Inference-Making: Some Hypotheses On Translation

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Abstract

The conscious strategic inferencing process starts directly when a translator faces a certain problem (e.g. complexity, inconsistency, unfamiliarity). The translator uses his/her abilities to infer from the problematic utterance or the text itself, the surrounding context, etc. what could be done to solve it. The amount of inferences involved in a translation task is constrained by many textual (e.g. text type, difficulty),context and individual factors (e.g. proficiency, experience, etc.). This paper argues for the assumption that when sufficient knowledge about one event is available in memory for prior text(s) or possibly in the subsequent text(s), the possibility of making inferences is highly expected; otherwise, the inferential process is blocked.

1. Introduction:

In any attempt to understand a text, whether simple or difficult, making inferences is inevitable. Inference-making is the ability of the individual readers (translators in our case) to infer systematically what relations do exist between events, actions, facts

and the situation of the text in order "to create a connnection between what is said and what must be meant" (Yule, 2006:116). The general inferential process aims at constructing a mental representation of the text (or a mental model) depending on specific or general knowledge about the world and textual and contextual cues in the text (cf. Garnham, 1989: 165).

Among the central functions of inferences is that of linking information of a text to establish its literal meaning. Some functions are obligatory or necessary for understanding as they make connections between the propositional information (e.g. bridging-inferences, Clark & Clark, 1977; Field,2003:131), others are elaborative. The former inferences are required for establishing text coherence, whereas the latter are frequently not; they only amplify what is in a text but not essential to understanding. Field (2003:133) states the following example to illustrate the difference between the two inferences:

- Sue cut the steak. It was midium-rare (use of knife ellaborative).

- Sue cut the steak. The knife was blunt (use of knife bridging).

And this is consistent with the fact that the mind prefers doing things with the least possible effort (Garnham 1989:161 and164). Both types of these inferences, however, are instances of associations generated and constrained by the text itself and certain cognitive relations needed for establishing coherence.

Kintsch (1993: 194) points out that the inference systems in discourse comprehension proposed so far could be classified in different ways non of which provides a comprehensive framework. However, Kintsch believes that characterizing inferences by their result as well as the nature of the processes involved might yield a typical framework for inferences in discourse processing.

Our goal is not to evaluate these inferences but to identify what inferences are the most common for a translation task, to what extent translators make use of them, and how they develop a pragmatic competence via inferencing. This study also investigates how language resources and context contribute to identifying the intended meaning which lies behind the literal representation of language.

2. Hypotheses:

- It is hypothesized that failiure to infer the intended meaning of a text is partially or completely related to the ability of the translator to recognize and understand the intertextual context of the text which, as Hatim (1997:200) points out, comprises "all the other relevant prior texts which the various textual clues in a given uttterance conjure up for a given language user on a given occasion of use".

- It is also hypothesized that the intrpretations of a (poetic) text may differ due to the uniqueness of the translator's experience (

in contrast to that of the writer) and the context that envelops each unit.

These hypotheses are not baseless; they are supported by many cognitive studies. For example, Field (2003:85) states that "the kind of mental model constructed often reflects the individual's own sense of what is or is not important in the information they have received". Similarly, Chang and Warren (2003: 379) point out that the speaker's meaning, "concealed at the literal level, is accessed by the hearer through the process of inferencing in which the full resources of both the language and the context are at the hearer's disposal".

3. Procedure:

To reduce the constraints on inference-making to the least degree and to realize a maximum amount of objectivity in detecting inferential processes and attaining maximum degree of generalizing to most translation situations, a poetic text for Ahmmed Matar (an Iraqi poet well-known for his excessive criticism to the Arab regimes), has been selected as a sample text to be translated by four assistant professors at the Department of Translation/University of Mosul. The test subjects, though not professionals in the field of translation, are competent translators and highly motivated to perform the research task.

Section 4 provides a theoretical cognitive background for the process of inferencing as established in the research literature on reading. This section is intended to invite translation researchers and student translators to pay due consideration to the influential role of inferences in processing the ST ands producing the TT. Section 5 provides a brief ST(Source Text) analysis where the main inference-evoking points will be highlighted. In section 6, a detailed analysis of the TTs (Target Texts as rendered by the test subjects) will be conducted. Sectios 7 and 8 are allocated for the general discussion of the results and conclusions, respectively.

4. Memory-Based Approaches to Inference Making:

In the research literature on reading, much has been mentioned on inference-making. Inferences, in the memory-based approaches to text processing, are seen as "processes through which readers add elements from their own memories to their text representations… Each new piece of linguistic information is understood in terms of the information that it evokes from memory" (Gerig and McKoon 1998: 68-69). This conception of inferencing is similar to that of Kintsch's (1994: 734), in that inferencing represents a controlled generation of new information; that is, inferences that add information to a text.

Inference-making is at work whenever the causal-referential coherence types are not easily workable due to complexity,

inconsistency or unfamiliarity of the text. In other words, when referential coherence and/or causal coherence are attainable, there is no need for inference-making. Therefore, the more the translator is aware of what causes an action to take place or what it refers to, the more he or she will be able to cope with it in the process of constructing a mental representation of the text. However, one may wonder if translation presupposes all of the present models of inference making (i.e. Maximalist, Minimalist, Constructionist, etc.) where the reader/translator is assumed to generate all (or some) of the possible inferences through deep processing.

4.1 The Minimalist and Maximalist Hypotheses:

McKoon and Ratcliff's Minimalist Hypothesis (1998: 29) assumes that "the only inferences encoded during reading, in the absence of special strategies, are those that depend on information that is easily and quickly available from memory and those that are needed to make the text that is being read locally coherent". To establish the coherence of the text, the minimalist theory focuses on the local links between the elements of the text.

The Hypothesis makes two main oppositions against the models that are based on constructing a mental representation of the text. Firstly, the inferences drawn in the course and/or after reading might be exaggerated. Secondly, the mental model of the text is not the product of comprehension (cf. Sanford and Garrod 1998: 160).

This position has been criticized by many researchers since the minimal representations do not make use of these inferences that could be attained by means of specific goals or strategies (Carreiras et al. 1996: 640). Another criticism directed against the Minimalist claim concerning inference making is that readers often infer the emotional states of characters even if those emotional states are not directly mentioned in the text (Gernsbacher and Robertson, 1992, cited by Garnham 1994: 1135).

We assume that the maximalist and minimalist views are operative in the process of inference generating. The former view proposes that the average reader/translator engages in quite extensive inferential activities, whereas the latter assumes that the reader/translator engages in very limited inferential activities (cf. van den Brock et al. 1993: 176).

4.2 The Causal Inference Maker (CIM):

The model is determined by the criteria for causality and the human information-processing system. The former builds a mental model for the text and guides the process, whereas the latter justifies what cognitive factors hinder (or probably) block it. The main inferences and inferential processes that the model captures can be summarized as in the figure below:
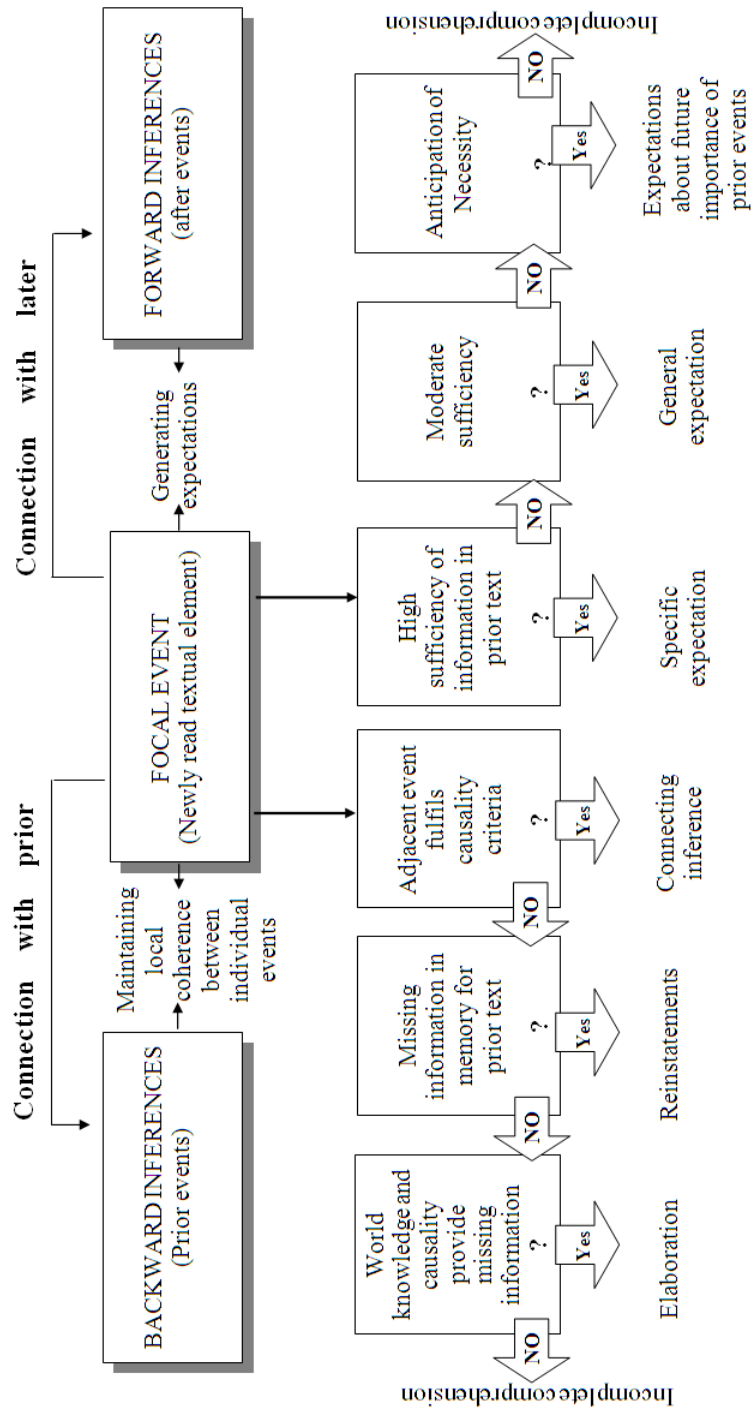
Figure (2). Inferences and Inferential Processes in the CIM (Based on van den Broek, 1990 : 432).

According to this model, if the immediately preceding or causally most recent event that precedes the focal event fulfils all criteria, viz. temporal priority, operativity, necessity and sufficiency in the circumstances[*], the connecting inference is attained. Consequently, no further inferences are required. If the immediately preceding event does not fulfil all criteria, the search for the required information takes two ways: either to reinstate an earlier part (or parts) of the text that might provide necessary and sufficient information, or to infer events that are not stated explicitly in the text, viz. elaborations. The latter inferences, to be noted, are constrained by the readers' knowledge about the events and causality. These two last types of inferences are referred to by van Dijk and Kintsch (1983: 49) as text-based and script-based inferences, respectively. Forward inferences, unlike the backward ones, "are not required for comprehension, but they may facilitate processing of later events" (van den Broek 1990: 438). In poetry, for instance, rhythm and rhyme can lead to inferences, especially by those who have knowledge about writing poetry. Therefore, in most of the tasks, including translation, they are not frequently made. As it is illustrated in the Figure above, two types of forward inferences could be distinguished: expectations about later

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[*] For a translation task the last two criteria are the most important; they are based on the cause-effect dimension of events.

events in the text which are either general or specific, and anticipation of future importance of prior events. For the former, the degree of sufficiency of information (whether high or moderate) is specific or general. As to the latter, the necessity criterion determines what prior events will play what role in the subsequent text.

Finally, the causal-dependency criterion on which the CIM is based, for instance, confirms that when sufficient knowledge about one event is available in memory for prior texts(s) or possibly in the subsequent text(s), the possibility of making inferences is highly expected; otherwise, the inferential process is blocked. This type of constraint is called conceptual constraint (Van den Broek, 1990: 433 and 411; 1994: 577).

5. ST Analysis:

Arabic Source Text

The Arabic Source Text reads:

درس في الإملاء

١. كتب الطالب:

(حاكمَنا مكتأبا يمسي

وحزينا لضياع القدس).

٢. صاح الأستاذ به: كلا..

أنك لم تستوعب درسي.

٣. (أرفع حاكمَنا يا ولدي

وضع الهمزة فوق (الكرسي).

٤. هتف الطالب: هل تقصدني..

أم تقصد عنترة العبسي؟!

٥. أستوعب ماذا؟!

ولماذا؟!

٦. دع غيري يستوعب هذا

واتركني استوعب نفسي.

هل درسك أغلى من رأسي؟!

The whole text is an example of a conversational implicature whereby the teacher implies a certain specific meaning, viz the ruler should be removed and replaced by a suitable person, or to topple the regime. The student, being aware of the teacher's meaning from his use of the two imperative forms أرفع 'lift' and ضع 'put' as well

as the context in which these are uttered, infers the political dimension of the teacher's utterance. The student, in his turn, wants to convey a specific message to the teacher that goes beyond the literal meaning of what he said using the same style of his teacher, viz. utterances with abundance of puns! This shows that the student via the poet's voice has a high degree of political awareness and is fully aware of the risk of what he has said.

Starting with the title, the writer/poet uses درس في ألأملاء to convey two different meanings: the literal ostensible meaning 'lesson in Arabic dictation' and a deep intended meaning 'to give orders or to state with the force of authority'.

In the first proposition:

١. كتب الطالب:

(حاكمَنا مكتأبا يمسي

وحزينا لضياع القدس).

Morphological/spelling mistakes (whether intended or not) have been committed by the student.

In Arabic a noun should be in the nominative case when it is the subject (of the verb) in the sentence and should be marked with (ُ) الضمة 'aldhamma', a diacritic mark (which sounds short /u/) over the last letter of the subject word. Hence the teacher asks the student to replace the objective/ accusative case marked with (َ) فتحة 'fatha' in حاكمَنا by the nominative case حاكُمنا.

For the same purpose, the student intentionally put the diacritic mark for the accusative case (short /a/) instead of the kassra (short /i/) under the glottal stop, hence مكتأبـا should be مكتئِبـا. However, al-hamza (the glottal stop) may signify something else; it can denote a query or exclamation!

These mistakes evoked the teacher's violent response as in the second and third propositions:

٧. صاح الأستاذ به: كلا..

أنك لم تستوعب درسي.

٨. (أرفع حاكمَنا يا ولدي

وضع الهمزة فوق (الكرسي).

This is an evidence of inexplicitness which led to a pragmatic failure where the teacher (intentionally) misjudged the actual extent of the shared assumptions with the student. However the inexplicitness of the teacher's words is not meant to mislead the student but to encourage him to assign and convey an explicit meaning to the utterance depending only on language and the context of interaction (or the immediate situation), though he's words may indicate sarcasm or fear.

Proposition (3) consists of two indirect speech acts; they are used intentionally not to convey their literal meaning but a pragmatic meaning intended to create an effect to the recepient. So these indirect speech acts have an illocutionary force that has

nothing to do with some nominative, objective or whatsoever grammatical cases.

The conversational implicature implied in the teacher's response (or his expressed meaning) has been inferred by the student the way he did (propositions 4, 5, 6 and 7 below) building on the linguistic context (lexico-grammatical features) and the (situational) context in which the teacher's propositions are uttered. Hence indirectness here means "a mismatch between the expressed meaning and the implied meaning" Chang and Warren,2003:387).

٩. هتف الطالب: هل تقصدني..

أم تقصد عنترة العبسي؟!

١٠. أستوعب ماذا؟!

ولماذا؟!

١١. دع غيري يستوعب هذا

واتركني استوعب نفسي.

هل درسك أغلى من رأسي؟!

In the above propositions, the student employed exclamative-mood questions performing exclamative functions to show his surprise/ onfusion and resentment of the teacher's indifference towards his destiny! Moreover, the tone in which the propositions are uttered contribute to the process of inferencing. For example, in proposition (4) هل تقصدني.. said in rising tone means that the student is asking whether he can infer or has the right to infer that the

teacher means what he asked, whereas أم تقصد عنترة العبسي.. said in a filling tone is the student asking the teacher to confirm that his teacher's command is intended as he understood it. However, if one takes into account the brief role of the teacher in this exchange and the fact that poetry, like the world, can be full of illogicality, one can argue for the idea that the poet intended

the student to be more experienced / talented than the teacher which is illogical. This understanding may, however, changes or guides the argumentation to different directions. Undoubtedly, this understanding of the poem requires further studies.

6. TTs Analysis

Translator 1 (henceforth Trans. 1). (Appendix: A)

Building on his sound understanding of the text, Trans.1 resorted to adaptation as a strategic attempt to build an image in the TL easily digested by the TL readers. Oittinen (2000,cited in Sorva, 200:2) points out that adaptation is prerequisite in any successful act of translation, for "translating is always for a new audience, purpose, and situation".

Trans. 1 submitted two renderings for the poem: In the first translation, the translator rendered حاكمَنا in (1) as 'our sovereign' which could mean either a sovereign ruler (a king, queen, etc.) or an old Irish gold coin (face value of one pound). Similarily, 'crown' is

used either to mean the (royal) power or an old British coin (face value of 12.5 pence).

In both cases, the translator made an indirect intimation about the national/financial situation in the country. Moreover, the translator used more puns to make the text more equivalent though the sense of the poem falls short of the original.

In the Arabic text, the poet uses two instances of pun in (3) ..أرفع حاكمَنـا meaning either using a morphological change,i.e. the nominative marker instead of the accusative/objective one, the other means 'remove or get rid of'. وضـع الهمـزة فـوق (الكرسـي),on the other hand, stands either for 'the throne' or the Arabic al-hamza (ٔ) placed above the letter يـاء 'yaa' (usually called كرسـي الیـاء ' Lit. chair of the letter yaa').

In these two cases where using morphological change to effect change in meaning through using puns do not exist in English in such examples:

Our sovereign has gone down

Little valued and so sad

does not mean a sign of grief, but a sign of being defeated or overthrown. The meaning is the sovereign should go down before the most qualified legitimate ruler!

Raise the sovereign, my son

And cast the Euro instead

Raise means either 'remove' or 'cause to rise'; 'Euro' stands for the new european currency; it could also refer to a european king or ruler (if the writer wants!). So, the whole case is lexically managed though meaning in both cases suffers to some extent.

The main procedure of Trans.1 second rendering of the poem **(Appendix: B)** is to keep close to the spirit of the original.

In (1), he rendered مكتأبـا as 'fully prone' intentionally to show how submissive their ruler/sovereign is; lying stretched out on the ground with the face downwards does not show signs of grief towards the loss of Jerusalem as the verse apparently shows but a sign of ultimate humilation.

In (3), another inferential suggestion is used in an innocent sense to express a meaning contradictory to the ostensible one. In using 'fully lifted' for ارفع حاكمَنـا.., the teacher wants the student to remove the sovereign not to make him happy or hopeful or manage his being in poor or low spirits.

Similarily 'seated forcefully' is used ironically under the guise of praise and encouragement to gloat over the sovereign (and rejoice at his misfortune) who once usurped the throne (and made himself a sovereign).

In (4), the student saying أم تقصد عنترة العبسي pours ridicule on his teacher, since combating tyrants requires legendary heros like Antarata al-Absi.

The translator wittingly (and intentionally) created new associations similar to the original text; therefore the use of 'British conqueror' in the first rendering and 'lion-hearted' in the second are two equivalents that conform to the British mentality that can easily associate 'British conqueror' and 'lion-hearted' to some prominent heros in the history of Great Britain, e.g. Richard, the lion-hearted.

In (7) هل درسك أغلى من رأسي؟! , again indirectly conveys a clear message about the sovereign's brutality. However, this is not actually reflected in Trans.1's renderings.

Trans. 2 (Appendix: C)

Some parts of the poem have been adapted to suit English readers. Trans.2 rendering of (3) and (4) are instances of adaptation in which the two images drawn by the poet and implicitly conveyed to the ST readers have been explicitly presented to the TL readers:

Take our governor.. son,

And put him on the scuffold,

To meet his end.

And

…Do you mean me,

Or you mean my everlasting (spirit) challenge!?

Explicating the teacher's intention and that of the student in the examples above did harm to the ST itself since the implicit messages and the puns that they embrace have been almost lost in the TT.

The reference عنترة العبسي 'Antarata al-Absi' is excluded by Trans.2 and substituted by 'everlasting (spirit) challenge', since the immediate linguistic context of the translated text would fail to provide the TL reader a clue(s) of meaning[*]. However, if عنترة العبسي were rendered as 'Antarata al-Absi', it would have added vagueness to the clear non-vague reference تقصدني 'you mean me'. This vague item could have been interpreted in relation to other similar terms unless the translator shares this interpretation with the writer on the one hand and the TL reader on the other. Again in (7), we have an indirect speech act with an illocutionary force (intended) to state a fact (not question) that the teachers's lesson is more worthy than the student destiny. So the question here functions as a statement or probably an exclamation where the student shows his resentment

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[*] 'Antarata al-Absi' is Arab-specific and non-transferrable symbol. It refers to a slave who revolted and smashed the fetters of slavery. He is regarded as one of the Arab heroes of the pre-islamic age. This is why it is lost in Trans.1 and Trans.2 rendering

towards his teacher's indifference. However, the translator does not show this clearly in his rendering. He should have relied on what is inferrable from the context (through meaning negotiation) in determining the implicitness of this proposition.

This TT is also characterized by introducing some linguistic choices 'Oh, hell, no..' in (2) and 'damn lesson' in (7) which sound English-specific. In doing that, the translator tried to link the pragmatic meanings to these lexical choices to show how alienated the people are from their sovereigns, and how mutual understanding between the two is lost.

Finally, the indirectness of many utterances has been realized by Trans.2 explicitly, regardless of the stylistic features (including ambiguity) and the immediate linguistic context in which these utterances are used as in (3), (4) and (7). However, he should have created a wider context building on what can be possibly shared with the writer at the point under investigation and the TL readers' expectations.

Trans.3 and Trans.4 (Appendix: D&E)

In translators'(3) and (4) renderings, the original form and style of the ST along with its content have been conveyed, but at the expense of the inner musical value of the poem and its cognitive and socio-cultural (and political) implications.

In (1) and (3) both the student and the teacher apparently say something related to the Arabic grammatical rules, but they mean something else. They want each other knows or gets each other's message by means of inferencing. However, the two translators rendered them literally into:

Trans.3

Use 'our ruler' in the nominative case

And place al-hamza[*] over the 'chair'

Trans. (4)

Put our ruler in the nominative case my son

And put the glottal stop in the objective case

However this part of the text should have activated the morphosyntactic schemata in the translators mind and made them conceptualize the scene peculiar to the TL readers. Accordingly, they could have found a suitable TL image and associations as close to the SL as possible.

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[*] In Arabic a noun should be in the nominative case when it is the subject (of the verb) in the sentence and should be marked with (ُ) الضمة 'al-dhamma', a diacritic mark (which sounds /u/) over the last letter of the subject word. Hence, the teacher asks the student to replace the accusative case marked with (َ) الفتحة 'al-fatha' in حاكمَنا by the nominative case حاكمُنا.

The intentional meaning between the student and his teacher is completely lost in these literal renderings. The student deliberately committed a grammatical mistake to hold the ruler up to ridcule.

For the same purpose, the student intentionally misplaced the diacritic mark in (1) for the glottal stop (called 'alhamza' in Arabic) and placed it on the letter ألف 'alif' (أ) instead of al-kassra (ِ) ' short /i /', hence مكتأبا should be مكتئبا.

The apparent seriousness of the teacher's words in (3) changes the mood of the poem into humour followed by instances of humorous ideas as in (4) and (7). This mood, to a certain extent, is damaged by the directness and explicitness of the translators words. Consequently the literal translations above deprive the text of its poetic as well as communicative values.

Trans.3 and Trans.4 also rendered (4) literally without taking into account the TL readers who might have never heard of the Arab knight Antarata al-Absi, a slave who revolted and freed himself from the bondage to his lord. However, Trans. 3 made a necessary adjustment in a marginal footnote. Footnotes in translation are usually resorted to when there is a need to correct discrepancies whether linguistic or cultural and to add necessary information to the text under investigation.

Trans.3

Do you mean me or Antaral Absi?!*

Trans. 4

The pupil exclaimed: me? You mean?

Or do you mean Antarat Al-Absi?!

The student sarcastically uses this heroic symbol to show how hard and costy the task of dethroning the ruler is.

the two translators rendered (7) literally into:

Is your lesson dearer than my head.

'Head' in this rendering stands for one's life as Trans.2 referred to explicitly. However, 'losing one's head' in English does not actually mean 'losing one's life' (though it can be interpreted as such also in certain situations)but 'to become confused or excited'. Trans.1 also misconceived this minute difference in the use of 'head' and translated (7) into:

Otherwise my mind I'll lose

referring to the student's 'state of mind' instead of his life.

7. Discussion:

Communication as Grundy (2000: 7) points out is not merely a matter of incoding a thought (in one language) and decoding it (in another language). Rather, the decoder must draw inferences as to what is conveyed beyond what is said. This has actually a lot to do with different associations the participants in an interaction might draw: sound associations and associations built on all linguistic and non-linguistic behaviour. Thomas (1995:58), for instance, states that "to infer is to deduce something from evidence (this evidence may be linguistic, paralinguistic or non-linguistic)" depending on background knowledge among many other things. Moreover, the same utterance can evoke different associations depending on its context, as it is evident in the two renderings of (3) presented by Trans.1 and Trans.2. The reason for this strong dependence on the context, Gutt (1998:49) points out, lies in "the inferential nature of human communication".

Various types of inferences based on textual information and background knowledge contribute to our understanding of the text to be translated. However, the amount of inferencing (or generating inferences), involved in a translation task is constrained by many textual   and individualistic factors: the former could be related to the text type (e.g. literary vs. non-literary, explanatory vs. argumentative), or text difficulty (e.g. familiar vs. unfamiliar); the latter factors are due to levels of proficiency, training, experience,

etc. The conscious inferencing process starts directly when a translator faces a certain problem. The translator uses his/her abilities to infer from the problematic utterance or the text itself, the surrounding context, etc. what could be done to solve it.

The first inferences to be drawn are the associative ones. These inferences are assumed to be generated automatically through a mechanism of spreading activation (Van den Broak et al. 1993: 171); and they may provide a basis for other inferences (see Kintsch's 1988 Construction-Integration Model); or they may be drawn through the establishment of coherence. The former mechanism is based on textual constraints, whereas the latter is constrained by the inference function of establishing coherence.

Other inferences drawn on text information and background knowledge move back and forth between the part of the text which precedes the problematic unit (or the 'focal event' that has already been processed) and that which follows it. The first type of inferences which are more frequent are termed 'backward inferences' and they have the function of explaining why something has taken place, as in the translating of propositions (4-7), where the four translators seem to have inferred from the first three propositions what is intended by the poet. The second, on the other hand, is called 'forward inferences' which predict future consequences of the currently read or processed unit.

Cheng and Warren (2003:38) point out that " The external context alters with each utterence and is essentially different for each participant so that while conversation is shared experience, each participant's experience is unique and thus interpretations may differ. Therefore any part of an utterance, which relies on an assumed shared context that is not actually shared with the hearer, requires that the hearer creates a context based on language". To be noted, the role of context is not that "the hearer uses the context to interpret what is said". In this way, aspects of context are gradually built up by taking what is assumed to be shared between the participants.

In the same vein, Winograd and Flores (1986: 57, cited in Ennis,nd.) highlight the role of inference making based on context in deriving the intended meaning from a text, whereby "linguistic form triggers interpretation rather than conveying information".

No doubt a poetic text (like any other texts of any genre) is unique and has its peculiar inner quality. Musicality of the poem is usually seen as one of the basic components of a poem; this component, however, is usually (partly or completely) lost in translation. The loss of the inner musical value of the poem, as in Trans.3 and Trans.4 renderings, damages to a great extent the sound associations on which the poetic structure of the poem is built. Hence "the translation turns out to be unsuccessful and fails to conform to the author's intent" (Janecka, 2000:2).

Trans. 1 and Trans. 2 managed, to a certain extent, the loss of sound associations of the ST in their renderings by creating new sets of sound associations basd on the Arabic rhyme and rhythm (See Appendix A, B & C). However, these sound associations cannot at any rate evoke the same associations the original ones do in the ST.

8. Conclusions:

The translator's task in the comprehension phase of translating an ST, unlike any other reader's, is goal-directed; it is to reconstruct the SL text in order to make it easily digested and assimilated by the TL reader. The translator, again unlike an ordinary reader, is a real participant in the process of translation in that s/he interacts or negotiates meaning with the ST writer; s/he is a mediator performing three basic roles: as an analyst (of language and culture), processor (of information), and communicator of situation and culture. This again requires two other roles: as an interpreter and reconstructor of the ST message. The interpretation and reconstruction processes require from the translator the adoption of certain choices, decisions and strategies (see Naoum, 2001: 72). Here are some main conclusions obtained from analysing the poetic source text and the students' renderings:

1. Building on the fact that the TL reader will never have associations similar to those in ST, the trsanslator tries to create

a target image which might compensate for the loss of the source image.

2. Concerning the translator's meaning representation of the text in the TL, two levels of representation have been detected: the propositional level (Trans.3 and 4) and the mental model construction (Trans.1 and 2). The former highlights the literal meaning of the text, whereas the latter includes extra information from the translator's world knowledge and inferences whether bridging or elaborative, constructed from the propositional information.

3. Although the new imagery produced in some renderings conforms to a certain extent with the musicality of the ST (rhythm and rhyming patterns), many instances of the ST associations are lost in the TL. Consequently, the content is damaged. A clear example is the image evoked by the Arabic morpho-syntactic rule which is untransferrable and, hence, the associations it evokes are inevitably lost. Moreover, one may look at the influence of the rhythm of the poem differently. That is, the rhythm of the ST is predominately fast which indicates the atmosphere of fear as well as the questions and answers exchanged between the teacher and the student.

4. To keep the inner musical value along with the intended content of the text, the translators usually resort to highlighting the

pragmatic aspects of the text including the wider context in which the text is said or uttered.

5. In translating poetry the translator is usually at a crossroad whether to sacrifice the musicality of the poem for its actual semantic content or to preserve and highlight the poetic value at the expense of the content/message. This area is worth investigating in future research.

To sum, translation of any text of any genre (poetry in particular) is a complex cognitive task which requires, in addition to the identification of the lexical, syntactic and semantic relations of the text, a constant access to relevant information about the text stored in the mind of the translator. However, differences between those who have some poetic knowledge and others who do not in one language or both languages may be assumed to have an essential role in determining the inferential process. Therefore, the various inferential processes are considered to be a window through which information is accessible and a coherent representation of the text is attained.

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APPENDIX

English Target Texts

A. Trans.1 First Rendering:

Lesson in Dictation

The student said:

Our Sovereign has gone down

Little valued and so sad,

For this the teacher went so mad,

And for the state of the crown,

To his student he replied,

For this case you need a guide,

Raise the sovereign, my son,

And cast the Euro instead.

The student said:

A British Conqueror I am not,

And your lesson haven't got

Of this issue me absolve,

I have others to resolve,

Another student for this choose,

Otherwise my mind I'll lose.

B. Trans.1 Second Rendering:

Lesson in dictation

The student said:

Our Sovereign is "fully prone",

For the loss of Jerusalem.

The teacher said:

My lesson you have denied,

You must make it "fully lifted",

Seated forcefully on the throne.

The student complained:

The lion-hearted I am not,

For such a thing to amend,

And your lesson haven't got,

Of this issue me absolve,

I have others to resolve,

Another student for this choose,

Otherwise my mind I'll lose.

C. Trans.2 Rendering:

A lesson in Dictation

The student wrote:

(Our governor usually goes to bed,

Sad and depressed,

The loss of Jerusalem made him almost dead!)

The teacher yelled at him crying:

Oh, Hell, no… you did not comprehend.

Take our governor… son,

And put him on the scaffold,

To meet his end.

The student: Do you mean me,

Or you mean my everlasting (spirit) challenge!?

I comprehend what and why?

Let others comprehend this lesson,

And let me comprehend myself… Listen

Do you think your damn lesson

Is more precious than my life?

D. Trans.3 Rendering:

A lesson in Dictation

The pupil wrote:

Our ruler is depressed and very grieved

By the loss of loss of Al-Quds

"No" you haven't grasped the sense of my lesson.

Use 'our ruler' in the nominative case،

And place al-hamza* over the 'chair.

"Do you mean me or Antaral-Absi?"

The pupil exclaimed.

Grasp what and why?

Let someone else grasp this,

And leave me to grasp myself.

Is your lesson dearer than my head?

E. Trans. 4 Rendering

A lesson in Dictation

The Pupil wrote:

(Our ruler is depressed

And grieved by the loss of Al-Quds).

"No" the teacher shouted at him.

You haven't grasped the sense of my lesson.

Use 'our ruler' in the nominative case,

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* al-hamza is a diacritic mark in Arabic. Phonologically, it stands for the glottal stop.

And use the appropriate diacritic mark.

Do you mean me, or Antara Al-Absi?

The pupil exclaimed.

Grasp what and Why?

Let somebody else grasp this.

And leave me to grasp myself.

Is your lesson dearer than my head?

فرضيات عن الاستدلال في الترجمة

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المستخلص

تبدأ عملية الاستدلال الشعورية مباشرة عند مواجهة المترجم مشكلة ما سواء كانت ناجمة عن صعوبة أو عدم ترابط أو غرابة النص. إذ يوظف المترجم قابلياته الإدراكية والمعرفية في الاستدلال عن المشكل الترجمي ذاته أو النصوص المحيطة به أو السياق العام لمعرفة ما ينبغي فعله لحل المشكل. أن حجم الاستدلال الذي تقتضيه ترجمة النص يرتبط بعوامل نصية (نوع النص وصعوبته) وسياقية وفردية (كالكفاءة والخبرة). يؤكد الباحث في هذه الدراسة على فاعلية الفرضية القائلة إن لإلمام القارئ / المترجم وإحاطته بما يسبق المشكل الترجمي في النص وما يليه أثرا في تنوع حالات الاستدلال، وبخلافه تواجه عملية الاستدلال ذاتها طريقا مسدودا.