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Arabic Translation
The Madman Case Study***

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بعنوان

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مريم ربيع

دلال فرحي

السنة الدراسية 2015/2016 :

DEDICATION

To my PARENTS

To my brothers and sisters

To all my relatives and friends

To all the students of 2nd year Master Translation

and Translation Studies

I dedicate this work

Meriem

DEDICATION

*First of all, all praises to Allah, who helped me finish this work.
I dedicate this dissertation to my parents, the two precious pearls in my life.
I am really proud to be your daughter. You taxed yourselves dearly over the
years for my education and intellectual development. You were
a source of motivation
and strength during moments of despair and discouragement.
To my two brothers and my beautiful sisters I dedicate my work as well.*

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The Abstract:

During the process of translation, the translator resorts to some procedures in order to produce a text that is familiar to the target audience. One of these procedures is the special procedure of criss-cross transposition. The current study entitled "Investigating the Use of criss-cross transposition in Arabic translation" examines the application of this procedure while shifting from English into Arabic. To find answers to our questions, we are following descriptive qualitative research. The corpus is Gibran's book of the Madman. Therefore, in the first chapter, we provide a literature review of some issues related to translation procedures. Second chapter broaches the use of criss-cross transposition in translation. The third chapter is devoted to the examination of the use of criss-cross transposition in Gibran's the Madman. Finally, conclusions are drawn based on the data analyzed.

Key terms:

Translation procedures, transposition, criss –cross transposition, Arabic translation, The Madman.

المخلص:

يلجأ المترجم - أثناء عملية الترجمة - إلى بعض الإجراءات للحصول على نص مترجم يبدو طبيعياً للقارئ الهدف. و باعتبار التحوير المتقاطع إجراء خاص، فبحثنا الذي يحمل عنوان " تقصي توظيف التحوير المتقاطع في الترجمة من الانجليزية إلى العربية " يسعى إلى تقصي كيفية استعمال هذا الإجراء في الترجمة من الإنجليزية إلى العربية. و قد اعتمدنا النهج الكيفي الوصفي، حيث تم جمع المعطيات من مدونة المجنون لجبران خليل جبران. يتضمن البحث ثلاثة فصول، يتناول الفصل الأول أهم القضايا المتعلقة بإجراءات الترجمة. أما الفصل الثاني فيتطرق إلى استعمالات التحوير المتقاطع في الترجمة. وقد خصص الفصل الثالث للعمل التطبيقي حيث نقوم بتحليل الأمثلة المختارة من مدونة من أجل تبيان كيف يساهم التحوير المتقاطع في نقل المعنى .

الكلمات المفتاحية:

التحوير المتقاطع، إجراءات الترجمة، الابدال ، الترجمة العربية ، المجنون.

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GENERAL INTROCUCTION

Background

Translation is not a machined process of replacing words and phrases from the source language by words and phrases in the target language. But rather, it is a process which needs the translator's knowledge and acquaintance of the ST and TT besides knowing the author's intention in writing the text.

Hence, the translator is an essential element and s/he takes an efficacious part in the process of translation. S/he plays the role of the mediator between the two languages and cultures for s/he spares no effort to deliver the message of the source text as well as seeking a translated text that reflects the same effect on the target readers.

Mainly the aim of translation is to transfer the form and the content of ST. But nevertheless, if it is unachievable, the translator expresses the content in form closer to the ST and in accordance with the norms and constraints of the TL. In this task, the translator seeks to conduct the process of communication between the TT and its reader as well as endeavors to clarify the TT through means of strategies s/he follows and decisions s/he takes to successfully transmit the ST to the TL.

Any comparison between ST and TT leads to observe that ST has undergone changes and adjustments during translation process due to the decisions that the translator undertook. Owing to differences between languages and the way of connecting between parts of a text, the translator inclines toward translation procedures. One of these procedures is criss-cross transposition which is applied by the translator due to the fact that transposition is at the heart of any transfer.

Statement of the Problem

During the process of translation, the translator resorts to some procedures in order to produce a text that is readable to the target audience and does not spoil the target language. The current study sheds light on criss-cross transposition, the special case of transposition procedure. It endeavors to examine the use of this procedure while translating from Arabic into English.

Research Questions

The central research question of the current study is:

- How does criss-cross transposition help the translator in transferring the meaning?

Sub-questions:

- How does the translator apply criss-cross transposition while rendering from English into Arabic?
- Why does the translator resort to this procedure?

Hypotheses

- Criss-cross transposition affects the meaning through explicitation and compensation.
- The translator applies criss-cross transposition in a form that fits Arabic own system.
- The translator resorts to criss-cross transposition due to the differences between the systems of the two languages.

Objectives of the Study

The present study aims at:

- Investigating the use of criss-cross transposition in translating from English into Arabic.
- Finding out the factors that lead the translator to resort to this procedure.

- Revealing the role of criss-cross transposition in the transfer of the meaning.
- Applying Vinay & Darebelnet's procedure to the comparison between Arabic & English.

The Research Methodology

This research is carried out through descriptive qualitative research. Data are taken from Gibran's *The Madman* and its translation into Arabic. The unit of analysis is utterances and their translation which indicates the application of criss-cross transposition. Yet, all sentences will be compared with their translation in order to reveal the role of criss-cross transposition in transferring the meaning while rendering from English into Arabic.

The Structure of the Study

Aiming to achieve our goal, our research is divided into two parts: theoretical and practical. The theoretical part encompasses two chapters.

The first chapter is devoted to literature review of some issues related to translation: linguistic approach to translation, French school of comparative stylistic, and translation procedures models. Chapter two entitled "The Use of Criss-cross Transposition in Translation" discusses the different theorists' perspectives of transposition procedure; then, we explicate how criss-cross transposition is used in translation.

Concerning the practical part, it consists of analysis of the corpus. It aims at finding out the role of criss-cross transposition in the transfer of the meaning.

THEORETICAL PART

THE THEORITICAL PART

LITERATURE REVIEW

1. Introduction

The twentieth century has been called the age of 'reproduction' or, as Jumpslet (1923) points out, 'the age of translation' (as cited in Newmark, 1988); however, the constant debate as to whether translation is an art or science has a long history. Some scholars consider translation a science. Baker points out that translation is a separate academic discipline which, "like any young discipline, needs to draw on the findings and theories of the other related disciplines in order to develop and formulate its own methods" (1998, p.4).

The literature review is devoted to introduce the important concepts related to our study. We will broach the development of translation, the emergence of comparative stylistic, and the three models of translation procedures.

2. Linguistic Approach to Translation

From the beginning of the 20th century, translation was absorbed into the field of linguistics and considered as an extended branch of learning a foreign language through comparative literature. On account of this fact, linguists had spared portions of their works to study translation with the purpose of contributing to linguistics. At that time, it was not considered a science as yet.

In the second half of the 20th century many scholars favoured a linguistic approach to translation; consequently, new discipline emerged. This approach to translation is centered on the key issues of meaning and equivalence. It is believed that "the entire purpose of translation is achieving equivalence. The target text must match the source text as fully as possible"(Robinson, 2003, p.73).

During 1965, Catford maintains that translation is a branch of comparative linguistics. He defines translation as "the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)" (1965, p.20). Similarly, The American Bible translator Eugene Nida stresses that translation is a linguistic operation in which the translator decodes the message of the ST and encodes it in symbols that suit the TL (1964). He introduces the terms formal and dynamic equivalence. The former focuses on the form of the message; he states that this type of equivalence "focuses attention on the message itself in both form and content. In such translation one is concerned with such correspondence as poetry to poetry, sentence to sentence, and concept to concept" (1964, p. 159). The latter is,

he state, “the quality of translation in which the message of the original text has been so transposed into the receptor language that the response of the receptor is essentially like that of the original receptor” (Nida & Taber, 1982, p.200).

Influenced by Nida, Peter Newmark provides two methods of translation: semantic and communicative. According to him, communicative translation “attempts to produce on its readers an effect as close as possible to that obtained on the original” on the other hand, semantic translation “attempts to render, as closely as the semantic and syntactic structures of the second language allow, the exact contextual meaning of the original” (1981, p. 39). Echoing the similar viewpoint, Vinay and Darbelnet accept the proposition that translation is a science. They were the first to have identified translation procedures through their book of “*Comparative stylistics of French and English*”. They enumerate seven translation procedures which became the main problem-solving tools of obstacles encountered in the course of translation.

3. French School of Comparative Stylistics

Way back in the 1950s, Jean-Paul Vinay and Darbelnet established the French school of comparative stylistic. They looked at the differences between French and English languages in order to understand both of them. After four decades later, the seminal work “*Stylistique Comparée du Français et de l’anglais: methode de traduction*” was translated into English language under the literal title of “*Comparative Stylistics of French and English: a methodology for translation.*”

According to Vinay & Darbelnet story began on New York-Montreal highway. The two linguists observed that the “signs are very clear in meaning, they would be written quite differently in French” (1956, p.1). They viewed that the problem of translating these signs “does not arise from the words, the letters, nor even from the sounds which make up these official texts; it is more to do with the choice of terms, the flow of the syntax, perhaps simply the occurrence of one tense when we expected another” (ibid).

This observation led them to introduce seven main procedures which can be applied along with any given translation process. The procedures are divided into two categories: direct and oblique. Direct translation involves borrowing, calque, and literal translation. Oblique translation includes modulation, adaptation, and transposition. Under transposition

there two special procedures: transposition by addition and omission and criss-cross transposition on which light is shed in this research.

4. Translation procedures models

4.1 Translation Procedure Definition

Translation procedure is defined as "a tool of textual analysis that represents a process of searching for notable semantic and formal relations arising between the original and the target text" (An Analysis of Translation Procedures In The Non- literary and Literary). Molina and Albir (2002) define translation procedures as techniques "to analyze and classify how translation equivalence works." In their article, they claim that translation procedures have five basic characteristics:

- 1) They affect the result of the translation
- 2) They are classified by comparison with the original
- 3) They affect micro-units of text
- 4) They are by nature discursive and contextual
- 5) They are functional

4.2 Vinay & Darbelnet Model

Vinay and Darbelnet's work of Comparative Stylistics of French and English was the first identification of translation procedures. They proposed seven basic procedures which are classified into two categories: direct and oblique translation.

According to the authors, direct translation occurs when it is possible to transpose structural and conceptual element of the source language into the target language. It happens when the two languages are close to each other. Direct translation includes:

- Borrowing: when a word is taken straight from another language (as cited in Molina and Albir, 2002) ; for example: *dollar*.
- Calque: it is a special kind of borrowing whereby a language borrows an expression from another language then translates literally each of its elements (as cited in Molina and Albir, 2002); for example:

✦ *Black market* السوق السوداء

- Literal translation: it is the direct transfer of a SL text into grammatically and idiomatically appropriate TL text (as cited in Molina and Albir, 2002); for example:

I left my spectacles → *on the table downstairs.* *J'ai laissé mes lunettes sur la table en bas* (Molina and Albir, 2002)

Oblique translation occurs when it is impossible to translate directly SL structural and conceptual element into TL without adjustment. It involves:

- Modulation: it is a variation of the form of the message, obtained by change in point of view (as cited in Molina and Albir, 2002); for example:

→ Indian ink الحبر الصيني

- Adaptation: it is used when the type of situation being referred to by SL message is unknown in TL culture (as cited in Molina and Albir, 2002); for example: *La grande Meaulne* *The Wanderer*. (It refers to a book title).

→

- Transposition: it involves replacing one word class with another without changing the meaning (as cited in Molina and Albir, 2002); for example:

▶ As soon as he **got up** **Dés son lever.**
In here the verb *got up* is translated into the noun *son lever*.

- Equivalence: it is used when a situation can be rendered using completely different stylistic structural method (as cited in Molina and Albir, 2002); for example:

Comme un chien → *dans un jeu de quilles* *Like a bull in a china shop*

The aforementioned procedures could be summarized as follows:

Direct	Borrowing
	Calque
	Literal translation
Oblique	Modulation
	Adaptation
	Transposition
	Equivalence

Table1: Vinay & Darbelnet's model of procedures

Note: Adapted from *An Analysis of Translation Procedures in The Non- literary and Literary Text Corpus*; p. 31.

4.3 Peter Newmark Model

Peter Newmark enumerates many translation procedures, such as: transference (transcription), naturalization, cultural equivalent, functional equivalent, descriptive equivalent, synonymy, componential analysis, through translation, modulation, recognized translation, compensation, paraphrase, couplets and note, shifts or transposition. His procedures are presented as follows:

<i>Procedure</i>	<i>Alternative Terminological Label</i>	<i>Example/Explanatory Note</i>
Transcription	Loanword/Adoption/Transfer/Transference/Emprunt	<i>détente; coup d'état</i>
Literal translation	One-to-one translation	<i>la maison ~ the house</i>
Calque	Through-translation/ 'Loan translation'	<i>People's Chamber ~ Volkskammer</i>
Lexical synonymy		<i>ein Greis ~ a very aged man</i>
Componential analysis		Comparison of a SL word with a TL word which has a similar meaning by means of common and different semantic components (semes)
Transposition		<i>according to my friend ~ mein Freund meinte</i>
Modulation		<i>Lebensgefahr ~ danger de mort</i>
Compensation		Loss of meaning or sound effect or metaphor in one part of sentence is compensated in another part
Cultural equivalence		<i>baccalauréat ~ A-level</i>
Translation label		An approximate equivalent, sometimes proposed as a collocation in inverted commas, which may later be accepted: <i>promotion sociale ~ 'social advancement'</i>
Definition		Descriptive noun-phrase or adjectival clause
Paraphrase		An amplification or free rendering of the meaning of a sentence
Expansion		<i>belebend ~ life-giving</i>
Contraction	Reduction	<i>science anatomique ~ anatomy</i>
Recasting sentences		Splitting of SL complex sentences into two or more TL sentences
Rearrangement/Improvement		Removing mistakes, misprints, idiolect or clumsy writing in defect texts
Translation couplet		Transcription of a term followed by its translation: <i>Gemeinde (German unit of local government)</i>

Table 2: *Newmark's model of procedures*

Note: Adapted from *An Analysis of Translation Procedures in The Non- literary and Literary Text Corpus*; p. 33.

.He highlights the most important procedures and defines them as following:

- Transference: it includes transliteration of SL word to a TL text (Ordudari, 2014).
- Naturalization: it means the adaptation of "the SL word first to the normal pronunciation, then to the normal morphology of the TL (as cited in Ordudari, 2014).
- Cultural equivalent: it is the replacement of a cultural word in the SL with a TL one (as cited in Ordudari, 2014).
- Functional equivalent: in this procedure the translator uses of a culture-neutral word (as cited in Ordudari, 2014).
- Componential analysis: it means "comparing an SL word with a TL word which has a similar meaning but is not an obvious one-to-one equivalent, by demonstrating first their common and then their differing sense components." (as cited in Ordudari, 2014).
- Synonymy: it is a "near TL equivalent." Here economy trumps accuracy (as cited in Ordudari, 2014).
- Through-translation: it means the literal translation of common collocations, names of organizations and components of compounds (as cited in Ordudari, 2014).
- Shifts or transpositions: it is a change in the grammar from SL to TL (as cited in Ordudari, 2014).
- Modulation: it occurs when the translator renders "the message of the original text in the TL text in conformity with the current norms of the TL, since the SL and the TL may appear dissimilar in terms of perspective" (as cited in Ordudari, 2014).
- Recognized translation: it means the normal use "the official or the generally accepted translation of any institutional term." (as cited in Ordudari, 2014).
- Compensation: it occurs when the translator compensates loss of meaning in one part of a sentence with another part (as cited in Ordudari, 2014).
- Couplets: it is the combination of two different procedures in a translation (as cited in Ordudari, 2014).
- Notes: notes are extra information added in a translation (as cited in Ordudari, 2014).

4.4 Michael Schreiber Model

When putting his translation procedures system together, Schreiber admittedly drew model based on Vinay and Darbelnet's seminal work. The theorist views translation procedures as "solution variants for translation problems" (Schreiber, 1998, p. 153). Since

these procedures are inherent in translation process, translations of the ST message can be successfully delivered only by means of a combination of various procedures. Compared to models of Vinay and Darbelnet and Newmark, Schreiber's model shows transparent structuring which was greatly missed in the study of the two authors. Schreiber divides his procedures into lexical, grammatical and semantic (An Analysis of Translation Procedures, p.34). Schreiber's model of procedures is presented as follows:

	Procedure	Note/ Explanation
Lexical	Lexical borrowing	Taking-over of a lexical unit
	Lexical substitution	Substitution of a SL lexical unit by a TL lexical unit (trivial case)
	Change of a lexical unit structure	Change in the realm of word-formation
Grammatical	Word-for-word translation	with word-count, word-class and word position retained
	Permutation	Re-location of sentence constituents
	Expansion	Increase in word-count
	Reduction	Decrease in word-count
	Intracategorical change	Change of grammatical function within a word
	Transposition	Change of word-class
	Transformation	Change of syntactic construction
Semantic	Semantic borrowing	Verbalization of the same content features, e.g. with turns of phrases or idioms
	Modulation	Change of the point of view
	Explication	Increase in the degree of explication
	Implication	Decrease in the degree of explication
	Mutation	Change of the denotative content for other invariant's sake under the rhyme constraint in translating poetry

Table 3: Micheal Schrieber's model of procedure.

Note: Adapted from *An Analysis of Translation Procedures in The Non- literary and Literary Text Corpus*; p. 33.

In the comparison of these different models of procedures, it is obvious that they "partially overlap as well as differ with respect to the terminology used" (ibid). As for Newmark, he added extra procedures and precisely clarified their meaning. On the other hand, quite the contrary is true about some translation procedures in Schreiber's system compared to the previous two models" (ibid).

5. Conclusion

In this chapter, we broach the development of translation to an independent discipline that bases upon scientific approaches to study translation. Its emergence as a separate discipline was in the second half of the twenty century when many scholars favored a linguistic approach to study translation; among them: Catford, Nida, Newmark, and Vinay & Darblent who were the representative of French school of comparative stylistic. In their work of *Comparative Stylistics of French and English*, they identified translation procedures which were start point for other theorists to establish additional procedures in their own views.

CHAPTER ONE

THE USE OF CRISS-CROSS TRANSPOSITION IN TRANSLATION

1. Introduction

Translation process involves stages and application of some translation procedures. According to Vinay and Darbelnet, translation stages involve: the types of reading, analysis and research. According to them, these stages should be considered by the translators before undertaking his task (1965). Reading and the analysis help to describe the meaning of structural and macro-meaning and the analysis at word level and structure. Moreover, they suggested seven procedures which are the main problem-solving tools during the course of translation. These procedures are complemented by other procedures; one of them is criss-cross transposition on which light is shed in this study (Vinay and Darbelnet, 1965).

This Chapter endeavors to demonstrate criss-cross transposition by presenting the different theorists' viewpoints of transposition as well as accounting for the main characteristics of this procedure and its different types and special cases. We broach the typologies of English and Arabic and discuss the cohesion shift in translation.

2. Transposition from Different Perspectives

2.1 Vinay & Darbelnet Perspective

As previously mentioned, transposition procedure is the replacement of "one word class with another without changing the meaning of the message" (Vinay and Darbelnet, 1995, p. 36). According to Vinay and Darbelnet, there are two types of transposition: obligatory and optional. These types of transposition are related to the servitude and options provided by them. Jeremy Munday states that servitude "refers to obligatory transposition that occurs "due to a difference between the two language systems" whereas options are "non-obligatory changes that occur due to the translator's own style and preferences" (2001, p.59). Vinay and Darbelnet maintain that the role of the translator is "to choose from among the available options to express the nuances of the message" (1995, p.16). The following example, given by Ahd Shawkat Sbol in his essay *literary translation between theory and practice*, shows an obligatory transposition:

- He merely nodded بالايماء اکتفی

In this example, the verb *noded* is translated into the adverb ايماء and the adverb *merely* into the verb اکتفی.

The optional transposition applied by the translators may be the unique solution to achieve the exact meaning to avoid over translation. For instance:

→ As soon as **he gets up** استيقاظه فور or يستيقظ إن ما

In this example, the change of the verb *gets up* into a noun استيقاظه illustrates optional transposition.

These changes in the translated text contain degree of explicitness of meaning which refers to Blum-Kulla's notion of Shift in Level of explicitness which resulted from the changes in structure and the way the translator combines sentence elements (2000).

Jeremy Munday (2000) confirms that Vinay and Darbelnet's work was the starting point for many theorists. He used their work as the basis of his later case studies by applying Vinay & Darbelnet's procedures of translation. Furthermore, Munday (2000) shows that the purpose behind using the procedures is to precise the 'referential' and 'emotive' meaning in order to successfully deliver it to the target reader.

2. 2 Peter Newmark Perspective

Peter Newmark defines transposition as translation procedure which involves a change in the grammar while shifting from SL to TL. He argues that "transposition is the only translation procedure concerned with grammar, and most translators make transposition intuitively" (1988, p.88). He listed four types of transposition:

The first type concerns words' form and position. Concerning form change refers to change of plural form into singular and vice versa, for example, *furniture* is translated into *des meubles* in French (Newmark, 1988). Whilst, position change refers to the shift that occurs in words order, for example: red car حمراء سيارة.

The second type of transposition is applied "when the TL does not have the equal grammatical structure of the SL" (Newmark, 1988, p.8). Here, the translator resorts to other options which help in the delivery the ST meaning (Zakhir,n.d). For example:

ST: terrorizing civilians...'

TT: The subordinate clause: 'si vous terroriser les civils,...

TT: The verb-noun : 'le terrorisme contre les civil.

For the third type, Newmark defines it as "the one where literal translation is grammatically possible but may not accord with the natural usage in the TL." (1988, p.8)

ST: D'une façon cruelle.

TT: Cruelly.

The fourth type occurs when the translator uses a grammatical structure of the SL to compensate a lexical gap existed between the two languages (Newmark, 1988, 8). For example:

ST: Après sa sortie.

TT: After he'd gone out.

Regarding Walter Benjamin view, any translator must pay attention not just to the lexical unit of the sentence but also to syntax and grammar. He states "if you look at a sentence in term of words, you look at it not just in terms of particular words but also in terms of the grammatical relationships between those words" (2000, p.87) .He asks questions about the relationship between words and sentences also between grammar and meaning. According to him these questions should be answered by the translator while performing his task. These questions are: are they compatible with each other? Does the one lead the other? Does the one support the other?

2.3 Catford Perspective

The notion transposition is considered as "shift" from Catford's viewpoint. He defines it as "departures from formal correspondence in the process of going from the SL to the TL" (1965, p.73). He classifies the shift into two major categories: level shift and category shift (1965). According to him, level shift means that a SL item at one linguistic level has a TL translation equivalent at a different level; on the other hand, category shift is departures from formal correspondence in translation (1965). Formal correspondence is any category in the target language which can be said to occupy the same place in the target language system as the given source language category occupies in the source language system (Catford , 1965).

The category shift encompasses: structure shifts, class shifts, unit shift, and intra-system shifts. Structure shift refers to the change of words order in a sentence. Class shift occurs when the translation equivalent of a source language item is a member of a different class from the original item. Unit shift means the changes of rank; in order words, it is the departures from formal correspondence in which the translation equivalent of a unit at

one rank in the source language is a unit at a different rank in the target language (Catford, 1965). Intra-system shift refers to the shifts that occur within the system; that is for those cases where the source and the target language possess systems which approximately correspond formally as to their constitution, but when translation involves selection of a non-corresponding term in the target language system (catford, 1965).

3. The Special Case of Transposition

As previously mentioned, transposition refers to the changes of grammatical classes: verb to noun, noun to adjective and so forth. This translation procedure includes two special procedures: translation by addition and omission and criss-cross transposition, also labeled double transposition.

❖ Criss-cross transposition

Criss-cross transposition is "the change of grammatical class combined with a syntactic inversion" without changing the meaning (Traductology, n.d). Hélène Chuquet states that this procedure criss- cross transposition procedure is applied especially in the translation of English phrases verbs, particles, and preposition. She emphasizes that criss-cross is more appropriate with phrasal verb in English. For examples:

It will wash out .	→	ça partira au lavage .
Mary swam across the river .		Mary traversa la rivière à la nage .
The bird flew into the room .		L'oiseau entra dans la pièce en volant .
The bottle floated into the cave.		La bouteille entra dans la grotte en flottant.
He kicked the door shut .		Il a fermé la porte d'un coup de pied .

More importantly, criss-cross transposition cannot always be applied in the translation of prepositions and verb phrases as it is shown in the following examples:

I jumped on the train	J'ai sauté dans le train
He fell into a crevasse.	Il est tombé dans une crevasse.
He opened the door and slid inside.	Il ouvrit la porte et se glissa à l'intérieur.

In particular cases, criss-cross transposition could be applied in an incomplete manner especially in the translation of verbs of movement (Chuquet, 1989). Chuquet maintains that it occurs when the mode of motion is evident. Consider the following examples:

(Adapted from Chuquet, 1989)

- He **walked into** the room Il **entra** dans la pièce (en marchant)

Walking is the mode of motion of human. Thus, leaving out the word *en marchant* in the TL does not affect the meaning.

(Adapted from Chuquet, 1989)

- The **bird flew** into the room L'oiseau **entra** dans la pièce (en volant)

Flying is the mode of motion of birds. And yet, the word *en volant* could be removed without changing the meaning.

4. Talmy's Typology

Talmy's work (2000) distinguishes two typologies of language, namely: verb-framed and satellite-framed. These typological descriptions are concerned with verb phrases and how they describe the path of motion and manner of motion (Talmy, 2000). He states that the manner of motion refers to a type of distinct motion described by a particular verb: running, walking, crawling, etc; whereas, the path of motion refers to the direction of the movement: into, up, through, etc (2000).

A satellite- framed language, such as English, expresses the path of movement by particles, for instance:

- Jimmy **climbed up** the tree.
- Charles **escaped from** the window.
- Mary **hurried through** the room.

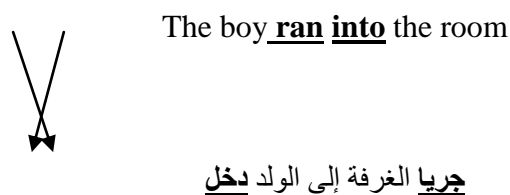
Whereas, in verb-framed language, like Arabic, the path of movement is conflated in the verb, for example:

- خرج من الغرفة.

- تسلق إلى الشجرة

- هرب من النافذة.

This distinction between English and Arabic justifies the necessity of applying criss-cross transposition while rendering from English into Arabic. The following example shows the application of criss-cross transposition:



In here, the verb *ran* is translated into an adverb *جريا* meanwhile the preposition *into* is translated into a verb *دخل*. As it is shown, these grammatical changes are combined syntactic inversion.

5. Cohesion Shift in Translation

From the second half of the twenty century the notion "shift" has been extensively discussed by many theorists from different viewpoints. One of the most important studies is *shift in translation* opposed by Blum-Kulla (1986). The term refers to the changes which occur on the structures or content of the text while rendering from one language, source language, into another, target language.

According to Blum-Kulla, the main argument is that the process of translation necessarily entails shift both in textual and discursal relationship (1986). He suggests discursal and communicative approach to study translation (1986). As it viewed as an act of communication, it is related to at least the linguistic and discursal systems holding for the two languages involved in the course of translation (Blum-Kulla, 1986).

Blum-Kulla supposes two type of cohesion shifts used in translation; they are used in one or both of the following:

- A. Shift s in level of explicitness; i.e. the general level of target texts' textual explicitness is higher or lower than of the source text (Blum-Kulla, 1986, p. 18).
- B. Shift in text meaning(s), i.e. the explicit and implicit meaning potential of the source text changes through translation (ibid). This type of shift causes compensation of meaning (as cited in Akbari, 2012)

As for shift in levels of explicitness, the meaning of TL is more explicit than that of SL. On higher level, it means that TT is longer than ST (as cited in Venuti, 2000). Meanwhile, target texts' textual explicitness is lower than of the source text occurs when TL meaning is expressed in way shorter than that of SL. Shift in level of explicitness is shown in the following example:

(Adapted from Dickens, 2011)

ST:

كيف سقطت المدينة العظيمة الحصينة؟ ذات الاسوار المنيعه الشامخه والهياكل الشارخه والقصور الباذخه والجيش الجراه والبطولات الكراره.

TT:

How could she fall, the Great Invulnerable City? With walls impregnably towering, temples divinely flowering, palaces **proudly glowering**, with armies **vast and ferociously grave**, heroes cunning and valiantly brave.

In this example the word باذخه, which its direct equivalent is the adjective *proud*, was translated into *proudly glowering*. Glowering, derived from the verb to glower, means looking in an angry way. In here, the translator expresses the meaning of باذخه by *proudly glowering* rather than translating it literally in order to create the same effect on the target reader. Yet, the word الجراره and الكراره are expressed by *vast and ferociously grave* and *cunning and valiantly brave*. Hence, the level of explicitness of the target text is higher than the source text.

In addition, shift in meaning(s) occurs when the meaning TL meaning is clearer than SL, the explicit meaning occurs (Blum-Kulla, 1986); but, when the understood meaning of SL becomes ambiguous in TL, it is implicit meaning (Blum-Kulla, 1986). Shift in the level of meaning is shown in the following example:

(Adapted from Dickens, 2011)

→

أطلبَت غرفة بحمام؟؟ Did you ask for a room with a bathroom??

In the above example, the equivalent of the phrase *أطلب* is *Did you ask*. In here, the pronoun "you" in TL refers to *أنت*. It is obvious that the meaning of the TT is blurred than the ST. if the Arabic pronoun *أنت* is clearly showed the gender, "you" in TL is confusing since it could be male or female. Thus, in this translation, shift in the level of meaning occurs; the explicit meaning of the SL is changed into implicit meaning in TL.

6. Conclusion

In This chapter, we sought to deeply explain translation procedure of transposition and its special case: criss-cross transposition. We broached the different theorists' prospective of transposition procedure. We, as well, discussed Talmy's typologies of verb-framed and satellite-framed languages which, as previously mentioned, are highly concerned with verb phrases and how they describe the path of motion and manner of motion. This distinction justifies the application of criss-cross transposition in Arabic translation. Lastly, we broached the cohesion shift which is inherent in the process of going from a language to another.

THE PRACTICAL PART

CORPUS ANALYSIS

1. Introduction

This chapter is an attempt to examine the application of criss-cross transposition while rendering from English into Arabic. Gibran's book of *The Madman* and its translation into Arabic by Antony Bashir are chosen in order to be studied and explain how the translator applies criss-cross transposition. Yet, the chapter endeavors to examine the role of criss-cross transposition in explicitation and compensation of meaning.

The Madman is chosen in order to reveal criss-criss transposition procedure of translation. It is supported after reading its translation into Arabic; the translation seems idiomatic and natural. Gibran's *The Madman* was translated by many Levantines, among them Tharoit 'Okasha; this shows the interest with this composition.

The chapter is devoted to the analysis of the corpus. In addition, it presents briefly a general idea about the writer Khalil Gibran, the translator of his book, and *The Madman*.

Finally, some points are drawn as conclusion on the application of criss-cross transposition based on the analysis of the data.

2. Methodology

As previously mentioned, data are patterns taken from Gibran's *The Madman* and their translation. They are analyzed by descriptive qualitative method. The analysis starts by collecting data that indicates the application of criss-cross transposition. Yet, it is followed by commentaries and discussion in order to highlight how this procedure is applied and investigate its effects on the transmission of the meaning. Third, the analysis is based on the theory of Vinay & Darbelnet and the one of Blum-Kulla (1986).

3. Introduction to Gibran's the Madman

3.1 Khalil Gibran Biography

The author and poet Khalil Gibran was born on January 6th, 1883 in Bechri, Lebanon (Khalil Gibran, n.d). His father Khalil was the third husband of his mother Kamila who had son Peter, from her previous marriage (biography of Gibran Khalil Gibran, n.d). Then she gave birth to Gibran and his two sisters, Marina and Sultana (ibid). Due to his family poverty,

he received any formal education but "priest regularly visited him and taught him about the Bible and Arabic and other Syriac languages" (Khalil Gibran, n.d).

In 1895, Gibran immigrated to United States. He settled in Boston, where he enrolled in school. He was registered as Khalil Gibran by mistake. The name became his identity (ibid).

He inhabited for a brief period of time in Paris where he embarked on his artistic career. When he returned to New York he established The Pen League in 1920. He became legendary in the world of literature (ibid).

He died on account of liver on April 10th, 1931 in New York City (ibid).

His works

In Arabic:

Nubthah fi Fan Al-Musiqa (Music, 1905)

Ara'is al-Muruj (Nymphs of the Valley, also translated as Spirit Brides and Brides of the Prairie, 1906)

al-Arwah al-Mutamarrida (Spirits Rebellious, 1908)

al-Ajniha al-Mutakassira (Broken Wings, 1912)

Dam'a wa Ibtisama (A Tear and A Smile, 1914)

al-Mawakib (The Processions, 1919)

al-'Awāsif (The Tempests, 1920)

al-Bada'i' waal-Tara'if (The New and the Marvellous, 1923)

In English:

The Madman (1918)

Twenty Drawings (1919)

The Forerunner (1920)

The Prophet, (1923)

Sand and Foam (1926)

Kingdom of the Imagination (1927)

Jesus, The Son of Man (1928)

The Earth Gods (1931)

3.2 Antony Bashir Biography

Antony Bashir was a Lebanese writer and translator. He was born on March 15th, 1898 in Douma, Lebanon (Metropolitan Antony, n.d). He studied at Balamand Monastery from 1911 to 1916, than at American university of Beirut (ibid). He continued his education at Baabda Law School, Beirut (ibid).

He was ordained a Deacon on April 6th, 1916 (Metropolitan Antony, n.d). In 1922, he was sent to United States where he was appointed as a priest (ibid). Yet, he was elevated to Archbishop on April 19th, 1936 in St. Nicholas Cathedral in Brooklyn, New York by Metropolitan Theodosius of Tyre -and –Sydon and Archbishop Vitallii Maksimenko (ibid).

He died on February 15th, 1966 in Boston (Metropolitan Antony, n.d).

Antony Bashir acquainted "the Arab world with western thought and vice versa through translation" (Metropolitan Antony, n.d). He was Gibran translator as well as his friend (ibid). He was ordered by him to translate "The prophet". Then, "Words of Gibran", "Sand and Foam", "Dam'a wa Ibtisama", "Al Bada'i' wa al-Tara'if", "The Madman", "Jesus, The Son of Man", and other works he composed (Bashir, 1985).

His works

al-Kalimat [The Word] (Edited: 1905-15)

The Prophet by Kahlil Gibran (Translated into Arabic)

Sand and Foam by Kahlil Gibran (Translated into Arabic)

The Made Man by Kahlil Gibran (Translated into Arabic)

The Forerunner by Kahlil Gibran (Translated into Arabic)

Jesus, the Son of Man by Kahlil Gibran (Translated into Arabic)

The Earth of Gods by Kahlil Gibran (Translated into Arabic)

The Words of Gibran (Translated into Arabic)

Why I am a Christian by Frank Crane (Translated into Arabic)

One Year in Mexico

The Year to Success

Read and Think by the Master Thinker

The Greek Orthodox Church

al-Marah al-Jadidah

3.3 Synopsis of The Madman

The Madman is Gibran's first book written in English. It was published in 1918 by literary publisher Alfred A. Knopf and consists of thirty five short stories and poems which tell about humankind believes and aspirations with ironic tone. A mad man is the hero.

The book includes an introduction in which he narrates how he became madman when he was stolen of his masks and ran maskless through the street. "The two cages" in which sparrow and lion are caged; each morning the sparrow greets the lion. Yet, "The three ants" which is about three insects that meet each other on man's nose, who have a nap; they have conversation about the place where they are; suddenly the man woke and scratched his nose, and the three insects were crushed. And many other stories and poems are included.

4. The Analysis of Criss-cross Transposition in the Translation of the Madman:

Pattern n°1

- In the ancient days, when the first quiver of speech came to my lips. P3

- عندما ارتعشت شفطاي بالنطق لأول مرة . ص 7

Our literal al translation:

- قديما , عندما حدث لشفطاي أول ارتعاش .

Commentary

In the example above, there are grammatical changes where the adjective *first* is translated into adverb *مرة لأول* and the noun *quiver* became verb *ارتعشت*. These grammatical changes are combined with syntactic inversion in which *ارتعشت*, the equivalent of *quiver*, is placed before the adverb phrase *مرة لأول*, the equivalent of *first*. Absolutely, literal translation fails to clearly deliver the message to the reader. Hence, the translator applied criss-cross transposition to fit the linguistic features of target language.

The verb *came* is missed in TL although the meaning is unchanged. The translator made TT more explicit in shorter way than ST without changing the meaning; consequently,

criss-cross transposition results translated text reworded in a form that fits the Arabic own system. Thus, in here, criss-cross has a significant role in the explicitation of the meaning.

Pattern n°2

- For the first time the sun kissed my naked face and my soul was inflamed with love for sun, and I wanted my masks no more. P2

- لأول مرة قبلت الشمس وجهي العاري فالتهمت نفسي بمحبة الشمس و لم أعد بحاجة إلى براقعي .

ص6

Commentary

From the example above, it shows that criss-cross transposition is used: the verb *wanted* is translated into a noun *بحاجة*, that is considered a noun in the TL; yet, the adverb *no more* is translated into the verb *لم أعد*; these changes are combined with syntactic inversion where *لم أعد*, the equivalent of *no more*, is placed before *بحاجة*, the equivalent of *wanted*.

Yet, the first clause of the English sentence is translated literally whilst the second is not. This leads to infer that the translator was obliged to resort to criss-cross transposition in order to fit the linguist features of the Arabic language (TL) and produce a cohesive text. Furthermore, the use of this procedure in this translation has null role in the delivery of the meaning as the translator transmitted precisely the meaning without adding other words.

Pattern n°3:

- But even at that age my language was not understood- and great was my astonishment. P17

- و لشدة ما دهشت إذ لم أحد يفهم أحد لغتي ,مع أنني كنت قد بلغت ذلك الحد من عمري .ص 41

Our literal translation:

- حتى في هذا العمر لم تكن لغتي مفهومة ,فعظيمة كانت دهشتي .

In this example, criss-cross transposition is applied. The adjective *understood* is translated into *يفهم* which is a verb in Arabic, and the noun *astonishment* is translated into a verb *دهشت*. Yet, these grammatical changes are combined with syntactic inversion where the

verb دهشت, equivalent of *astonishment*, is placed before the verb يفهم, equivalent of *understood*. In here, the translator applied this procedure, although literal translation conveys the message, in order to reflect the same emotive impact on the target reader. Thus, he applies it to achieve the stylistic equivalence.

Furthermore, in the comparison between ST and TT, we notice that the phrase ذلك بلغت حد is added in TL. Thus, the general level of the explicitness of the TL equivalent is higher than the SL.

Pattern n°4

- But in my heart I laugh at thy love. Yet I would not have thee see my laughter. I would laugh alone. P4

- غير أنني أضحك من محبتك في قلبي ساترا ضحكتي عنك, لأنني أريد أن أضحك وحدي. ص13

Our literal translation:

- غير أنني أضحك من محبتك في قلبي ولا أريدك أن ترى ضحكتي, لأنني أريد أن أضحك وحدي

Commentary

In this example, the translator translated the verb phrase *not have thee see* into *ساترا... عنك*. In here, the translator expressed the meaning in a way different from that of the SL without changing it by using criss-cross transposition: the verb phrase is translated into an adverb *ساترا* and a preposition *عنك*.

Considering the whole sentence, it is shown that the translator conveyed the intended meaning rather than translating it literally, though literal translation delivers the message, in order to create the same emotive effect on the target audience. Furthermore, in this translation, criss-cross transposition helped the translator in explicitation of the meaning.

Pattern n°5

- Said I, after a minute of thought, "it is true; for I too have known that joy". P5

- ففكرت هنيهة ثم قلت له: بالصواب أجببت, انه قد سبق لي فجريت هذه اللذة بنفسي. ص14

Our literal translation:

- و بعد دقيقة من التفكير قلت له " :بالصواب أجبت ,انه قد سبق لي فجريت هذه اللذة بنفسى "

Commentary

In example above, the noun *minute* is translated into adverb هنيهة, and the noun *thought* is translated into فكرت which is considered a verb in TL. These grammatical changes are combined with syntactic inversion: فكرت, the equivalent of *thought*, is placed before هنيهة, the equivalent of *minute*.

It seems rational that *minute* and *thought* in SL are translated into هنيهة and فكرت in TL, since the direct equivalent affects negatively the cohesion of TL. Thus, in order to create the same effect, the translators expressed the meaning by هنيهة ففكرت rather than translating it literally. In here, for the sake of readability in TL, the translator was obliged to resort to this procedure.

Yet, by applying criss-criss transposition in the translation of the adverbial phrase "*after a minute of thought*", the word *after* was missed for the cohesion of TT. Thus, the meaning of the TL became explicit in a shorter way than SL without changing the meaning.

Pattern n°6

- "Brethren, pray ye; and when ye have prayed again and yet again, nothing doubting, verily then it shall rain mice". P7

- "صلو أيها الاخوة المؤمنون ,فاني الحق أقول لكم انكم اذا صليتم و كررتم صلاتكم بحرارة ,يستجاب تضرعكم و تمطر السماء فترانا في الحال .".ص18

Our literal translation:

- "صلو أيها الاخوة المؤمنون ,فاني الحق أقول لكم فانكم إذا صليتم مرارا و تكرارا ,يستجاب تضرعكم و تمطر السماء فترانا في الحال .".

Commentary

In the translation above, criss-cross transposition is applied: the verb *have prayed* is translated into a noun صلاتكم, and the adverb phrase *again and yet again* is translated into a

verb كررتهم ; these grammatical changes are combined with syntactic inversion where equivalent of *again and yet again* is placed before صلاتكم, equivalent of *have prayed*.

According to *Almanany dictionary*, the adverb phrase *again and yet again* has the Arabic equivalent تكرارا و مرارا which can convey ST meaning. In here, the translator translated the phrase into بحرارة.. كررتهم which is stronger than its literary meaning in order to reflect the same emotive effect on the target reader.

Furthermore, the word بحرارة is added to provide the strong emotion. Hence, criss-cross transposition has significant role in the transfer of the meaning. It helps the translator in explicitation of meaning intended in the source text.

Pattern n°7

- " We cannot divide it, Brother, let it be thine". P 8

- " و لما كانت قسمتها بيننا مستحيلة فاني أرى أن تكون لك وحدك ". ص 21

Our literal translation:

- " لا نستطيع تقسيمها ,لدى فاني أرى أن تكون لك وحدك"

Commentary

In the example above, the translator applied criss-cross transposition. The negative form of the modal verb *cannot* is translated into مستحيلة that is considered an adjective in Arabic, and the verb, which is in the infinitive form, is translated into noun قسمتها. These changes are combined with syntactic inversion where قسمتها, equivalent of *divide it*, is placed before مستحيلة, equivalent of *cannot*. The literal translation resulted in a less cohesive text in accordance with English sentence structure. So, translator was obliged to use this procedure to make the target text more idiomatic and natural.

Focusing on the first clause of TL sentence, it is obvious that the word بيننا is added when applying criss-cross transposition. This leads to infer that this procedure helped the translator in the explicitation of the meaning to the reader.

Pattern n°8

- "O, prince," said the weaver, "the decree is just." P 12

- فقال له الحالك " بالصواب حكمت أيها الأمير " ص30

Our literal translation:

- فقال له الحالك " الحكم عادل أيها الأمير "

Commentary

From the example above, the noun *decree* is translated into a verb *حكمت*, and the adjective *just* is translated into the adverb *بالصواب*. These grammatical changes are combined with syntactic inversion in which *بالصواب*, equivalence of *just*, is placed before *حكمت*, equivalence of *the decree*. Thus, we reason out that criss-cross transposition is applied.

The literal translation results in a less cohesive text. The translator applied criss-cross transposition in order to achieve the stylistic equivalence as well as making the TT more readable for the reader. Thus, by applying this procedure, the translator precisely delivered the message to TL. Furthermore, in here, each TL word is translated by the corresponding SL word. This leads to infer that criss-cross transposition has null role in the delivery of meaning.

Pattern n°9

- "I am like thee, O, Night, patient and passionate; for in my breast a thousand dead lovers are buried in shroud of withered kisses." P 26

- "أنا مثلك أيها الليل, صبور و كئيب, فان في صدري ألوف من القبور المحبين الذين ماتوا مخلصين
فحنطتهم الدموع و كفنتمهم القبلات الذابلة." ص62

Our literal translation:

- "أنا مثلك أيها الليل, صبور و كئيب, فأن في صدري ألوف من الموتى المحبين مكفنون بكفن القبلات
الذابلة"

Commentary

From the example above, it shows that the translator resorted to criss-cross transposition. The adjective *dead* is translated into TL by verb *ماتوا* and the adjective *buried* in SL became a noun *القبور* in TL. These grammatical changes are combined with syntactic

inversion where *القبور*, equivalent of *buried*, is placed *ماتوا*, equivalent of *dead*. The translator applied this procedure owing to norms of TL for literal translation resulted in an Arabic text translated in accordance with English sentence structure. Thus, he was obliged to resort to criss-cross transposition.

Furthermore, the application of this procedure leads the translator to add words, practically in translating *dead* into *ماتوا الذين*, in order to make TT more readable and understandable for the reader. In other words, criss-cross transposition made TT more explicit without changing the meaning.

Pattern n°10

- Their virtues, O God, are measured, their sins are weighted, and even the countless things that pass in the dim twilight of neither sin nor virtue are recorded and catalogued.

- رباه إنَّ هؤلاء الناس يقيسون فضائلهم بالمقاييس, ويزنون خطاياهم بالموازين, و لديهم سجلات و فهراس

لما لا يحصى من التوفاه و النقائص التي ليست بالخطايا فتُعرف ولا بالفضائل فتُتصف. ص 89

Our literal translation:

- رباه, إن فضائلهم تقاس و خطاياهم توزن وحتى التوفاه التي لا تحصى و التي ليست بخطايا و لا فضائل فهي مُسجلة و مُفهرسة .

Commentary

From the example above, it seems rational that the translator translated the adjective *countless* into verb *لا يحصى* which is its synonym according to *almany online dictionary*. Yet, the adjectives *recorded* and *catalogued* are translated into nouns *سجلات* and *فهراس* in TL. These changes are combined with syntactic inversion where *سجلات و فهراس*, equivalents of *recorded and catalogued*, are placed before *لا يحصى*, equivalent of *countless*. In here, the translator was obliged to resort to criss-cross transposition for literal translation produces a non-rhythmic text; hence, he applied this procedure to achieve the stylistic equivalence.

Furthermore, each English word is translated by the corresponding word of Arabic; consequently, we infer that criss-cross transposition has null role in the delivery of the meaning to TL.

5. Conclusion

From the result of the analysis of Gibran's *Madman* that deals with the application of criss-cross transposition, there are some points that can be drawn as conclusion:

Criss-cross transposition found in the translation of the novel are used owing to the norms of the TL. Yet, the translator uses this procedure in order to clearly transmit the author intention. Translator translates SL word by corresponding phrase of TL and vice versa; hence, the general level of the target texts' textual explicitness is higher or lower than that of the source text.

Consequently, criss-cross transposition found can be defined as problem solving procedure adapted consciously by the translator. Furthermore, it helps the translator in the delivery of the meaning through explicitation while shifting from Arabic into English.

General Conclusion

The current study entitled "Investigating the Use of Criss-cross Transposition in Arabic Translation" examine the application of criss-cross transposition while rendering from English into Arabic. It endeavors to explain how the translator applies this procedure. Yet, it aims at revealing its effects upon the transfer of meaning.

In order to achieve our goal, we pose these questions: how does the translator apply criss-cross transposition? Why does the translator resort to this procedure in Arabic translation? These questions lead to the central question of this research, namely: how does criss-cross transposition help the translator in transferring the meaning?

Based on the previously mentioned questions, we assume that translator applies criss-cross transposition in form that fits the Arabic own system, he is obliged to resort this procedure due to the linguistic features of TL and it helps the translator in transferring the meaning through explicitation and compensation of meaning.

We have followed descriptive qualitative method to analyze the corpus. The units of analysis are utterances and their translation; data are taken from Gibran's *The Madman* and its translation into Arabic by Antony Bashir.

The results have shown that the translator is obliged to resort to criss-cross transposition in Arabic translation owing to the norms that govern Arabic language and to produce idiomatic and natural translation. We infer that criss-cross transposition has a significant role in explicitation of meaning. Thus, we draw a conclusion that by opting for the proper procedure, the translator will successfully transfer the meaning to the target reader.

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بالتربية البحثية ملخص

ليست الترجمة بعملية استبدال كلمات و عبارات اللغة المصدر بما يقابلها من كلمات وعبارات في اللغة الهدف, بل هي عملية تحتاج إلى معرفة و دراية المترجم للنص الأصلي و النص الهدف إضافة إلى معرفته لمقصديه الكاتب من كتابة النص ,لذا فإنَّ المترجم هو عنصر أساسي و يلعب دور فعَّالاً في عملية الترجمة ,فهو بمثابة الوسيط بين اللغتين و الثقافتين و يبذل كل جهده لإيصال الرسالة النص المصدر ,كما يسعى لإحداث نفس الأثر في نفس قراء اللغة الهدف .

تهدف الترجمة- في الأساس - إلى نقل شكل ومضمون النص الأصلي .لكن ما إذا تعذر الأمر ,فإنَّ المترجم يصوغ النص وفقاً لمقتضيات اللغة الهدف .فالمترجم يسعى- في مهمته هذه -إلى تسهيل تلقي القراء الهدف للنص و ذلك باتخاذ قرارات مناسبة و لجوئه إلى إجراءات تذلل الصعوبات المواجهة من أجل نقل المعنى بدون التباس .

بالمقارنة بين النص الأصلي و الهدف ,يلاحظ أنه عادة ما تطرأ تغييرات و تعديلات على النص الأصلي نتيجةً للإجراءات التي يتخذها المترجم .تحدث هذه التغييرات على مستوى التراكمي و اللغوي بسبب اختلاف الأنظمة اللغوية بين اللغة المصدر و اللغة الهدف .و يلجأ المترجم إلى إجراءات الترجمة للحصول على ترجمة تبدو طبيعية للقراء الهدف ,و كذا تذليل المشاكل التي يواجهها .تهدف هذه الدراسة إلى التفصي توظيف هذا الإجراء في الترجمة من اللغة الإنجليزية إلى العربية.

بناءً على هذه المعطيات نطرح الإشكالية التالية :كيف يُطبَّق التحوير المتقاطع في الترجمة من اللغة الإنجليزية إلى العربية ؟ ما هي العوامل التي تدفع المترجم إلى اللجوء إلى هذا الإجراء؟ و كيف يساهم التحوير المتقاطع في نقل معنى؟

و نفترض أنَّ التحوير المتقاطع يُطبق وفقاً لقواعد اللغة العربية , كما أنَّ المترجم يلجأ إلى استعمال هذا الإجراء بسبب الاختلافات في الأنظمة اللغوية.و يساعد التحوير المتقاطع في توضيح المعنى عند نقل رسالة النص الأصلي إلى اللغة الهدف.

تهدف هذه الدراسة إلى:

•التحقيق في استخدام التحوير المتقاطع في الترجمة من الإنجليزية إلى العربية.

•استنباط أسباب لجوء المترجم إلى إجراء التحوير المتقاطع.

•تطبيق الإجراءات فيناي ودارلنيه للمقارنة بين اللغة العربية والإنجليزية

نعتمد في هذه الدراسة على النهج الكيفي الوصفي .وقد تم جمع المعطيات من رواية المجنون لخليل جبران فقد اعتمدنا استخراج عبارات من النص الأصلي مفروقة بترجمتها التي تقدم أمثلة عن استعمال إجراء التحوير المتقاطع .من خلال المقارنة بين النص الأصلي و ترجمته سنستببط دور إجراء التحوير المتقاطع في نقل المعنى إلى اللغة الهدف.

ينقسم هذا البحث إلى قسمين :نظري و تطبيقي .إذ يشتمل الجزء النظري على فصلين .خصص الفصل الأول لإجراءات الترجمة وكيفية ظهورها و المسائل المتعلقة بالترجمة و التي هي :المقاربة اللغوي للترجمة، المدرسة الفرنسية للأسلوبية المقارنة ونماذج إجراءات الترجمة .أما الفصل الثاني الذي يحمل العنوان " التحوير المتقاطع في الترجمة العربية "يناقش إجراء التحوير من وجهات نظر مختلفة لعدة منظرين .أما القسم التطبيقي ,فقد خصص للدراسة التحليلية للمعطيات و ذلك بغرض تبيان كيف يساهم التحوير المتقاطع في نقل المعنى .

لخليل المجنون مدونة في المتقاطع التحوير لإجراء تحليلية دراسة تتناول التي الدراسة هذه خلال من

:التالي النحو على نعرضها التي و النتائج على تحصلنا ,جبران

إلى به تدفع التي الأسباب من العديد لمسنا ,المتقاطع للتحوير استعمالته في المترجم لمسار تفصيلا في

الهدف للغة اللغوية القيود أن حيث ,اللغوية الأنظمة في الاختلافات أهمها ,الإجراء هذا إلى اللجوء

إحداث و التكافؤ مسألة أن كما .اللغوي و التراكيبي المستويين على تغيرات إحداث المترجم على تفرض

.الإجراء هذا بتوظيف المترجم تلمان الهدف القراء لدى الانطباع نفس

يمكن,الإجراء هذا توظيف خلال فمن .المعنى نقل في دور المتقاطع التحويل لإجراء أنّ لنا تيين قد و
باللغة أصلا كتبت كأنها و تبدو الترجمة يجعل ما وهذا الوضوح من قدر بأكبر المعنى نقل من المترجم
الهدف.