



## A Pragmatic Approach to Information Structure Variability in Written Translation Tasks<sup>1</sup>

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دراسة تداولية في تنوع بنية المعلومة في الترجمة التحريرية

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### Abstract

This study aims to shed light on the relationship between information structure, syntax and pragmatics on the one hand, and the information structure variability in Arabic-English translation. The study hypothesizes that unless the context of a source text utterance corresponds with the information structure of the utterance itself, both translator's comprehension and production of an (equivalent) utterance in the TL fail; and consequently communication breakdown is likely to take place. The study shows that constraining the diversity of structures that formulate and shape a text does not necessarily provide better translation choices; the opposite sometimes could be true. The study also concludes that the translator's thematic choices should correspond to those of the ST writer since such choices represent points of departure in the intended text to be received as such by the TL readers. **Key terms:** Information Structure, Discourse Structure, Thematic Structure, Text Organization and Texture.

### المستخلص

تهدف الدراسة إلى إلقاء الضوء على العلاقة بين بنية المعلومة والنحو والتداولية من ناحية، وتنوع المعلومة في الترجمة من اللغة العربية إلى اللغة الإنكليزية من ناحية أخرى، وتفترض الدراسة تطابق ومواءمة جمل النص الأصل لبنية المعلومة في الجمل ذاتها، وإلا فإن المترجم سيخفق في فهم النص الأصل وإنتاج نص مكافئ في لغة الهدف مما يفرض على فشل التواصل، وخلاصة الدراسة إلى أن اختزال عدد البنى التي يتألف منها النص لا تقضي بالضرورة لأية خيارات ترجمة أفضل، بل قد يكون العكس صحيحاً، ويجب أن تكون خيارات المترجم الانشائية مطابقة لكاتب النص الأصل؛ إذ إنها تمثل نقاط انطلاق في النص المقصود أن يتلقاه القارئ في اللغة الهدف. الكلمات المفتاحية: بنية المعنى، بنية الخطاب، بنية الموضوع، تنظيم قوام النص.

**1. Introduction** The range of pragmatic meanings that syntactic structures can convey is by all means wide and variable. This variability stems from the fact that pragmatics (as conceptualized by the Continental School of Pragmatics led by Jeff Vercheuren) is a cognitive, social and cultural perspective on language and communication (Moyer, 1996:128). Therefore, interpreting meaning(s) of syntactic structures does not require knowing the proposition(s) contained in a particular sentence only, but also the local and global contexts that envelop the sentence. This, by all means, requires high level of language proficiency and both communicative competence and translation competence. Therefore, this study tries to find answers to some questions: Do English and Arabic, being of different language families and their users having non-compatible world view, ascribe explicitly syntactic variability to Information Structure (IS) only or implicitly to certain non-linguistic factors, as well? To what extent Information Structure Variability (ISV) satisfies textual cohesion and coherence? And to what extent theme, rheme, and other functional roles are related to (or even determined by) the context of utterances? If this is the

case, is it always true that an utterance is felicitous because of focus or any other functional role? How do translators (or student translators) manage ISV and its implications for the translation process and product, taking into account controversy that prevails work on IS and scarcity of work on it with reference to translation? This study is intended to deepen translators' (student translators' in particular) understanding of the intricate relationship between IS and syntax on the one hand, and IS and pragmatics on the other hand; and how the impact of both could be influential in the translation product. This task, however, cannot be implemented adequately unless terminological confusion that prevails this field of study is overcome. It also aims at providing an adequate pragmatic description of IS, first within the utterances of source language (SL) poetic discourse, and secondly within the poetic product in the target language (TL). This description is intended to highlight the role of rheme (focus) on different discourse contexts and its effect on the interpretation process and product on the one hand, and on the target language readers' expectations on the other hand. The study hypothesizes that the syntactic component of both languages overshadows other linguistic components as regards the interpretation of the meaning of different linguistic expressions enveloped in the form of constituents. Consequently, if a syntactic structure determines the core meaning of a linguistic expression, its variability determines its communicative content and value. It also hypothesizes that unless the context of a source text utterance corresponds with the IS of the utterance itself, both translator's comprehension and production of an (equivalent) utterance in the target language fail, and consequently communication breakdown is likely to take place. Finally, to the best knowledge of the writer, this is the first authentic step towards pragmatically tackling IS at the discourse level with reference to translation. So it might contribute to translation studies in general and translation training programs, for both undergraduate and postgraduate studies in particular.

## 2. Previous Studies and the Current Work

Previous studies on Information Structure (IS) are frequent in literature (Roberts' 1998 Information Structure in Discourse, von Heusinger's 2004 Sentence Meaning in Discourse Structure", Battat's 2004 Markedness in Translation, Birner's 2013 Information Packaging, Stevens' 2013 Information Structure and Prosody in Discourse", Saleem's 2013 Information Structure in Contrastive Studies, inter alia); however, the current work is different in that much attention has been paid to the relationship between IS and information organization on the one hand, and the basic components of language, syntax in particular, on the other hand. To the best knowledge of the researcher less research has been conducted on information structure variability (ISV) from a pragmatic perspective with reference to translation, whether written or oral. This work redeems this gap by providing invaluable insights to translation theory and practice, and offering better understanding of the role of syntax, pragmatics, and information theory in the communicative act of translation. The corner stone on which the current work is built stems from the fact that one single and the same semantic meaning can be constructed out of a variety of syntactic structures. However, one should not expect the same with pragmatic meaning. The same pragmatic meaning is neither the property of more than one syntactic structure, nor of the same syntactic structure at two different contexts or settings. Secondly, the current study tackles poetic texts because such text type and genre is usually associated with the subjective quality of the message intended to be conveyed. Consequently, the powers of poetry (e.g. poetic images, diction, implications) as well as the emotive and intellectual aspects of the poet are assumed to have their impact on the IS of the poem. Therefore, understanding the ST intentional meaning (i.e. what is unsaid/unwritten) or reproducing it as a TT can only be approximated.

## 3. Information Structure: An Overview

Restructuring of word order is usually investigated within the framework of IS which is defined differently by different scholars. Ward and Birner (2006:153) state that IS stands for two main things: information packaging (IP) in discourse and the use of some syntactic structures in certain context while others are not used. Studies on IS, information organization (IO), and (ISV), etc. are issues that have been emerged with Halliday's Functional Grammar (1985). Most of linguistic theories agree, in essence, with "the traditional hypothesis that the meaning of a linguistic expression is determined in part by its syntactic structure" (Zyman, 2011:6). Information Structure from a Generative Grammar Perspective is based on syntax as the generative component of a speaker's mental grammar, whereas other components are interpretive. This means that "the production or comprehension of an utterance consists of building a syntactic structure by applying syntactic rules to lexical items" (ibid). An evidence for the legitimacy of the generative claim lies in its ability to account for instances of ambiguity in language. Consider the following example: (1) The victorious officers and soldiers were awarded medals. The two readings of the noun phrase victorious officers and soldiers stem from a difference in their syntactic structure as represented in (1a) and (1b) below: (1a) NP (D (The) N'(A (victorious) (N'(N (officers) and N (soldiers (1b) NP (D (The) N'

(N'(A (victorious)) (N (officers)) and (soldiers)).In (1a) Victorious modifies both officers and soldiers; whereas in (1b) it modifies only officers (cf. Zyman, 2011:7-8)Lambrecht (1994), Roberts (1998), Krifka (2008) among many others state that IS, traditionally speaking, describes how information is linguistically packaged within a sentence. That is, only aspects of information that “respond to the temporary state of the addressee’s mind” are included, and other aspects of linguistic information such as background knowledge, style, and other pragmatic notions are excluded.

#### 4. Information Structure: Basic Notions and Dimensions

Though framing IS has been determined by different terminology since the late 19<sup>th</sup> century, all definitions of IS share some notions in common. They, as Steedman and Kruijff-Korabayov'a (2001:2) state, draw at least on one of the following distinctions:(a) “Topic/comment” or “theme/rheme” distinction between the part of the utterance that relates it to the purpose of the discourse, and the part that advances the discourse;(b) “Given/new” distinction, between parts of the utterance—actually, words—which contribute to distinguishing the content from other alternatives that the context makes available and those parts that are common to all of them. The given/new distinction has been extended in order to address the hearer/reader-oriented aspect of IS. Chafe (1976:30) interprets the given/new distinction psychologically: "given (or old) information is that knowledge which the speaker assumes to be in the consciousness of the addressee at the time of the utterance. So-called new information is what the speaker assumes he is introducing into the addressee's consciousness by what he says". The role of old information in discourse as Givon (1993:171) points out is two-fold: it establishes referent identification; it helps integrate new information(c) Terminological difference also prevails at the level of one component of the same dichotomy. For instance, some scholars prefer the term identifiable over known referents. Lambrecht (1994:77-78) defines an identifiable referent as "one for which a shared representation already exists in the speaker's and the hearer's mind at the time of utterance"; the unidentifiable referent, on the other hand, is that "one for which a representation exists only in the speaker's mind". The dichotomies (focus/background; given (old) /new; topic/comment (link); theme/rheme, etc. are frequently referred to in literature as the basic notions of IS. They all imply, as DeJica (2009) points out, that some parts of text are more important/salient/foregrounded than others, and illustrate how connections between these parts account for text structure which, in its turn, accounts for text coherence. Whatever notions or functional roles stated above are adopted to refer to IS, communicating ideas through appropriate comprehension and production of discourse remains the basic objective behind such notions. In the current study theme and rheme will stand for the basic notions of IS in order not to confuse the reader and create unnecessary misconceptions.

##### 4.1 Thematization

The Hallidayan theory assumes that the theme occupies the initial position in an utterance and "serves as the point of departure of the message" and being the main concern of the clauses (Halliday, 1967:212; 1985:38). In other words, the theme "orients the receiver to what is about to be communicated" (Fries, 1993:339). This implies that an utterance (regarded as a communicative event) without a subject (which usually comes first in an English utterance) is themeless and probably all the information in the utterances of a text is new which is not the case. This defective element in the theory has been managed by introducing 'communicative dynamism' (CD) to the field of linguistics by the Prague School, its Functional Sentence Perspective (FSP) in particular. One of the requirements of an utterance to be communicatively dynamic in FSP is that the two parts of the message (i.e. theme and rheme; rheme being more dynamic) are structurally organized in a way one complements another (with or without a transitional element) and the rheme having more communicative dynamism. Consider the following examples:

- و يا دمعا تنثر فوق خد المجدية

(2) O tears, scattered over Magdalene's cheeks.

- إن زروعك الخضراء ما زالت على الحيطان باكية

(3) The green plants you grow are still on the walls crying.

Where تنثر 'scattered' and ما زالت 'they are still' are transient elements in both utterances (i.e. between theme and rheme), respectively. Thematic structure, as identified by McCarthy (1991, cited in de Pesquisa 2015:5), is of three patterns; through these patterns the interplay between thematic structure and information structure takes place:

(a) The theme of a sentence contains an element that becomes the rheme of the following sentence.

(b) The theme of a sentence has the same theme of the next sentence.

(c) The rheme of a sentence contains two elements that are taken as themes in the two subsequent sentences.

However, the number of thematic structures (though it is not our main concern in this study) is non-exhaustive.

#### 4.2 Markedness

Markedness is, cognitively speaking, associated and interrelated with meaning, and this interrelationship determines the translator's choice with respect to what is marked, less marked, or unmarked. This goes with what Baker (1992) thinks to be in translation that an obligatory known element in an utterance tends to be unmarked; hence its meaning becomes weaker. The opposite is true: The less expected a choice, the more marked it is, and the more meaning it carries. In other words, the use of marked structure is rather restricted; it is tailored to be used in specific contexts (Lambrecht, 1996:17, cited in Henk 2010:5). Consider the following example that indicates this fact:

(4)

(10) Tribes have devoured tribes,  
Foxes killed foxes,

In the ab Spiders killed spiders.

is occupied by the agents ثعالب عناكب rather than the verbs قتلت، قتل، قتل. Violating the canonical order of the Arabic sentence (VSO) makes the utterances highly marked and charged with extra textual meaning associated with suspense that poetry is characterized by. However, apart from the canonical order that the utterance could be converted to:

- فقبائل أكلت قبائل..

و ثعالب قتلت ثعالب..

وعناكب قتلت عناكب..

- أكلت قبائل قبائل ..

قتلت ثعالب ثعالب ..

قتلت عناكب عناكب ..

any movement of the elements (or adding pronouns) would either result in an ill-formed, semantically anomalous, or uncommon sentence.

**5. The Pragmatics of Information Structure** Several pragmatic factors are said to affect sentential form and function: context, categories of speech acts, implicatures, referents (familiar/unfamiliar), coherence, and inferences, among others (cf. Naoum 2001). A text usually consists of many sentences and these can be constructed out of many other sentences conjoined or embedded clauses or a combination of both (i.e. compound complex sentences). For instance the main theme in the following excerpt is 'Balqis' and the main rheme is her presence everywhere. This poetic scene can be represented by sub-thematic layers connected with each other by means of connectors such as 'and' and 'even'.

(5) Balqis..

The green plants you grow are still  
On the walls crying.  
Your face is still moving  
Between mirrors and curtains.  
Even the cigarette you lit  
Is still glowing;  
And its smoke is hanging.

- بلقيس

ان زروعك الخضراء ما زالت

على الحيطان باكية (١).

ووجهك لم يزل منتقلا

بين المرايا والستائر (٢).

حتى سيجارتك التي أشعلتها

لم تنطفئ (٣)،

ودخانها ما زال يرفض ان يسافر (٤).

The theme-rheme (Th & Rh) structures (1-4) are subordinate to the main theme-rheme structure of the text as a whole; the items in bold represent Arabic themes. Translating most frequently creates modification of the ST thematic structure into TL. Such modification reflects the translator's understanding of the ST, whether appropriate or not. However, if the thematic progression, as used by Danes (1974), is well preserved by the translator, the translation output will give the TT a well-defined framework similar to that of the ST; since all the simple and complex relations between the themes of the text will be stated without any confusion.

#### 6. Methodology

One source of data is selected to investigate and test the claims in the hypotheses of the study, namely the poetic genre. An Arabic poetic texts is analyzed with emphasis on the pragmatic implications of its structural constituents (thematization, new/old information...) and how they correlate with the constituents' different syntactic locations. The poetic text under investigation is written by the well-known Syrian Arab poet Nizar Qabbani: القدس 'Al-Quds'<sup>3</sup>. The choice of a poetic text in this study is intentional since such a text usually violates the rules of language for aesthetic purposes. Additionally, it is characterized by condensed style charged with emotions, newness, unexpectedness which all require adopting marked/non-canonical syntactic patterns to account for their high informativity. The text is given to five translators (referred to as A, W, K, M, and D) of academic and translation backgrounds to translate into English. The translations are analyzed to show how some pragmatic notions structure and package information in the poetic language of Qabbani, and to what extent the context of utterances reshape the readers understanding and interpreting of the discourse. Proposed solutions are suggested when necessary.

## 7. Data Analysis

The data analysis aims at investigating the translator's awareness of the role of thematic structure in translation and its relationship with the syntactic structure on the one hand, and the IS of the text on the other hand. Moreover, it investigates the fact that the ST message content can be expressed by different syntactic devices (including cohesive ones) and the effect of information distribution in poetic texts on understanding the ST and translating it into the TL.

### 7.1 Source Text القدس ('alquds) 'Jerusalem'

1. bakaytu Hattan-tahatid-dumuu>
2. Sallaytu Hatta thaabatish-shumuu>
3. raka>tu Hatta mallanir-rukuu>
4. sa'altu >an muHamadin  
fiki wa>an yasuu>
5. ya qudsu ya madiinatan tafuuHu 'anbiyaa'
6. ya 'aqsarad-duruubi 'ilas-samaa'

١. بَكَيْتُ.. حَتَّى انْتَهتِ الدُّمُوعُ<sup>4</sup>
٢. صَالَيْتُ.. حَتَّى ذَابَتْ الشُّمُوعُ
٣. رَكَعْتُ.. حَتَّى مَلَنِي الرُّكُوعُ
٤. سَأَلْتُ عَنْ مُحَمَّدٍ ..  
فِيكَ، وَعَنْ يَسُوعَ
٥. يَا قُدْسُ. يَا مَدِينَةً تَفُوحُ أَنْبِيَاءُ
٦. يَا أَقْصَرَ الدُّرُوبِ بَيْنَ الْأَرْضِ وَالسَّمَاءِ  
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7. ya qudsu ya manaaatash-shaara'i>
8. ya tifiatan jamiilatan maHruuqatal-'aSaabi>
9. Haziinatun >aynaaki ya madiinatal-batuul  
ya waaHatan Zaliilatan marra bihar-rasuul
10. Haziinatun Hijaaratush-shaawaari>
11. Haziinatun maa'athinuj-jawaami>
12. ya qudsu ya madiinatan taltafu bis-sawaad
13. man yaqra>ul-'ajraasa fi kaniaisatil-qiyaama  
sabiiHatil-'aHaad
14. man yaHmilul-'al>aaba lil'awlaad  
fi laylatil-milaad

٧. يَا قُدْسُ.. يَا مَنْارَةَ الشَّرَائِعِ
٨. يَا طِفْلاً جَمِيلَةً مَحْرُوقَةَ الْأَصَابِعِ
٩. حَزِينَةً عَيْنَاكَ يَا مَدِينَةَ الْبَتُولِ  
يَا وَاحَةً ظَلِيلَةً مَرَّ بِهَا الرَّسُولُ
١٠. حَزِينَةً جَارَةً الشَّوَارِعِ
١١. حَزِينَةً مَأْدُنَ الْجَوَامِعِ
١٢. يَا قُدْسُ.. يَا مَدِينَةً تَلْتَفُ بِالسَّوَادِ
١٣. مَنْ يَقْرَأُ الْأَجْرَاسَ فِي كَنِيسَةِ الْقِيَامَةِ؟  
صَبِيحَةَ الْأَحَادِ
١٤. مَنْ يَحْمِلُ الْأَلْعَابَ لِلْأَوْلَادِ  
فِي لَيْلَةِ الْمِيلَادِ

- |                                                  |                                                           |
|--------------------------------------------------|-----------------------------------------------------------|
| 15. ya qudsu ya madiinatal-'aHzaan               | ١٥. يا قُدُسُ.. يا مَدِينَةَ الْأَحْزَانِ                 |
| 16. ya dam>atan kabiiratan tajuulu fil-'ajfaan   | ١٦. يا دَمْعَةً كَبِيرَةً تَجُولُ فِي الْأَجْفَانِ        |
| 17. man yuuqiful->udwaan                         | ١٧. مَنْ يُوقِفُ الْعَدُوَانَ؟                            |
| >alayki ya lu'lu'atal-'adyaan                    | عليك، يا لَوْلُؤَةَ الْأَدْيَانِ                          |
| 18. man yaghsulud-dimaa'a >an Hijaaratij-judraan | ١٨. مَنْ يَغْسِلُ الدِّمَاءَ عَنْ حِجَارَةِ الْجَدْرَانِ؟ |
| 19. man yunqithul-injiil                         | ١٩. مَنْ يُنْقِذُ الْإِنْجِيلَ؟                           |
| 20. man yunqithul-qur'aan                        | ٢٠. مَنْ يَنْقِذُ الْقُرْآنَ؟                             |
| 21. man yunqithul-masiiHa mimman qatalul-masiH   | ٢١. مَنْ يُنْقِذُ الْمَسِيحَ مِمَّنْ قَتَلُوا الْمَسِيحَ؟ |
| 22. man yunqithul-'insaan                        | ٢٢. مَنْ يُنْقِذُ الْإِنْسَانَ؟                           |
| 23. ya qudsu ya madiinati                        | ٢٣. يا قُدُسُ.. يا مَدِينَتِي                             |
| 24. ya qudsu ya Habiibati                        | ٢٤. يا قُدُسُ.. يا حَبِيبَتِي                             |
| 25. ghadan ghadan sayuzhirul-laymuun             | ٢٥. غَدًا.. غَدًا.. سَيُزْهِرُ اللَّيْمُونُ               |
| 26. watafraHus-sanaabilul-khadhraa'u wal-ghuSuun | ٢٦. وَتَفْرَحُ السَّنَابِلُ الْخَضِرَاءُ وَالْعُصُونُ     |
| 27. watdgHakul->uyuun                            | ٢٧. وَتَضْحَكُ الْعُيُونُ                                 |
| 28. watarja>ul-Hamaa'imul-muhaajira              | ٢٨. وَتَرْجِعُ الْحَمَائِمُ الْمُهَاجِرَةَ                |
| 'ilas-suquufiT-Tahira                            | إِلَى السَّقُوفِ الطَّاهِرَةِ                             |
| 29. wayarja>ul-'atfalu yal.abun                  | ٢٩. وَيَرْجِعُ الْأَطْفَالُ يَلْعَبُونَ                   |
| 30. wayaltaqil-'abaa'u wal-banuun                | ٣٠. وَيَلْتَقِي الْأَبَاءُ وَالْبَنُونَ                   |
| >ala rubaakiz-zaahira                            | عَلَى رُبَاكِ الزَّاهِرَةِ..                              |
| 31. Ya baladi baladus-salaami waz-zaytuun        | ٣١. يا بَلَدِي.. بَلَدَ السَّلَامِ وَالزَّيْتُونِ..       |

## 7.2 An Overview

Information structuring and discourse organization of this poem is based on an elegant distribution of tense and time into three parts. It starts with the past tense (1<sup>st</sup> stanza) with a narrative function (lines 1-4), highlighting the continuity of spiritual dimensions of Jerusalem through four successive declarative sentences tied together by lexical cohesion (سألت، ركعت، صليت، بكيت). The second part (2<sup>nd</sup> and 3<sup>rd</sup> stanzas) uses the present tense in an alternation of three syntactic structures: vocative (11 sentences), interrogative (8 sentences), and only two declarative sentences. This set of sentences alternate two main topics: one charged with national zeal; the other symbolizes Islamic and Christian icons. This is done to show the continuity of suffering, tragedy, and sadness. The third part (4<sup>th</sup> stanza) uses the future time to express hope in future using in the first sentence the future particle (س)، and then followed by five perfective مضارع 'mudhari>' (Imperfect) sentences that indicate futurity.

The same reference is being focused upon throughout the poem 'Jerusalem' but with different senses determined by the context. Moreover, there is a general tendency in this poetic text to locate repetition of the referenced items in the theme stretch.

Direct and indirect SAs regularly occur through the poem. Since the writer is fully involved in the whole situation, the conditions for performing SAs felicitously throughout the text are fulfilled. The writer has the authority to blame, reproach, beseech, etc. as he has lost his beloved town. Therefore, all of his declarations in the poem are intended as acts or decisions that no one but him is qualified to do so (i.e. preparatory condition). In other words, the writer has a reason to believe that what he has mentioned would possibly be shared by the hearers/readers. As for sincerity conditions for performing speech acts, the writer has appropriate beliefs or feelings towards what he mentioned. Similarly, essential conditions are carried out as the writer intends his utterances (to put him under an obligation) to carry out the acts which correspond to their propositional content.

## 7.3 Target Text Analysis

It is a well-known fact that a theme either connects backward to previous discourse to create coherence or to push the discourse forward and develop it. In the first stanza of the poem, there are two instances of theme that represent the two functions.

١. بَكَيتُ.. حَتَّى انْتَهَتْ الدُّمُوعُ

٢. صَلَّيْتُ.. حَتَّى ذَابَتْ الشُّمُوعُ

٣. رَكَعْتُ.. حَتَّى مَلَّنِي الرُّكُوعُ

٤. سَأَلْتُ عَنْ مُحَمَّدٍ ..

فِيكَ، وَعَنْ يَسُوعَ

٥. يَا قُدْسُ. يَا مَدِينَةَ تَفُوحُ أَنْبِيَاءَ

٦. يَا أَقْصَرَ الدُّرُوبِ بَيْنَ الْأَرْضِ وَالسَّمَاءِ

In بَكَيتُ... حَتَّى انْتَهَتْ الدُّمُوعُ (Lit. I cried until tears got dry), the implied theme is the personal pronoun (I) morpho-syntactically represented by the linked subject pronoun (تُ) which not only refers to the poet but to all the Arabs and Muslims who hold Jerusalem dear. The act of crying is the rheme which represents new information that is (probably) not recoverable from the context because the situation where the poet is reciting a poem about Jerusalem does not predict the act of crying. The same is true for the following three lines where the acts of praying, kneeling, and asking for (صَلَّيْتُ، رَكَعْتُ، سَأَلْتُ) are highlighted to emphasize the absurdity of keeping on crying, praying, kneeling and asking for the original inhabitants of Jerusalem who had been deported since long ago (Jesus and Mohammed are used here metonymically to refer to Christians and Muslims).

The last two lines are two vocatives which explicate why the poet is so desperate that he cried until his tears got dry, and he prayed until candles melted, etc.; they represent the main topic that will push the whole message forward, namely the poet's attitude, emotions and expectations toward Jerusalem. In other words, the advocator is the poet himself, the advocated is Jerusalem (representing the man, land, and heritage), the purpose is the hope that people would be repatriated. Moreover, in:

يَا قُدْسُ. يَا مَدِينَةَ تَفُوحُ أَنْبِيَاءَ

يَا أَقْصَرَ الدُّرُوبِ بَيْنَ الْأَرْضِ وَالسَّمَاءِ

يَا قُدْسُ، يَا مَدِينَةَ... and يَا أَقْصَرَ الدُّرُوبِ... are two themes that connect forward and give reason for all questions to be raised by the poet later on. يَا قُدْسُ is the rheme of يَا مَدِينَةَ تَفُوحُ أَنْبِيَاءَ; it tells to those who might not know that Jerusalem is the cradle of different faiths; it is the place where Jesus has been resurrected and Mohammed was taken in a journey to the Heavens.

With respect to the thematic structure of this part of the poem, one can notice that the theme of (1-4) is the poet himself which is the focused element; the acts of crying, praying, kneeling and looking for are the rhemes that inform the readers what happened to him, because the displayed information might not be new to all of his audience. The sequence of theme/rheme in this stanza can be figured, for convenience, as follows:

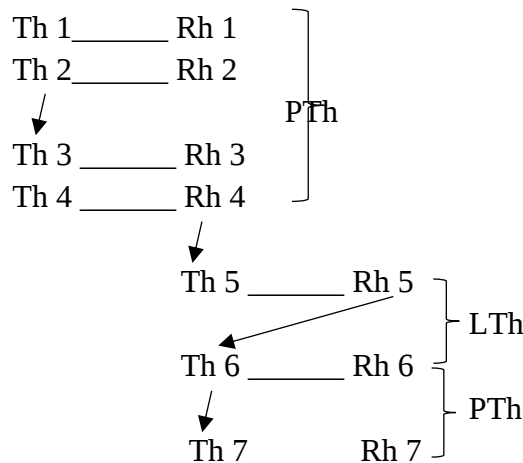


Fig. (1). Diagrammatic representation of Stanza 1.

Two sequences of theme-rheme are used in this part of the poem: *parallel* (1-4 and 6-7) and *linear* (5), henceforth (PTh and LTh). This interplay between the two themes gives the poem its own rhythm and CD. The translators (M, K, and D) presented literal translations to the recurred SL canonical pattern VSC (equivalent to the canonical TL pattern SVC) in (1-4), placing the ST theme in the theme position in the TT. Preserving this thematic pattern is undoubtedly at the expense of the pragmatic implications the poet wants his reader to share. However, this could be adequate only to the SL readers who have at their disposal the poetic devices like rhythm, rhyme that TL readers are usually deprived from. An exception to all translators, (A and W) did not preserve the thematic pattern of the ST in different places. (A), in order to maintain a sense of continuity and provide a point of orientation, he resorted to emphasize the act of praying *حتى ذابت الشموع... صَلَّيْتُ* by using the auxiliary 'do' (I *did* pray until candles faded away). He also coordinated *ركعت حتى ملني الركوع* and *صليت حتى ذابت الشموع* because there is nothing to block the use of coordination; the two conjuncts have relevant common topic, i.e. worshipping. An opposite argument could be true; that is, coordinate structures are selected by the translator to block other probable interpretations that stem from separate and independent sentences. He did the same with (4 and 5) *يا قُدُسُ. يا مَدِينَةُ* where he resorted to coordination to package information in a way that the reader may infer the writer's intentionality: (O Jerusalem the cradle of prophets, And the shortest way between earth and Heaven). However, if the translator had left (2 and 3) and (4 and 5) as independent clauses, a less thematically appropriate translation might have been resulted. Moreover, this translation is appropriate because it makes it possible for the reader to infer the cause and effect relationship through the propositional content of the coordinated sentences; otherwise, the order of cause effect cannot be secured, and hence one of the Gricain maxims (Be orderly) will be violated. However, a thematic translation would have made it more accessible and closer to the ST information structure if the translator had packaged (4, 5, and 6) as one information unit, apart from its original functional order. Moreover, in rendering (4) *وَعَن يَسُوعَ* (A) reversed the theme and focus of the ST (*In your shrines and lanes*, I looked for Jesus and Muhammad), a tactic resorted to by (W) too in translating (1 and 2) *حَتَّى انْتَهَتْ الدُمُوعُ* and *بَكَيْتُ.. حَتَّى ذَابَتْ الشَّمُوعُ* into (Till *no more tears* I kept weeping; *Till candles melted* I kept praying). This marked form characterized by deviation from the syntactic norms and conventions is structured (from the translators' view) either to indicate the writer's intentionality or mark language style. (A) Foregrounded the PP *فِيكَ* (after explicating it 'in your shrines and lanes') to make it prominent since as it has an emotive impact on the SL reader so should it has the same impact on the TL reader. (W), on the other hand, resorted to foregrounding through stylistic choice (e.g. adverbial subordination) that, he expected, might have more textual meaning and an emotive effect on the TL reader; that is, the flow of tears and melting of candles are associated with (and emphasize constant) pain, sacrifice, and hope. As regards the rendering of vocatives in (5-6), the translators (M) and (W) kept the two sequences as they are in the ST to preserve the expressive force of this act. (A) and (K) resorted to coordinate the vocatives in order to realize a condensed style that creates a spiritual suspense (by connoting more than denoting) since both are related to the context of faith. However, A's and K's renderings are at the expense of the emotional side of this important part of the stanza. Repetition of the vocatives, which is a must in this case, has many functions (e.g. expressive, persuasive, cohesive and coherence) that the translators should have paid due attention to. Moreover, paraphrasing the vocatives by (D), as an equivalence rule, deprived the text of its communicative demands since the intentionality thematized in the vocatives is not well-identified: *Jerusalem, land of prophets, And the nearest to Heaven*. Additionally, (D's) paraphrasing does not adequately specify the vocative meaning associated with the first four lines; the opposite is true; it altered the original meaning the poet intended to share with his readers.

## 2<sup>nd</sup> Stanza

In the second part of the poetic text:

٧. يا قُدُسُ.. يا منارة الشرائع
٨. يا طِفْلَةً جَمِيلَةً محروقة الأصابع
٩. حَزِينَةً عيناك يا مَدِينَةَ البتول

١٠. يا واحة ظليلة مرّ بها الرسول
١١. حزينّة ججارة الشوارغ
١٢. حزينّة مآذن الجوامع
١٣. يا قدس.. يا مدينة تلتف بالسواد
١٤. من يقرغ الأجراس في كنيسة القيامة؟  
صبيحة الأحاد
١٥. من يحمل الألعاب للأولاد  
في ليلة الميلاد.

The thematic information consists of the focused explicit vocative يا قدس (7) which conforms to (5) above and (13, 16, 24, and 25) and all other fifteen instances of implicit vocatives in the poem (e.g. يا مدينة تفوح أنبياء، يا منارة الشرائع، يا مدينة البتول، يا دمة كبيرة تجول في الأفجان، يا واحة ظليلة مر بها الرسول ...). It also consists of three nominal clauses (9, 11, 12) in reversed order (i.e. fronting), and ends the stanza with two questions (14-15).

All the sentences, to be noted, except the last two questions are nominal; the basic function of all is elaboration on the Palestinian tragedy. The sense of continuity and text progression represented by the simple sentences take the form of thematic layers that can be represented in terms of parallel and linear themes as follows:

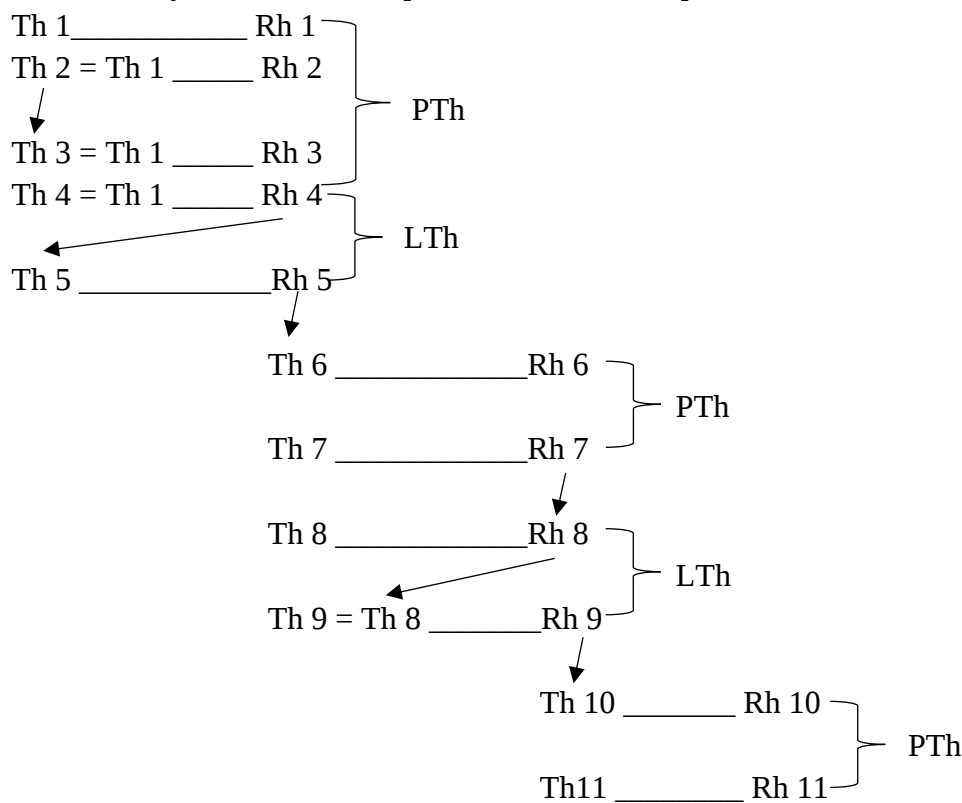


Fig. (2). Diagrammatic representation of Stanza 2.

The previously established *topic* يا قدس continues in this stanza through an excessive use of vocatives (seven times) and questions (twice). The main *theme* is still القدس and the main *rheme* is its presence in every detail of the poet's and his nation's existence. This poetic, full of depression, scene is thematically represented by sub thematic layers connected with each other by constant use of a monotonous vocative structure, probably to connote the monotonous and boring life the poet is experiencing away from his beloved town.

The consequentiality relation between حزينّة عيناك، يا مدينة البتول (9) and حزينّة مآذن الجوامع (11-12) has been taken by (A) as elaboration on the sadness that the writer attributes to the whole scene of the town overwhelmed with sadness. He could have conjoined the two sentences with the one of the same content previously mentioned حزينّة حزينّة but he did not; he preferred to preserve the thematic structure of the ST with the least change. Therefore, he relied on coordinating حزينّة عيناك، يا مدينة البتول and حزينّة مآذن الجوامع by means of 'and':

- Sad to death are your lanes,

And so are the minarets.

The same has been done by (M) and (D) but partially at the expense of the thematic structure of the ST. The former rendered the two lines into two conjoined clauses; keeping the two related propositions together and leaving the door open for inferences:

- The streets' stones are sad;

And sad are the minarets of mosques.

The latter preferred to join the two clauses into one independent sentence, with one single proposition that is completely deviated from the original message the writer wants to convey.

- I see the sadness through your streets,

And through the minarets of mosques

The writer wants to share his readers the idea that the street stones and the minarets (as well as St Mary in (9) above) are sad because of the everlasting occupation and this is a well-known fact; whereas the translator shows a personal perspective on the scene (I see the sadness...). Moreover, coordination in this translation blocks any possibility that the sentence is related to the context; it also blocks any inferences that may facilitate adequate interpretations. The reservation of the ST fronted nominal word order (9, 11, and 12) should have been resorted to by (D) and (M) as the other translators did. So, instead of replacing the non-canonical order of (9, 11, and 12) into canonical English word order (SVO/C), the translators could have retained the marked ST form (Adj-N-Voc) in the TT to emphasize the psychological state of the poet, as well as creating the same effect of the text message on the TL readers as that on the ST readers.

### 3<sup>rd</sup> Stanza

The third stanza consists of two vocatives<sup>5</sup> and six successive questions:

١٦. يا قُدُس.. يا مدينة الأحران

١٧. يا دَمعة كبيرة تجول في الأجفان

١٨. مَنْ يوقف العدوان؟

عليك، يا لؤلؤة الأديان

١٩. مَنْ يغسل الدِّماء عن حجارة الجدران؟

٢٠. مَنْ يُنقذُ الإنجيل؟

٢١. مَنْ ينقذُ القرآن؟

٢٢. مَنْ يُنقذُ المسيحَ ممَّن قَتَلوا المسيحَ؟

٢٣. مَنْ يُنقذُ الإنسان؟

The thematic structure and information structure of the 3<sup>rd</sup> stanza conform to the previous stanza but in a reversed manner; that is, the second stanza sequence six vocatives initially and ends it with two vocatives, as if the writer is implying that the present day Palestinian case alternate between despair and hope. However, this sequencing of information does not push the text forward; and this is an implied indication that the reader should infer that the tragic situation of Jerusalem has not changed since Palestine has been occupied, a long period of time ago with people experiencing the same aggression and despair. This state of affairs is represented by three sequences of theme-rheme relationship where the poet himself (the advocator) is the theme; that is, يا قُدس should be interpreted as أنا أناديك يا قُدس (Lit. I call you.. Jerusalem) or نحن نناديك يا قُدس (Lit. we call you.. Jerusalem) where the plural personal pronoun نحن is used instead.<sup>6</sup> The three first rhemes are related to each other through the causality relationship; that is قُدس is مدينة الأحران and the source of دَمعة كبيرة تجول في الأجفان. Therefore the continuity of the topic lies in the fact that the captivity of Jerusalem begets sadness which in turn yields tears.

The theme in the following six questions is مَنْ 'who?' through which the poet intentionally implied three distinct messages for his readers to infer: the first to the Arabs who are supposed to be mainly concerned with liberating Jerusalem:

مَنْ يوقِفُ العدوان؟ عليك، يا لؤلؤة الأديان

مَنْ يغسلُ اليماءَ عن حجارة الجدران؟

where two implicatures can be inferred: How come that you are the pearl of faith and none of your people take a step to liberate you? Won't you revenge for the bloodshed everywhere on your land? The second message is provocative: it is intended to revive the religious feelings of both Muslims and Christians against the occupiers:

مَنْ يُنقِذُ الإنجيل؟

مَنْ ينقِذُ القرآن؟

where الإنجيل and القرآن are used metonymically to stand for the Christians and Muslims, respectively. The third message من ينقذ الإنسان is an open appeal to the humanity for help. All the three sets of questions have an expressive force and function that one might call provocative; they also carry the poet's affectionate attitude that he intentionally invites his readers to share and sympathize. The thematic structure of this stanza can be diagrammatically represented as follows:

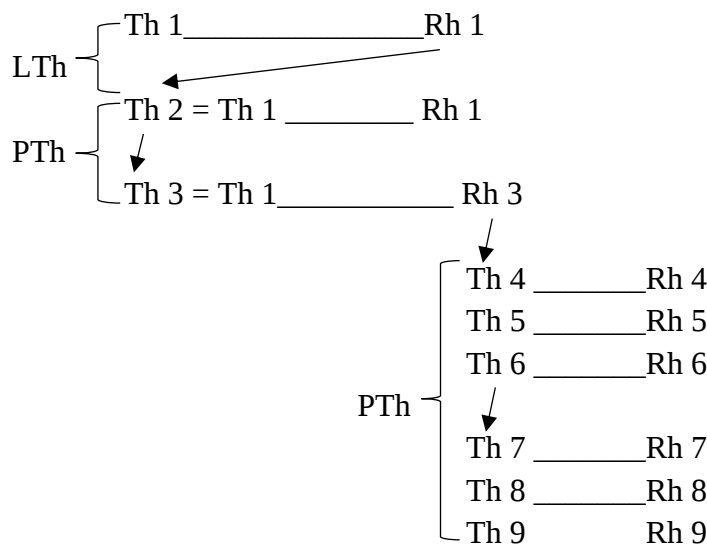


Fig. (3). Diagrammatic representation of Stanza 3.

As for the renderings of the test subjects, the theme القدس provides an appropriate framework for the translators to direct the TL readers to what is about to be communicated as a message. In almost all the instances of vocatives (e.g. يا لؤلؤة الأديان, يا مدعة كبيرة تجول في الأجفان, يا مدينة الأحزان), they are rendered into English without the vocative particle 'O, Oh' (the counterparts of the Arabic particle يا) and replaced by either a declarative sentence as in (A) and (D) translations or an NP as in (W) and (K) renderings:

You flooded my eyes with tears (A)

You are a big tear drop in the eye (D)

A big tear wandering in eye! (W)

The city of sorrows (K)

The translators in rendering this part of the text tried to preserve the thematic meaning (expressed by the themes) in the same order as that in the ST; this, to a great extent, conforms to the general tendency in translation practice to retain the thematic meaning. However, some instances related to the meaning of focus are noticed to affect the meaning. That is, in order to preserve the focal meaning, the focus should occupy the final position. In rendering يا مدعة كبيرة تجول في الأجفان, (A) makes 'tears' the focal meaning rather than the 'eyes or eyelids':

You flooded with tears my eyes.

The same tactic has been adopted in managing مَنْ يوقِفُ العدوان؟ عليك، يا لؤلؤة الأديان in يا لؤلؤة الأديان (which carries the focal meaning in the ST) where the translator fronted it, making it the theme and 'on you' the focus. However, (A) seems to have found it unnecessary to preserve the ST structure; hence he resorted to coordinating (18 and 19):

O the pearl of faith,  
Who will stop the aggression on you?  
And wash the blood stained walls?

Moreover, building on the common relevance of the topic/theme of the two lines (20 and 21): مَنْ يُنْقِذُ الْإِنْجِيلَ؟ and مَنْ يُنْقِذُ الْقُرْآنَ؟ (A) and (D) coordinated the two independent clauses in one simple sentence 'who will save the Bible and Quran'; however, such construction is at the expense of the focal meaning of each. It also equally affects the thematic structure and information structure of the text; the latter, in particular, regulates the presentation of new information. Additionally, (A) and (D) coordinated in the same way:

مَنْ يُنْقِذُ الْمَسِيحَ مِمَّنْ قَتَلُوا الْمَسِيحَ؟  
مَنْ يُنْقِذُ الْإِنْسَانَ؟

building on their conceptual view that the two lines are related to each other and if coordinated they would be more understandable in the TL than preserving them separate as in the ST. Two evidences support this understanding (according to the two translators): Jesus Christ is referred to as 'the son of man' and 'the Savior' in the Christian religious heritage. Another evidence of this conceptualization is (A's) and (D's) explication of who killed Christ (22):

Who will stand with Jesus against the Jews? (A)

Who will save Jesus Christ from the Jews? (D)

In this example which requires keeping the unexpectedness element intact (and the poetic text dynamic throughout), the translators (A) and (D) should have left a number of probable alternatives behind in order to assign a higher value for their translation, and at the same time leaving the reader with his own preferences or choices. Therefore, explicating the ST implicatures makes the utterance less effective and less interesting in the TL than leaving them implicit.

The translator (W) also resorted to foregrounding the focal elements in the lines (20, 21, and 23) making them themes that mark points of departure for the organization of the message unit within this stanza and the following one:

The Gospels, who will save?!

The Qur'an, who will save?!

Humanity, who will save?!

Therefore, these instances of fronting, though deviate from the ordinary structure of both languages involved, they serve as the background of the preceding rhematic elements in all the questions raised in the previous lines; that is, Christians, Muslims, and the rest of humanity are captives and in need to be liberated.

In the closing stanza, the previously established topic continues without any evident topic shift at the sentence level. The only shift that might be considered topical is due to the movement of the poet across time, starting from the past (stanza 1), present (stanzas 2 and 3), and future (stanza 4). The main theme is still the fronted theme and topic القدس 'Jerusalem' that the poet started with. The theme is repeated initially within the vocative structure (two times explicitly and two other time implicitly in 2<sup>٤</sup> and 2<sup>٥</sup>), twice finally in (32).

#### 4<sup>th</sup> Stanza

٢٤. يَا قُدُسُ.. يَا مَدِينَتِي

٢٥. يَا قُدُسُ.. يَا حَبِيبَتِي

٢٦. غَدًا.. غَدًا.. سَنَزْهَرُ الْلِيْمُونُ

٢٧. وَتَفْرُحُ السَّنَابِلُ الْخَضْرَاءُ وَالْعُصُونُ

٢٨. وَتَضْحَكُ الْعُيُونُ

٢٩. وَتَرْجِعُ الْحَمَائِمُ الْمَهَاجِرَةَ

إِلَى السُّقُوفِ الطَّاهِرَةِ

٣٠. وَيَرْجِعُ الْأَطْفَالُ يَلْعَبُونَ

٣١. وَيَلْتَقِي الْأَبَاءُ وَالْبَنُونَ

عَلَى رُبَاكِ الزَّاهِرَةِ..

٣٢. يَا بَلَدِي.. بَلَدَ السَّلَامِ وَالزَّيْتُونِ..

The themes are charged with emotive information as seen and felt by the poet's optimistic thoughts. However, though the situational context is not encouraging, the poet displays his optimistic thoughts in a promising future tone unlike the pessimistic vocatives used in the previous ones. For instance, *يا قدس.. يا حبيتي* enables the reader to infer or presuppose new prosperous horizons for Jerusalem the poet feels of and believe in. Moreover, one can infer from this stanza emotion and knowledge that the previous lines did not explicitly reveal; consequently, the text cohesion and coherence are established.

The distribution of information in this message unit (i.e. the alternation of given-new information) adds the final touch on the whole poetic text and gives it prominence. In other words, the last stanza presents a focus of information, namely the good news of being back home again. Additionally, the topical progression in this part of the text is sequential; it moves from one topic to another smoothly, preserving the same content as if the poet is adding colors one by one and completing each other to have a multicolored picture. The thematic structure of the last stanza could be represented as in figure (16) below:

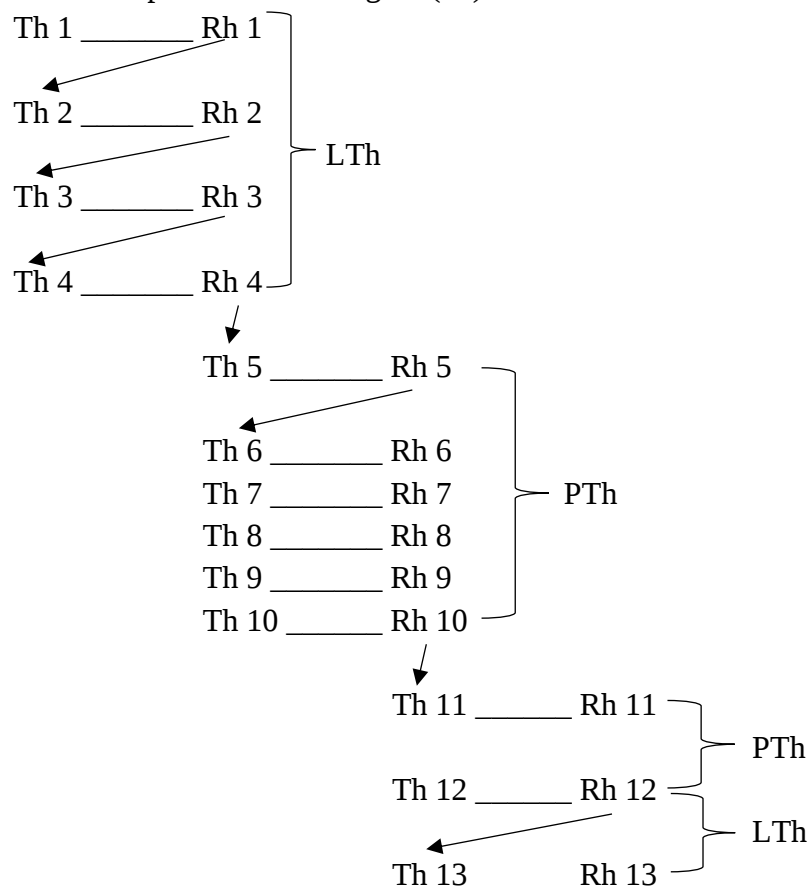


Fig. (4). Diagrammatic representation of Stanza 4.

The dynamics of information (i.e. information generated from the linguistic elements and the conceptual views) in this stanza is embodied in the interplay between known and unknown facts. Thus, all translators except (M) resorted to representing the thematic structure:

غَدَاً.. غَدَاً.. سَيُزْهِرُ الليمونُ

in a cleft construction where the temporal construction *غداً.. غداً* builds to introducing of a focus of a number of new information (27-31). Though change of emphasis and focus are evident in the clefted renderings, no modified discourse content has taken place:

It's tomorrow that lemon trees blossom (A).

It's tomorrow that lemons bloom (W).

It's tomorrow.. Lemons will bloom (K).

It's tomorrow, tomorrow that lemon trees will blossom (D).

The it-cleft construction is preferred in this instance to focus the temporal reference and presuppose the rest of the content of the extract that the prior context refers to.

The last stanza consists of five coordinated clauses linked together by the subordinator 'and' that add and elaborate on the expectations implied by the temporal referent 'tomorrow'. Understanding the meaning nuances of sequencing coordinated units and restrictions on their use, (A) kept these sequences with a slight modification. He is aware that these coordinated units have a lot in common to justify their being combined together:

Tomorrow green ears and olives rejoice,

And the eyes glitter with joy.

To the playground the children will be brought back;

And on your colorful mounds,

Parents and children will be once more together.

However, (K's) rendering differs from that of (A) in that she preferred sequencing three coordinated units in a rhythmic way; that is, focal prominence rises from one coordinated unit to another. The last one is the most prominent in terms of information focus:

And children will play again;

Fathers and sons will see each other again.

(D and M), on the other hand, preferred to coordinate the last two lines, probably they wanted to depict a unified picture of 'coming back home'. This conforms to what has been mentioned in the theoretical part that "when two units are coordinate, the second is placed in focus against the background of the first" (Quirk et al. 1985:930). Thus the last coordinate is the most prominent in terms of information focus; and as such communicative dynamism is realized:

And parents and sons will meet (D)

And fathers and son will meet again (M).

As far as fronting is concerned, the translators' performance shows once more reliance on foregrounding some phrases and clauses that (from their view) are more salient than others, or made intentionally by them more prominent/marked. Consider the following:

To the sacred domes will the immigrant doves

Come back;

To the playground the children will be brought back;

And on your colorful mounds,

Parents and children will be once more together. (A)

The foregrounded elements in the extracted translation above (from the translator view) carry the writer's intention that he assumes the reader can interpret. Additionally, foregrounding through these stylistic elements (i.e. prepositional phrases) which is a violation of the norm may have an emotive impact on the reader; it may evoke him to ask why the fronted elements are given such prominence, though the answer might be easily detected (e.g. emphasizing the beauty and sacredness of man and land). This is exactly what is intended by the poet, i.e. to let his message have an effect on his readers. This effect should have been exerted on the TL readers through keeping the force of the expressive acts (wishing, beseeching, requesting, etc.) throughout the poem and commissives as in the last stanza.

## 8. Findings and Conclusions

The findings of the study confirm the following:

1. The translators' performance revealed insufficient awareness (and even knowledge) of both TS and IS and how should be tackled in translation. Sometimes the canonical order of constituents is retained or altered, others the non-canonical order is preferred; the result of which is unsystematic translation. That is, the translation product does not tell (or take into consideration) what new/old patterns the communicative act motivates, and what it does not.
2. Another common feature of the translators' performance is their inability to distribute information appropriately; this could be partly attributed to their inability to identifying the salient or the most prominent elements in the text which in turn deprives them from making the TT cohere.
3. The results of analysis show that though translators tend to preserve the ST structure in translation, instances of altering the status of information take place whether consciously or unconsciously. Such changes result in distortion or, at least, modification of the message content.
4. Changes in the topical structure of translations compared to that of the ST, most frequently, results in potential translation problems that lead to distorted message content in the TL; the most important of which are

those related to change of emphasis. On the basis of the research questions and the investigation of the sets of hypotheses and the data analysis, this study comes out with the following conclusions:

1. The pragmatic investigation of IS in both languages shows that constraining the diversity of structures that formulate and shape a text does not necessarily provide better translation choices; the opposite sometimes could be true. This conclusion goes with the translation fact that whatsoever one tries to come up with a translation that totally meets the TL readers' expectations, one cannot attain this objective for it is impossible to decide what to keep intact in the text and what to reformulate and why. Moreover, translation rules, norms, and types impose certain translation restrictions that usually cannot be avoided without deforming the image of the ST in the TL.

2. In translation, the translator's thematic choices should correspond with those of the ST writer since such choices represent points of departure in the intended text to be received as such by the TL readers. Moreover, since thematic choices are connected backward in a discourse and how they fit in its textual environment, they give variability to the IS of the text. In other words, any modification or rearrangement of the TS might reverse the old/new relationship and consequently the information value of the text in the TL.

3. One basic reason behind translation failure could be attributed to the translator's unawareness of the variety of ways IS is managed in Arabic and English. This is why the translations, in general, lack systematicity as well as inconsistency. A clear evidence for this conclusion come from the treatment of marked/unmarked structures; where marked should be kept intact for certain functional ends, unmarked ones are used and vice versa. In other words, translators' preferences have been given priority over the principles of IS.

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## Appendix A: List of Transliteration Symbols

### 1. Consonants

| Arabic Alphabet | Transliterated Symbols | Phonemic Symbols |
|-----------------|------------------------|------------------|
| ء               | '                      | ʔ                |
| ث               | TH                     | θ                |
| ج               | j                      | dʒ               |
| ح               | H                      | h                |
| خ               | kh                     | x                |
| ذ               | th                     | TH               |
| ش               | sh                     | ʃ                |
| ص               | S                      | s                |
| ض               | d                      | dh               |
| ط               | T                      | t                |
| ظ               | Z                      | Z                |
| ع               | >                      | ʔ                |
| غ               | gh                     | ɣ                |
| ق               | q                      | q                |
| و               | w                      | w                |
| ي               | y                      | j                |

### 2. Vowels

| Short | Short | Short |
|-------|-------|-------|
|       | اَ    | a     |
|       | اِ    | i     |
|       | اُ    | u     |
| Long  | Long  | Long  |
|       | آ     | aa    |
|       | و     | uu    |
|       | ي     | ii    |

## Appendix B: Target Text, Jerusalem

### 1. (A's) Translation

I cried until tears got dry<sup>7</sup>.  
 I did pray until candles faded away;  
 And knelt down until kneeling got bored.  
 In your shrines and lanes,  
 I looked for Jesus and Muhammad.  
 O Jerusalem the cradle of prophets,  
 And the shortest way between earth and Heaven.  
 \*\*\*  
 O Jerusalem, It's you that brought the world faith.  
 O pretty child whose fingers have been burned.  
 Sad are your eyes, city of Virgin Mary.  
 It is through your shady oasis where the messenger passed by.  
 Sad to death are your lanes;  
 And so are the minarets.  
 O pretty Jerusalem made to dress in black.  
 For whom the bells of the Holy Sepulcher church toll  
 On Sundays?  
 And who will give the children toys  
 On Xmas Eve?  
 \*\*\*  
 O Jerusalem, the town of sorrows.  
 You flooded with tears my eyes.  
 O the pearl of faith,  
 Who will stop the aggression on you?

And wash the blood stained walls?  
Who will save the Bible and Quran?  
Who will stand with Jesus against the Jews?  
And rescue the man?  
O Jerusalem.. my town  
And sweet heart.

\*\*\*

It's tomorrow that lemon trees blossom;  
Tomorrow green ears and olives rejoice,  
And the eyes glitter with joy.  
To the sacred domes will the doves  
Come back;  
To the playground the children will be brought back;  
And on your colorful mounds,  
Parents and children will be once more together.  
O my country;  
The only one full of peace and olives

## 2. (M's) Translation

I cried.. until my tears ended  
I prayed .. until the candle smelted  
I knelt down .. until kneeling felt boring of me  
I asked about Mohammed and Jesus in you  
O Quds, O city exhaling the fragrance of prophets  
Oh shortest paths between the earth and the sky  
\*\*\*

O Quds, O beacon of laws  
O beautiful girl with burned fingers  
Your eyes are sad, O city of the Virgin  
O shady oasis the apostle passed through you  
The streets, stones are sad  
Sad minarets of mosques  
O Quds, oh beautiful wrapped in black  
Who knocks the bells of the Resurrection Church?  
Sundays morning.  
Who carries toys for boys?  
In the Christmas Eve.  
\*\*\*

O Quds, O city of Sorrows  
O big tear wandering the eyelids  
Who will stop the aggression?  
On you, O pearl of religions  
Who washes the blood from the walls, stones?  
Who will save the Gospel?  
Who will save the Koran?  
Who will save the Christ from those who killed the Christ?  
Who will save the human?  
\*\*\*

O Quds. Oh my city  
O Quds, Oh my dear  
Tomorrow .. tomorrow .. the lemon will bloom  
green spikes and olives will rejoice ..  
eyes will laugh,

migratory doves will return  
to the pure Ceilings  
The children will be playing again  
Parents and sons will meet  
On your thriving mounds  
Oh my country  
Oh country of peace and the olive

### 3. (W's) Translation

Till no more tears I kept weeping,  
Till candles melted I kept praying,  
Kneeled...till kneeling is fed up with me,  
Asking about Muhammad and Jesus in You,  
O' Jerusalem the City of Prophets,  
O' the shortest way between earth and sky.  
\*\*\*

O' Jerusalem the laws' Minerate!  
A nice little girl with burned fingers,  
Sad, your eyes are, O' the City of Virgin Mary,  
A shadowed oasis by which the Messenger passed,  
Sad are the streets' stones!  
Grieved are the mosques' minarets!  
O'Jerusalem,the nice City surrounded by darkness!  
Who rings the bells of The Church of Resurrection,  
On Sundays?!  
Who carries the toys for children,  
On Christmas' Eve?!  
\*\*\*

O' Jerusalem, the City of sadness,  
A big tear wandering in eye!  
Who stops the aggression,  
On you, the Pearl of religions!  
Who washes the bloods away from the walls?  
The Gospels, who will save?!  
The Qur'an, who will save?!  
Who saves Jesus from the murderers?!  
Humanity, who will save?!  
\*\*\*

O' Jerusalem...my City,  
O' Jerusalem...my beloved,  
Tomorrow and tomorrow shall lemons bloom,  
The green ears and olives feel happy.  
Eyes will laugh,  
The migratory pigeons will return,  
To the pure ceilings.  
The children will play again,  
Meet, parents and kids,  
On your flourishing hills,  
O' my country,  
O' the peace and olive country!

### 4. (D's) Translation

I cried until my tears were dry

I prayed until the candles were melt  
I knelt until the kneel bored from me  
I asked about Mohammed and Christ  
Jerusalem, land of prophets.

\*\*\*

You are beautiful baby with burned fingers  
Your eyes are sad, you are the city of St. Mary  
You are shaded oasis passed by the prophet Mohammed  
I see the sadness through your streets,  
Through the minarets of mosques  
Jerusalem, how beautiful you are!  
You are wearing black  
Who rings the bells in the "church of the Holy Sepulcher"  
On Sundays morning  
Who will give toys for children?  
On the Christmas Eve..

\*\*\*

Jerusalem, the city of sadness  
You are a big tear drop in the eye  
Who will stop the aggression?  
You, the pearl of religions  
Who will wash the blood on your walls?  
Who will save Bible?  
Who will save Quran?  
Who will save Jesus Christ from his killers?  
Who will save the man?

\*\*\*

Oh Jerusalem my town  
Oh Jerusalem my love  
Tomorrow, tomorrow the lemon trees will blossom  
The green Sailer and the olive trees will dance  
The eyes will be happy  
The migrant pigeons will return  
To the holy domes  
The children will play again  
The fathers and sons will meet  
On your rosy lands  
The land of peace and olive.

## 5. (K's) Translation

I wept till my tears dried  
I prayed till all the candles thawed  
I bowed till bowing, of me, got bored  
I was looking for Mohammed and the lord  
Oh... Jerusalem  
Oh... City scenting with prophets  
The shortest path from Earth to Heaven.

\*\*\*

Oh... Jerusalem  
Oh... The Tower of canons  
Oh... beautiful little girl with her fingers burned  
Oh... City of Virgin Mary, thine eyes are so sad  
Oh... Shady oasis by which the prophet passed

So sad are the stories of the roads  
And so are the minarets of the mosques  
Oh... Jerusalem  
The beautiful lady with black wrapped  
Who should sound the bells of the Tomb Church?  
In Sundays mornings  
Who would bring toys to the children?  
In Christmas

\*\*\*

Oh... Jerusalem  
The City of sorrows  
Oh... Great tear wondering in the eyelids  
Who would stop the aggression on thee?  
Oh... The pearl of all religions  
Who would wash the blood on thy walls?  
Who would save the Gospel?  
Who would save the Quran?  
Who would save Jesus from his killers?  
Who would save the MAN?

\*\*\*

Oh... Jerusalem ... Oh ... my City  
Oh... Jerusalem ... Oh... my sweetheart  
It's tomorrow.. Lemons will bloom  
And the green ears and olive will rejoice  
The eyes will laugh  
And the migrated doves will be back  
To the saintly shelters  
And Children will play again;  
Fathers and sons will see each other again  
On thy blooming hills  
Oh... My land  
The land of peace and olive

هوامش البحث

<sup>1</sup> An abridged and modified form of an MA thesis by Asst. Lect. Sawsan Anis Behnam Haddad 2016, and supervised by Prof. Dr. Mohammed A. Almallah.

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<sup>3</sup> Available at: <https://www.nizariat.com/poetry.php?id=56>

<sup>4</sup> See Appendix A. for the transliteration of the text.

<sup>5</sup> We may also talk about three vocatives if we consider يا مدينة الأحرار and يا قدس as two separate vocatives as well as يا دمنة كبيرة تجول في الاجفان in the following line.

<sup>6</sup> This could be true iff the poet considers himself a representative of the Arabs in general and the Palestinians in particular.

<sup>7</sup> Translator (A) provided his translation of the two texts with numbering the lines. This can be a future research project where the ST and TT can be compared and contrasted as regards the comprehension of the ST and production of the TT, i.e. psycholinguistic study of IS.