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Comparative Textology:
Intentional Substitution Strategies in Translation
Rajai AL-KHANJI
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Introduction

Shunnaq applied the dichotomy of managing and monitoring to the process of translating by showing how a translator may opt to rewrite the source text by intervening in the message of the text (managing), or by merely rendering the message without intervention. In managing, the translator, therefore, dominates the target text and the target reader by allowing himself to impose the linguistic and possibly the cultural values during the process of translating. Farghal establishes a distinction between two types of managing: "intrinsic" and "extrinsic" in the context of translation by stating that:

Intrinsic managing refers to the alterations effected in the target language text due to the mismatches existing between the TL and the SL. These mismatches range from the most micro- to the macro-levels including phonic, syntactic, semantic, pragmatic, textual, and cultural disparities. Extrinsic managing, on the other hand, involves the translator's ideological superimposition on

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the TL text which aims at gearing the TL text’s message toward meeting his own goals.\footnote{M. Farghal. \textit{Advanced Issues in Arabic-English Translation Studies}. Kuwait: Academic Publishing Council, Kuwait University, 2012, p. 90.}

The authors explore both types of managing strategies in order to show how a translator’s intervention manifests itself at different levels of language, i.e. syntax, semantics, and pragmatics. Most of the examples in this study show clearly how translators employ extrinsic managing and their motivation for resorting to such strategies. So, the authors compare and contrast the translation into Arabic of a \textit{Princess in Love} by Anna Pasternak,\footnote{Anna Pasternak. \textit{Princess in Love}, London: Simon & Schuster Ltd, 1994.} in order to investigate the extent of loss or gain. The parts that were managed are analyzed according to the two types of managing mentioned above.

\section*{The Author of the SLT}

Anna Pasternak is a journalist. In her ‘author’s note,’ she explains how she knew about the story of this book, being a close friend of James Hewitt. She also justifies writing of such a book, “Once the disintegration of the Prince and the Princess of Wales’s marriage had become public knowledge, it seemed to me that the love that Princess Diana had shared with another man was too special to remain secret.”\footnote{p. 10.} She also expresses her motivation saying “Not knowing the truth the world has condemned James Hewitt. Now the truth can be known” and “I hope that this book, in showing why and how they were drawn together, will contribute to a proper understanding of and sympathy for Princess Diana and her position as mother of the future King.”\footnote{p. 10.} For these specific reasons, one can feel her sympathizing and defending tone when she speaks about the two protagonists of the book: Diana and Hewitt. Although Abdel-Hafeth,\footnote{M. Abdel-Hafeth and A. Abdel-Wahab (Translators), \textit{Al-Amira AL-Ashiga}, Amman: Al-Asswaaq Newspaper, 1995.} the principal translator, is like the
author, a journalist, he does not share that sympathy with her being a detached figure. This difference between the two versions along with others will be taken care of later on in this study. One last point about the producers of the two books is that the Arabic translation has been handled by two translators, Hafeth and Abed El-Wahab. Both of them were commissioned to engage in translating the English book for commercial purposes by a Jordanian daily newspaper, Al-Aswwaq, which initially published the translation in the newspaper, and then the entire translation in a book. In such a situation, it seems the translators operated within some commercial constraints which required them to manage translation extrinsically for the purpose of excitement and attraction.9

Description and Analysis

Differences between the two versions are explicit. First, though both books cannot be considered as literary works, the English version shows more interest in literary aspects than the Arabic one does. Some similes, as in the following text, describing the lovers’ first meeting and how quickly things accelerated, are completely ignored in translation:

It was like cycling down a steep hill: at first it is smooth and easy, then, as the gradient tips, exhilarating, and finally, by the time you have brushed that first wisp of fear, your momentum has gathered to such a pace that it would be more frightening to break than just to let go.10

Yet, both works can still be considered as simple straightforward narratives, depending more on their subject to arouse interest than on their literary skills. Second, the sympathizing tone of the author, as it is mentioned earlier, is obvious from the beginning when she described Hewitt’s watching of Diana:

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9 See M. Farghal, Basic Issues in Translator Training with Special Reference to Arab Universities, IJAES, 2009, pp. 5-24, vol.10.

10 p. 13.
Ex (1): Silently he watched her mingle, drinking in her
effortlessness, her vibrant sheen and the way she cupped hands,
tilted her head and generously, laughingly, gave everyone
something to take away: a look, a smile, a bubble of conversation
and, most impressive, the rare gift of sincerity.11

As we can see, the translator Hafeth manages the text by, first,
completely omitting Diana’s characteristics, and, second, adding some
information, in the underlined sentence. His is what Saraireh13 calls
unjustified deletion and unjustified addition. He also stresses the notion
of 'dream'، and also (وأما أن أفاق جاتيس من حلمه) which does not exist
in the SLT. This notion continues in the following text (Ex 2).

Ex (2): With his acute sense of noblesse oblige, James returned
his attention....14

These lines exemplify how the ST stresses the good qualities of
Hewitt whereas the TT concentrates on the fantasizing aspect. Another
example is the following:

Ex (3): As they approached her, James’ heart might have been
pounding with the thrill of anticipation ....16

(11) p. 11.
(12) p. 5 (Arabic text).
(13) Mohammad Atawi Saraireh, Some Lexical and Syntactic Problems in English-Arabic
(14) p. 11 (English text).
(15) p. 6 (Arabic text).
(16) p. 12 (English text).
The emotional approach is very clear in the following:

Ex (4): …but what struck him from the second he shook her hand, was an overwhelming sense of familiarity.”17

Ex (5): In a hurried bid to gain composure they chatted frantically marveling at the ease with which conversation came.19

The underlined expressions in the Arabic sentences cannot be traced back in the ST. They are exclusive Arabic expressions for addressing the Arab reader.

A major third difference is in the techniques that are adopted by both producers. While Pasternak gives numbers to various chapters, Hafeth chooses to give subtitles like «سهم كوبيد، ليلة ساخنة» to these chapters. This will help him to attract his reader’s attention. He conforms to this rule throughout the book.

Another difference in both techniques is the use of direct speech in the TT versus the indirect speech in the ST:

(17) p. 12 (English text).
(18) p. 6 (Arabic text).
(19) p. 12 (English text).
(20) p. 6 (Arabic text).
(21) p. 13 (Arabic text).
Ex (6): “Instead, she focused on him. Did he have a girlfriend, she asked—trying, he thought, to seem uninterested. When he told her that there was no one special, her shoulders dropped in relief and she teased him about the ready string of girls he presumably had waiting in the wings.”

While the two previous techniques are chosen consciously by the translator to add some excitement, a third technique has been followed instinctively. Hafeth’s translation is not a literal one. He prefers an eventful kind of narration and that is why some passages are omitted. The details, according to the translator, may not be as important to the Arabic reader as for the British. As the ST begins with a description of the party where the first meeting of the two lovers took place, the TT jumps immediately to the event itself:

Ex (7): A forth of self-satisfaction filled the room. Women cosseted by wealth and position, sleek in smart suits and statement jewelry, tossed their heads alluringly for confident men with expansive body language and studied nonchalance. The mood was exuberant, the air alive with the fizz of irrelevant party chatter.

The word «بداية» foreshadows that an event is coming soon. With a subtitle like سهم كيوميد for chapter one, the Arab reader is immediately prepared for the first meeting of the lovers; the translator does it with the least required details. However, the first English paragraph has no clue to the coming meeting. It only describes a luxurious party where a meeting may or may not take place.

The differences mentioned above, of style of narration, approach and techniques, are simply other alternatives to suit the Arab audience. As

(22) p. 22 (English text).
(23) p. 5 (Arabic text).
(24) p. 11 (English text).
for the translation process itself, a closer look will reveal some negative points. It is mentioned earlier that the translator gives priority to the events with minimum description of the overall background. However, in the chapters handled by Abed El-Wahab, the translation is literal as a monitoring strategy, rather than a managing one is adopted here. She does not only translate sentence by sentence, but also, sometimes, she falls in the trap of translating word by word. The following paragraph is a good example of her translation:

Ex (8): The last thing she had ever wanted was for her marriage to have to end and, while she felt that she would only be free of the weight of the trauma when it did, the romantic core of her never let go of her dream. Although she could not rid herself of the vile pull of hate for Charles, it was as if there was always a tiny reminder that the ultimate hatred is so clear and pure that it is only a wisp away from love. She may have been too proud to acknowledge it but even in the grip of her hatred, she longed for him to come to her, to beg her forgiveness, and for them to try again.25

In this one paragraph, we find expressions like

غير أن الجوهر الرومانسي لذاتها لم ينشأ إفلاسًا حلمها، «فخورَة أكثر من اللازم لتعترف بها»، «فخوريَّة القوامِسية الدافئة»

which are a literal translation of ‘the romantic core of her never let go

(25) p. 170 (English text).
(26) p. 165 (Arabic text).
of her dream’, ‘the vile pull of hate; and ‘too proud to acknowledge it’ respectively. Concerning the first sentence, it would be closer to Arabic essence if she simply said:

غير أن طبيعتها الرومانسية ساعدتها على التنسل بحلمها.

However, the second expression cannot be understood without or within context. It is simply never heard in Arabic. As for the third, ‘too proud’ is meant to be مغرورة أكثر من كبيرائها من الاعتراف more than كبريائها من الاعتراف اللازم لتعرف بها Errors of the third kind are found more often. Another example is the following:

Ex (9): She could not mitigate the obsession of missing James, of wanting him.

وِلَمْ تَسْتَطِعْ تَسْكِينَ هَوْاَجَسِهَا مِن اِحْمَالِ فَقْدُانِ جَاهِمِ فَقَدْ كَانَتْ تَرِيَدَهُ بِكَلِّ جَوَاحِرِ حَجَا.

‘Missing’ here does not mean افتقد, it means احتمال فقدان. A second kind of error takes place when the translator fails to give the intended meaning of a simile:

Ex (10): She worried that she sounded like a clucking hen in her letters, but she was always so anxious for him.

وَانْهَا قَلْقِلَةً لَّا نِشَا صَارَتْ فِي رِسَالَتِهَا مِثْلُ دِجَاجةٍ وَلَكِنْهَا كَذَلِكَ لِسُبْبَ بِسِيْطٍ وَهُوَ لِهِفْتِهَا عَلَىٰ.

The Arabic translation مثل دجاجة is not a correct equivalence of a ‘a clucking hen’. She must have elaborated more to reach her goal. Saying only مثل دجاجة gives the way to more than one interpretation. The closer of them in Arabic culture is لأنها صارت في رسائلها تكتب مثل

(27) p. 170 (English text).
(28) p 164 (Arabic text).
(29) p. 180 (English text).
(30) p. 163 (Arabic text).
which can fit easily here when one is ‘so anxious’. Diana is worried not because of her handwriting but because she has been nagging too much in her letters like ‘a clucking hen’.

The translator continues to give strange Arabic expressions

Ex (11): …so that their foundation would be rooted in the security of united pride.\(^{(31)}\)

\(\ldots\) وَبَذَاكَ تَمِنَ جَذَورُهُمَا فِي سُقُوطِ الْعُمُرِ المِبَادِلَةِ

Ex (12): he felt a surge of injustice.\(^{(33)}\)

\(\ldots\) شَعْرُ مَوْجَةُ مِنَ الْغُيُّ تَنْهَى رُوحَهُ

She could simply say: شُعْرُ بَالْظَلَم

She also opts for slight changes when the book talks about the Gulf War.

Ex (13): …that Iraq’s army was defeated.

\(\ldots\) وَخُروْجُ الْجُيُّشِ الْعَراْقِيُّ

Ex (14): Diana kept writing to James since she knew that the fact that a cease-fire had come into force did not mean that the troops would be on the next plane home.\(^{(36)}\)

واَكَّلَتِ دُيَانَا الْكِتَابَةَ إِلَى جَاَمِس كَلْمَاتٍ لِعَلَمَهَا أَنْ إِلَانُ الْهَدْنَةِ لَا يُعْنِي أَنَّ الْقُوَّاتِ سَتَنْتَوَدُ بَيْنَ لِيْلَةٍ وَضُحَاءٍ \(\ldots\)\(^{(37)}\)

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(31) p. 173 (Arabic text).
(32) p. 168 (Arabic text).
(33) p. 177 (English text).
(34) p. 173 (Arabic text).
(35) p. 169 (Arabic text).
(36) p. 174 (English text).
(37) p. 170 (Arabic text).
For one who has been translating literally, it is easy to figure out that mentioning of ‘defeat’ is intentionally avoided and ‘a cease-fire’ does not mean الهدنة.

Other miscellaneous points are the following: The TT producer ignored the translation of names with semiotic denotation. Names like ‘Mayfair’ and ‘the royal yacht Britannia’ are omitted completely. Instead of ‘Mayfair’, the name of a luxurious district in London, which is known by few people in the Arab world, the translator uses the name لندن that is known by everybody. Of course, the two names do not have the same denotation but this does not seem to represent much concern to the translator.

The length of sentences varies in both versions. It is clear that what suits one language does not suit the other. The translator finds himself forced, sometimes, to conjoin two sentences or more to conform to Arabic standards:

Ex (15): Nothing boosted morale for the men out in the Gulf as much as receiving letters from home. It was the vital contact that they needed to remind them what they were fighting for, and what they had to look forward to on their return.

As we can see, the two separate sentences in English can stand alone, whereas in Arabic if the sentence has finished after الوطن and the next sentence started with هي it will not be familiar Arabic. However, in general, the Arabic version is not well punctuated.

A second adjustment is carried out but not because of language requirements. As a result of giving subtitles to the chapters, the writer reconstructed the arrangements of events in some chapters. In

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(38) p. 15 (English text)
(39) p. 165 (English text).
(40) p. 165 (Arabic text).
Chapter Ten, for instance, he includes Prince William’s accident which is originally stated in Chapter Eleven. He resorted to this solution, I believe, because he found it irrelevant to talk about the child’s accident under a subtitle of “An End of a Love Story”, « نهاية غرام ».

After this quick review, a general assessment is still needed. This depends on how we look at the translation assessment in this study. For our purpose, it will be sufficient if we consider it from two perspectives. First, according to the purpose and aim of the translator, he succeeds in giving an Arabic version of this book with all the attractions and excitement that concern Arab readers. We must take into consideration, as well, that being a journalist, he was also under the stress of time. The lack of laws to protect publication rights in the Arab world has a double action. On one hand, it may help the translator to act as he wishes concerning what he wants to translate, omit or even add. On the other hand, it also gives the right to others to do the same. So he will be, in this case, in a race with time to compete with other newspapers.

Second, according to Nida’s point of view, a good translation must retain both the content and the effect of the ST. The translator of the present study is only interested in the news item. He succeeds, with some restrictions, in translating the locutionary act, but he does not pay much attention to the illocutionary or the perlocutionary acts. That is to say, the Arab reader will be well-informed after reading this version, but the real intention of the author, which is to justify Diana and Hewitt’s relationship, will not reach him, and as a result he will not be affected in the same way as the British reader will. Aside from some mismatches that resulted from literal translation, the translator is well aware of the purpose of this task and of the psychology of the reader he is addressing. Thus, he builds the whole book on that assumption using different techniques from those used in the English version. He also makes the necessary adjustments when faced with ‘unique to a culture’ items, as he did in the case of ‘Mayfair.’ Misinterpreting these lexical items does not affect the pragmatic force of the text, because they do not represent a great importance to the detached Arab reader, in this case, as they do to the involved British reader.

Finally, it can be inferred, that the main and most important difference between the two versions is that they are directed to two audiences of different cultures, with different backgrounds, for different reasons. Whereas the English version can be easily read and enjoyed in all-English speaking countries, it still has many points that are specifically British. On the other hand, the Arabic version focuses on what can be interesting to its Arab readers.

**Strategy Type**

It must be pointed out that the main problem that faces any translator is the conflict between being faithful to the source text and communicating with the target reader. The solution in this study, as we have already noticed was, on the part of the Arab translators, to give more importance to the target text reader (the Arab audience) over the source text. In managing the English text, the translators tried to rewrite the source text according to the target language expectations.

In *Princess in Love*, the translators tried to dominate the target text and the target reader and therefore they allow themselves to impose the linguistic and the cultural values of the target text in order to make it sound very natural, and fluent from their own perspective. However, this attempt, *i.e.* employing a managing strategy, did not succeed and the result was no less than distorting the source text.

In fact, the strategy of managing in translating this book led to distortion in many cases, distorting the discourse adopted by the author, the text type, style of the author, and the source language, cultural values - these and others are usually deleted or substituted by the target language cultural values.

Below are some more various strategies of managing employed by the translators:

1. **Adding Words**

A strategy which resulted from managing is adding words for obvious reasons, and sometimes with no obvious reasons. Consequently, the language in the target text becomes more emotional or possibly more rhetorical:
A- With his acute sense of noblesse oblige, James returned his attention.

وما ان أفاق جايمس من حلمه ...

B- As they approached her, James’ heart might have been pounding with the thrill of anticipation...

خفق قلب جايمس بشدة وهو يخطو مع صديقه إلى حيث تقف الأميرة الحلم ...

2. Adding Titles to Chapters

Below are examples of Arabic titles created by the translators for chapters in the English text.

سهم كيوبيد، ليلة ساخنة، سرير الحب، زواج لا حب، عالم الأحلام، سرير الحب،
دموع ديانا، نهاية غرام.

3. Adding Pictures / Comments

The translators added pictures from other sources to the Arabic text. They inserted these pictures and made comments showing how Diana was a victim of the Royal family.

Below are some examples of comments made below pictures in the book. These examples clearly show how the translators intentionally resorted to extrinsic managing strategies. The page numbers containing the pictures along with the original English comments are provided below in order to compare them with the Arabic comments made by the translators:

1- Page 112: « עشق תשרלזللגרוסיה كان على حساب ديانا » Charles is guilty.

2- Page 109: « hablar же ذلوا على حبيهم للأميرة حتى بعد الفضيحة » Diana is a pitifful character.

3- Page 108: « الملكة وزوجها وقفا مع تشارلز عند الأزمة » The role of the Royal Family in the destruction of Diana.

4- Page 104: « حياتها مع تشارلز جعلها عصيبة أغلب الوقت » her life became unbearable with Charles. (i.e. she has to look for someone else).
4. Discoursal /Pragmatic Mismatching

Below are some examples showing how the translators distorted discourse / meaning. They have mistakenly translated words such as “Badminton” in the following example:

A- .... he planned to meet his sisters at Badminton.

Another example is mistranslating the word “pews,” which is a reference to marriage and the bond of holy matrimony. Notice also how the phrase, “at the top of the aisle,” a reference to where bride and groom exchange vows at a church during the wedding ceremony, was mistranslated:

B- “He still felt safer sitting in the pews of life; he was not ready to stand at the top of the aisle.”

Another pragmatic mismatching is failing to translate the source cultural values by deleting culture-specific expressions. Examples of this type can be observed in the following:

A- Omitting the translation of names with semiotic denotation: Polo Match, Millfield, Tidworth, Mayfair, the Royal Yacht Britannia .......

B- Omitting words having specific values such as “the local pub” which could refer to a sense of happiness and celebration

C- Omitting idioms that are crucial such as “she had a thorn in her flesh” (a reference to Camilla Parker, who was the main source of Diana’s agony)

5. Conjoining Paragraphs

This was a common strategy throughout the Arabic text. The translators here incorrectly blended paragraphs, which resulted in some
kind of incoherence. It also resulted in deleting certain parts related, for example, to the following important events:

A- The Character development of each of Charles, Diana, and James.
B- Narration of James’s past life.
C- Narration of Diana’s past life before married Charles.

Conclusion

To conclude, a translator is not advised to adopt just one type of strategy such as managing alone to avoid another but rather to judge each situation individually. The judgment should be based on the fact that monitoring could sometimes be the best strategy to be followed when extrinsic managing may lead to distorting any of the dominant stylistic or cultural values of the source text. For there is no point in being faithful to the source text and not being able to communicate with the target reader, or communicating very well with the target reader by giving him/her a different impression of what is written in the source language.

What is needed is what Alan Duff calls “an excellent balance between freedom and faithfulness to the original.” For, as he says, “the translator does not need to make a principle of rejecting the source language structure and tone, but he should not allow himself to be constrained by them.”

The translators in this study, therefore, did not seem to have made any balance between freedom and faithfulness to the source text, and consequently their translation relied heavily on freedom at the expense of loyalty due to the fact that they operated within some requirements imposed on them by a daily newspaper.

(43) Ibid., p. 114.
Abstract

The problem that has faced translators over the years is that of holding a happy balance between faithfulness to the SLT and establishing proper communication with the target reader. The purpose of this study is to investigate how translators employ managing or substituting strategies when they are commissioned to engage in translating the popular book Princess in Love by Anna Pasternak for a daily newspaper to provide excitement. In this situation, the translators usually operate within commercial constraints imposed by editors. Intrinsic and extrinsic managing/substituting strategies employed by the translators are discussed through translated texts in order to show the motivation behind using such types of strategies in translation.