textual pragmatics and the intentionality of the text producer weather written or spoken.

4   Pragmatics in Intertextuality, Intratextuality and Contratextuality

4.1   Intertextuality

Intertextuality is the formation of a meaning in a certain text by another text. Intertextuality can be expressed by intertextual figures including allusion, quotation, calque, translation, plagiarism and parody. It's a linguistic practice for echoing or foreshadowing a text in an attempt to make the reader think parallel of two texts at the same time to add credibility to the newly born text. It's a rhetoric method of implicitly setting a supporting idea from a reliable trustworthy text to support the writer's new text or idea. An Example on Intertextuality is from Qabbani's poem السياف

"أيها الناس لقد أصبحت سلطاناً عليكم
فاكسروا أصنامكم بعد ضلال و اعبدوني"

The use of أيها and the use of the image of فاكسروا أصنامكم بعد ضلال و اعبدوني is the intertextual figure in this text, the reference is to the religious stories of prophet Abraham who asked his tribe to break the fetish of their gods and worship Allah. The rhetorical image intended by Nizar is to resemble the acts of the rulers in the Arab world as gods who want their people to worship them because they are the only way of survival and the only way to move from dark to light (which is parody in the given text).

Intertextuality is formed in the above text by referring to the Quran فراغ عليهم ضرباً باليمين from the Surah of Al Saffat, Ayah (93). So the Ruler here wants the people to break the fetish which is anything except him and then to convert to worshiping him only as if he was the God himself.

4.2   Types of Intertextuality

Intertextuality can fall in two types; Textual Shafts and Presupposition:

4.2.1   Textual Shafts: Is the repeating of textual fragments from a variety of texts as in citation in its broadest sense to include - not only - explicit allusions, references, and quotations within a discourse but also implicit influences, that is to say, every discourse is composed of shafts which are pieces of other texts that help constitute its meaning.

An example on that is Qabbani's poem قانا translated as *Qana*

<div dir="rtl">

"ما الذي تخشاه من قرقعة الطبل

و من شق الملاءات..و من لطم الخدود

ما الذي تخشاه من أخبار عاد و ثمود"

</div>

The translation is:

> "What does Israel fear from the beating of the drums
>
> The tearing of clothes
>
> And the scratching of cheeks
>
> What does she fear
>
> When she hears the stories of `Ad and Thamud" (Qabbani, 2006).

There are many implicit references in this text like the drums of war in the old times, the tearing of the clothes as in the *Jahilia* before the time of prophet Mohammad and the scratching of cheeks as in the Shiaa religious transitions. All of these images were combined together as the "Shafts" to form the new image intended by the poet Nizar.

With all these pragmatic images, the challenge remains in how to transfer all these traces of images and how to combine them to create the image intended by the translator, which should create the same response in the target text reader.

4.2.2 Presupposition:

Presupposition refers to assumptions. The phrase *Once upon a time* translated to Arabic as كان ياما كان or some times as يُحكى في قديم الزمان is rich in rhetorical presupposition as it signals the opening of a fictional narrative.

4.3 Intratextuality

Whilst the term intertextuality would normally be used to refer to links to other texts, it is a related kind of link involving internal relations within the same text itself.

An example on intratextuality is repetition. Repetition can be used to link - for a certain purpose - a certain idea to another idea within the same text creating an internal relationship among the ideas mentioned in the very text.

Repetition as intratextuality is a rhetorical device and is simply the repeating of a word or a phrase in a text or a poetical line or a poem with no particular placement of the words in order to provide emphasis on a certain notion intended by the writer of the text.

An example of repetition as intratextuality is these lines from Qabbani's poem أنا مع الإرهاب translated as *We are accused of terrorism*:

"متهمون نحن بالإرهاب

إذا كتبنا عن بقايا وطن

مخلع ...مفكك مهترئ

أشلاؤه تناثرت أشلاء

عن وطن يبحث عن عنوانه

وأمة ليس لها سماء

عن وطن

كتابه تعودوا أن يكتبوا

من شدة الرعب

على الهواء"

"And the translation is:

"We are accused of terrorism

If we dare to write about the remains of a homeland

That is scattered in pieces and in decay

In decadence and disarray

About a homeland that is searching for a place

And about a nation that no longer has a face

About a homeland that out of horror, its writers are using invisible ink"

(Qabbani, 2006).

In intratextuality the writer paves the way for it somewhere at an early stage of the text or poem (Intratextuality is usually common in poetry), the base of the idea will be constructed at that early stage, later on when the writer repeats that line or phrase (The intratextuality figure), the reader or the receiver of the text at the other end will not have difficulties understanding or reforming the same image mentioned at the beginning of the text. The rhetorical aspect of *repetition as intratextuality* is to stress on an idea or a core message. The repeated word, phrase or idea is usually the center of the message intended to be convoyed to the reader.

In pragmatics and more specifically the linguistic pragmatics, repetition as intratextuality is used when the mind of the writer is obsessed with a certain idea, this idea became the most important pillar of the structure of his text. It is simply stating the idea frankly and obviously to the reader and repeating it because the writer believes in the importance of it. Very good examples on this are in the holy Quran in the Surah of Al Rahman. Allah mentioned the Ayah (verse) of فبأي آلاء ربكما تكذبان which is translated as "So which of the favours (blessings) of your Lord would you (you both) deny" (Quran: Surah Al Rahman: 21) thirty one times all through the Surah. This was intended by the Lord of the *Ins* and *Jann* to remind His *Ins* and *Jann* who disbelieve and deny the divers blessings of Allah that this is a sin (the denial of the blessings of Allah). So Allah with almost every time in the Surah mentioned one of His blessings. He comes to remind the *Ins* and *Jann* saying "So which of the favours (blessings) of your Lord would you (you both) deny".

4.4 Contratextuality and Imbedded Figures of Contratextuality

4.4.1 Contratextuality: Contratextuality refers to textual references used by the speakers or the writers in which discourse or terminologies of opponents are used for their own purposes. The most common means for expressing contratextuality is parody, allusion and quotation.

In Qabbani's poem الديك translated as *the roaster* there are many examples of how he inverted intertextuality to contratextuality:

"في حارتنا ديك عصبي مجنون
يخطب يوماً كالحجاج
ويمشي زهواً كالمأمون
يصرخ من مأذنة الجامع
ياسبحاني .ياسبحاني
فأنا الدولة و القانون"

The translation was:

"In our quarter, a cockerel, so lunatic and high-strung
He gives a speech like al-Hajjaj once
And like al-Ma 'moon, he marches with boast

He calls out from the minaret of the mosque

Glorified is my person...glorified is my person

For I am surely the State and Law" (Qabbani, 2006).

The pragmatic load is in the image of intertextuality which is converted to contratextuality in the line (يا سبحاني. يا سبحاني). The reference here is to the Arabic Islamic culture where muslims worship Allah by saying سبحان الله and muslims say the same when they see or hear something that reflects the absolute power or mercy of Allah upon His creatures like when they - for example - see how beautifully butterflies were created or when they see the anger of the nature which is created by Allah.

However, Qabbani pictures those dictators and the way they see themselves not only as creators who must be worshiped but also they even worship themselves - which is an imbedded image of inter-culturality as this act of worshipping the Self is like Cupid in the Greek classical mythology, Cupid (Latin Cupido, means *desire*) is the god of desire, erotic love, attraction and affection. All through Qabbani's poem الديك the reader can find that image of erotic and lustful love floating almost in every line of the poem which was intended by Qabbani to reflect how lustful to power the dictators are.

In the linguistic analysis of the poetic image here, there are three images overlapping, the first is intertextuality in the use of تسبيح and the second is contratextuality in converting the تسبيح of Allah to تسبيح of the self of the dictator and the third is inter-culturality which is the relation to another culture (The Latin). However, the question is how successful the translation was in conveying these images in one line of poetry.

4.4.2 **Imbedded figures of Contratextuality:** Imbedded figures of contratextuality are based implicitly on a rhetorical image or text and not stated explicitly. An example of imbedded contratextuality is the following lines from Qabbani's poem الديك translated as *The roaster:*

<div dir="rtl">

"في حارتنا ديك عصبي مجنون

يخطب يوماً كالحجاج

ويمشي زهواً ًَ كالمأمون

ويصرخ من مأذنة الجامع

ياسبحاني .ياسبحاني

فأنا الدولة و القانون"

</div>

Translated as:

> "In our quarter, a cockerel, so lunatic and high-strung
>
> He gives a speech like al-Hajjaj once
>
> And like al-Ma 'moon, he marches with boast
>
> He calls out from the minaret of the mosque
>
> Glorified is my person. Glorified is my person
>
> For I am surely the State and Law" (Qabbani, 2006).

The imbedded contratextuality is in the last line as it is based on what the Pharaoh of Egypt said أنا ربكم الأعلى, I am your almighty God, because a deeper analysis to the text will show that since that any state is all about the state and the low of the state and the dictator wants the people to worship him as he is the whole state and the low of it, then it is the same as if he was saying أنا ربكم الأعلى. Still, the challenge is not in analyzing and discovering these imbedded images of contratextuality but it is in translating them to the target language which might be very dissimilar to the source text, Catford here might not be very convincing in his formal translation theory and the translator might need to go very much behind the dynamic theories of translation to retain the pragmatic image directed in such texts.

As contratextuality itself floats in a grey textual area and might not be very well spotted and interpreted, it is most of the time found in imbedded images as a reflection of other texts. The main discourse where contratextuality dwells is in the political and social discourses, as the writer for certain reasons cannot state his ideas frankly, the most common rhetorical method is to indirectly insert images and textual references in the text.

5   Conclusion

In the long run, pragmatics is a very important element in the formation of the text, as without pragmatics the text will be plain and lacking expressions at all. Textuality, pragmatics and the semiotics of culture are the moulds in which the message dwelt.

Pragmatists focus on what is not explicitly stated and on how we interpret utterances in situational contexts. They are concerned not so much with the sense of what is said as with its force on the receptor of the text, that is, with what is communicated by the manner and the style of an utterance.

Semiotics is one of the features that distinguish a certain text type from another in a certain social frame. However pragmatics is the bigger umbrella under which semiotics floats and functions to give the text its specialty.

Textuality, Intratextuality and Contratextuality are very pivotal examples that illustrate pragmatics and semiotics as every language has its linguistic specialty that distinguish it from other languages, the way expressions are made, the way cultural references are made have no grammatical rules to be done but this can be inferred from by taking a step further and looking the text and all its linguistic components.

Contratextuality as a textual feature reflects in itself many other textual elements and interferes in many other linguistic and cultural elements. Contratextuality bears a lot of culturality in it and both Contratextuality and culturality became very close to each other when a text being analyzed for codec deciphering.

So, obtaining the message in the text requires bearing in mind the linguistic components and the cultural elements loaded in the text and in case of text types like literary, political or editorial ones the reader or the receptor of the text need to bear the pragmatic linguistic load in the text as a whole which can expose or reveal many of the cultural implications that at the end are very important to the message and the value of the text.

In this thesis, Qabbani's poetry was taken as an example of intertextuality, intratextuality and contratextuality. These three pragmatic features were clear in Qabbani's poetry as most of this poetry bear political and social discourse.

Other linguists' theories related to pragmatics were studied even though their theories didn't study directly the pragmatic dimension of the text. However their theories contributed very much in exposing the gabs in translation and the need to surf

deeper in language to obtain the real meaning intended by the author of the text when translated.

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7 Appendix

7.1 Bibliography of Qabbani

Through a lifetime of writing, Qabbani made women his main theme and inspiration. He earned a reputation for daring with the publication in 1954 of his first volume of verse, *Childhood of a Breast*, whose erotic and romantic themes broke from the conservative traditions of Arab literature. The suicide of his sister, who was unwilling to marry a man she did not love, had a profound effect on Qabbani. Thereafter, he expressed resentment of male chauvinism and often wrote from a woman's viewpoint and advocated social freedoms for women.

He had lived in London since 1967 but the Syrian capital remained a powerful presence in his poems, most notably in *The Jasmine Scent of Damascus*.
After the Arab defeat in the 1967 Arab-Israeli war, he founded the Nizar Qabbani publishing house in London, and he became a powerful and eloquent voice of lament for Arab causes.

Qabbani was a committed Arab nationalist and in recent years his poetry and other writings, including essays and journalism, had become more political. His writing also often fused themes of romantic and political despair.

Qabbani's later poems included a strong strain of anti-authoritarianism. One couplet in particular -- "O Sultan, my master, if my clothes are ripped and torn it is because your dogs with claws are allowed to tear me" -- is sometimes quoted by Arabs as a kind of wry shorthand for their frustration with life under dictatorship.

His second wife, Balqis al-Rawi, an Iraqi teacher whom he had met at a poetry recital in Baghdad, was killed in a bomb attack by pro-Iranian guerrillas in Beirut, where she was working for the cultural section of the Iraqi Ministry. Nizar Qabbani died in London of a heart attack at the age of 75.

8   Vita

Nabhan Ahmad Al Sharoua was born on December 1, 1977, in The Kingdom of Saudi Arabia. In 1980 He Moved to the Syrian Arab Republic and received his primary education in local public schools in the town of Tafas (*Tefasus*) and graduated from Barmo High School in 1996. Then, he continued his education in Damascus University in Damascus, Syria from which he graduated in 2001. His degree was a Bachelor of Arts and Human Studies.

Nabhan moved to the United Arab Emirates in 2003 and worked as a instructor in Al Khawarizmi International College in Abu Dhabi, then as an instructor again in Emirates Higher Institute for Banking and Financial Studies, Abu Dhabi, then in many other governmental and private educational entities in the UAE.

Nabhan began a master's programe of Arts in translation and interpretation at the American University of Sharjah.

Nabhan is a registered and authorized linguistics teacher from Abu Dhabi Educational Zone.