

Exotericising through Translation: Style and its
Effects on Arabic Readers

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Abstract

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Translated esoteric texts that are originally written for a specific ‘discourse community’ (Swales 1990) in the source language are unlikely to attract readers from outside that community in the target language due to their specialised content and style. The present thesis is based on the hypothesis that adopting a different style in the translation of a non-literary text in the target language will increase its readability and accessibility among a wider readership. It attempts to measure the reader’s response to style in a translated text and assess the ability of stylistic shifts to broaden its horizons in the host culture.

To test this hypothesis, excerpts from *Sent before my Time: a Child Psychotherapist’s View of Life on a Neonatal Intensive Care Unit* by Margaret Cohen (2003) have been translated into Arabic in two versions that are stylistically different. While the first version recreates the source text style, the second adopts a different approach that borrows stylistic features usually found in fiction and thus opens up the psychotherapeutic discourse implied in the source text. This study uses qualitative and quantitative methods. A total of 150 participants divided into two groups named *Professionals* and *Laypeople* took part in a reading experiment in which they were invited to register their response to two versions of the Arabic translation and choose which version they liked best. Surprisingly, the results show that not only the group of *Laypeople* responded more favourably to the second version but also the group of *Professionals* who were members of the discourse community addressed by the source text author. The implications of this study are potentially considerable. Stylistic shifts are capable of turning an esoteric text into an exoteric one and thus increasing its chances of being read by a wider readership in the target language.

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INTRODUCTION

1. General background to the research

The notion of translation as a bridge connecting people across geographical and linguistic boundaries is not a tired old cliché but an accurate description of what translation is capable of achieving. One of the areas in which Translation Studies has built further bridges in the field is through borrowing methodologies and conceptual frameworks from connected disciplines such as linguistics, literary criticism, ethnography, narratology and psychology. This is the approach the present thesis follows, borrowing methods and concepts from some of these disciplines for the purpose of testing translations devised to bridge the gap not only between the intended readerships in the source and target languages but also between a specific discourse community as defined by Swales (1990) and laypeople in general. Theory and practice combine here in a project motivated by the desire to change a situation in the target language culture.

Personal interest in the field of psychoanalysis and psychotherapy and the belief that the quality of life of individuals in Arabic-speaking Muslim countries could be improved by introducing laypeople to concepts pertaining to theories of psychoanalysis and psychotherapy are the force that drive the current research. The focus of this research will be on investigating how the psychotherapeutic discourse can be made accessible to the general reader in Tunisia. The translation methods and strategies selected for creating a special Arabic translation of narrative excerpts from *Sent before my Time: a Child Psychotherapist's View of Life on a Neonatal Intensive Care Unit* (Cohen 2003) contribute to bringing to life a text that was intended to be read by members of a specific discourse community in the source language. Translation in this context is seen as a means by which any barriers between discourse communities can be demolished in order to give the general reader access to an area of knowledge often regarded as the exclusive property of specialists or irrelevant to those who do not suffer from mental health

problems. Introducing issues related to psychoanalysis and psychotherapy in a language and style that are often associated with literary genres is a modest attempt on my part to change attitudes to psychotherapy among laypeople in Tunisia.

Style will play a key role in transforming the esoteric source text into an exoteric one, hence the term *exotericise* that will be used throughout this thesis to refer to a specific act of translation that aims to achieve this. The term is based on the adjective exoteric which means “intelligible to or intended for more than a select or initiated minority,” according to *Collins English Dictionary* (1979: 513). Although the verb exotericise does not exist, it does convey the idea that the translation approach followed in one of the Arabic translations I propose in this thesis aims to turn a text that is confined to an inner circle of readers involved in a particular discipline into a text that is comprehensible to or suited to the wider public.

Sent before my Time has been chosen for this thesis for two reasons. First, the book serves as a good example of a genre of writing where a specific discourse underpins the communication between the addresser and the addressee. The psychotherapeutic discourse in this book is implied in the narrative sections and for the most part requires a certain degree of knowledge (and possibly experience) of psychotherapy and psychoanalysis. It is the esoteric nature of this book that makes it suitable for the *exotericising* approach proposed in this thesis. The second reason for choosing *Sent before my Time* concerns the universality of its themes. In spite of the clear message the subtitle of the book sends (*a Child Psychotherapist's View of Life on a Neonatal Intensive Care Unit*) concerning its scope of interest and the type of readers it addresses, it offers a deep insight on birth, life and death. Anybody interested in the mystery of human life and the complexity of relationships between the individual and the outside world should find the book highly engaging both intellectually and emotionally no matter where they happen to live. The fact that the author describes life on a neonatal intensive care unit in a hospital in London and addresses peers and other professionals involved in care does not diminish the appeal of the subject matter to a wider audience.

2. Background to the problem

Over the last twenty years interest in style-related issues in the field of Translation Studies has increased but the focus has largely been on what are conventionally called literary texts and more specifically fiction although the distinction between the two is not always easy to make. Scholars who have carried out research on style tend to prefer working with novels or poetry for in these texts language is often used creatively. Style in such texts is generally believed to be the linguistic features that make a text original or unique and therefore require special attention on the part of the translator whose task is to preserve as much as possible of what is perceived as unique to the source text. Most studies on style rely on previously published translations which, along with the source text, form the basis of a discussion that often revolves around the nature of the relationship between the two and to what extent the translation has succeeded in recreating the style of the source text in the target language. Examples of such studies include work done by Parks (1998), Baker (2000), Malmkjær (2003, 2004), Turner (2006), Boase-Beier (2006, 2011) and Saldanha (2011) among others.

Literary texts, including fiction, however, do not have the monopoly on style as will be discussed in the next chapter. In fact, style manifests itself in a wide variety of text types and genres regardless of whether they qualify to be considered literature or not.

Style is in essence the manner in which a text is shaped (Malmkjær 2003, 2004). Authors in general fashion their texts in a way that they deem suitable for their purposes by selecting linguistic features offered by the language system they are working with. In certain texts such as novels and poems, style may be described as the sum of conscious choices made by authors to achieve certain effects or communicate a message to their readership. Style tends to be inextricably linked to the content and thus plays a crucial role in the way the text is interpreted. With literary texts it is as important to convey the style as to translate the content.

The same cannot be said of non-fiction text types. Here the content tends to be more important than the style and the translator's priority is first and

foremost to transfer the content ensuring only that the style used will be deemed appropriate in the target culture (Pym 2010; Vermeer 1989; Nord 1997). The present research attempts to narrow the gap between what is perceived as literary and other text types that are considered less so. The lines between the two can sometimes be blurred in Arabic as in English. This thesis will argue that there is a case for paying attention to style in the translation of non-literary texts not for the purpose of preserving the original style but in order to alter it in the target language for the benefit of a wider readership.

3. Problem, purpose, and research questions

Although a considerable amount of research has been done on the issue of style in Translation Studies, the focus has generally been on whether or not the translator has successfully recreated the source text style in the target text. Such studies have relied on comparisons of source and target texts to identify the similarities or differences between the two and assess how successfully the translator conveyed the style of the source text. Some scholars such as Kraszewski (1998) and Venuti (2000) have compared not source text and target text but two or more translations with a view to comparing them. Others such as Baker (2000) and Saldanha (2011) were interested in translator style and tried to identify instances of consistent linguistic behaviour in translated texts. Malmkjær (2003, 2004) tried to identify instances where the translator consistently deviated from the source text style and to explain the possible motives behind their decisions. Other scholars have considered style from a different perspective such as Gutt (1992, 2000) and Boase-Beier (2004) who relied on concepts offered by Sperber and Wilson's (1986) Relevance Theory to investigate style-related problems in translation.

Unlike previous studies, the present research uses narratives from a non-literary text that has not previously been translated into Arabic. Two versions of the same selected narratives from *Sent before my Time* have been produced especially for this research which will be referred to henceforth as Version 1 and Version 2. The purpose of these versions is to test the hypothesis that while Version 1 will be found to be suitable by members of the psychotherapeutic community, laypeople will find Version 2 more accessible.

The task of comparing and contrasting the two versions will be initially carried out by me as a way of explaining how they have been done and what effects they aim to elicit and then, at a later stage, by the participants recruited for the reading experiment conducted in Tunisia as part of this thesis.

In order to test the hypothesis, this thesis will attempt to answer the following subquestions:

- a- What translation approaches to a text can be used to produce two stylistically different versions in Arabic for two groups of readers?
- b- Is the style chosen by the source text author suitable for a near equivalent psychotherapeutic discourse community in Tunisia?
- c- To what extent can stylistic features pertaining to fiction influence the way the target reader interacts with non-fiction narratives?
- d- Can style in the target language increase the readers' engagement with the text and secure access to a specialised discourse for laypeople?

4. Research design and context

This research is based on a reading experiment conducted with a total of 150 participants in Tunisia who read two excerpts from *Sent before my Time* translated into Arabic in two different versions. They were divided into two groups; first a group named *Professionals* consisting of people who were involved in psychotherapy and psychology either as professional practitioners or students, and second, a group named *Laypeople* consisting of educated general readers whose knowledge and experience of psychotherapy and psychology were limited. 14 of these participants also took part in two separate focus groups that were run a week after the reading experiment; one with 6 participants from the *Professionals* group and the second with 8 participants from the *Laypeople* group. The group of *Professionals* were assumed to be near equivalent to the psychotherapeutic discourse community addressed by the author in the source text whereas the group of *Laypeople* were assumed not to be members of that discourse community.

The two versions of the Arabic translation used in the reading experiment were especially prepared for this thesis. Each version follows a different

approach based on the hypothesis that while a linguistic approach in the style of the source text would work for the *Professionals* group, an approach that modified its style in a way reminiscent of fiction would be more suitable for the *Laypeople* group. Introducing such features was a means of transforming not only the style of the narratives but also the general readers' experience of the text and their interaction with it. Unlike the first Arabic translation which mirrors the style of the source text and assumes a certain degree of *Common Ground* (Werth 1999) between the source text author and readership, the second version aims to increase the texts' accessibility for readers who do not have knowledge or experience of the psychotherapeutic discourse.

5. Significance of research

The significance of the present research is the demonstration it offers that the source text is not merely a set of linguistic symbols on the page or "little dark marks" as Sperber and Wilson ([1986] 1995: 1) put it, but a living entity that has evolved over time. The source text selected for this research was based on a collection of articles, papers and observations that the author had written for a variety of purposes and audiences before she revisited them and used them as the materials that form the chapters of *Sent before my Time*. Translating this book into another language for a readership belonging to a different culture is merely another stage of this entity's development. Although a thorough textual analysis of the source text may be helpful, to secure the success of communication between the author of the source text and the new readership in the target language requires more from the translator, especially if the intention is to make the translated text accessible to a wider readership in the target language. In this case, "the words of the original are only the starting point" as Weaver (1989: 117) argues. Although his comment was made in reference to literary texts, this thesis argues that it equally applies to non-literary texts such as the one chosen for this research.

While preserving the style of the source text in the target text may not negatively affect communication between the author and a similar readership to that addressed by her in the source language, the same style may hinder

rather than help communication with the general reader. In order to establish a sufficient degree of coherence between what the readers in the target language know about the subject matter and what the author implies, the translator needs to take some action that goes beyond transferring the content and form of the source text into the target language. Version 2 of the Arabic translation of excerpts from *Sent before my Time* introduces stylistic features that are usually found in fiction. The process requires both an understanding of the principles of the specialised (psychotherapeutic) discourse which underpins the narrative and the ability to use translation methods that bring it into the foreground. Such a procedure transforms narratives in a way that makes them not only accessible to a wider readership in the target culture but also more useful for members of the discourse community for whom the source text was written.

Deviating from the style of the source text may paradoxically be an act of faithfulness not to the letter of the text but to its spirit. The source text is obviously a form of communication between the author and the readers who share her reality. Once that reality ceases to be the common ground between the author and the readership, as is often the case with translated texts, the translator may have to consider bridging the gap. The translation approach adopted in Version 2 of the Arabic translation alters the style of the source text to facilitate communication between the author and a wider audience in the target language. The style adopted brings a psychotherapeutic session to life by turning reported speech into direct speech and separating the voice of the narrator from that of the psychotherapist. This is done to elicit certain responses from the general reader.

6. Overview of chapters

Chapter One examines the importance of style in Translation Studies and the different approaches and methodologies employed by scholars investigating it. Style in this chapter will be considered both from linguistic and literary perspectives and the discussion will cover issues such as literary vs. non-literary language both in the Western and Arabic traditions, the nature of the relationship between content and form (style) and how scholars in linguistics and literary criticism view this relationship.

Relatively recent research done by Translation Studies scholars on style will be described in terms of specific areas of interest, materials and methodologies.

Chapter Two will explore a number of key concepts and theoretical frameworks that have a bearing on the hypothesis and the related research questions this thesis poses and play a central role in the investigation of style in relation to the reader. The chapter will bring together various strands that are directly connected to the project of bridging the gap between the psychotherapeutic community in general and laypeople in Tunisia. The chapter starts with a discussion on the difference between a speech community and a discourse community as described by Swales (1990) then to give a picture of the Islamic tradition of psychology or (علم النفس) and describe the present situation in Tunisia. Narrative and storytelling will be considered from the point of view of scholars in the West as well as those in the Arab world with particular attention paid to the concept of *transformability* of narratives (Altman 2008). This chapter will also explore some of the concepts offered by Werth's (1999) Text World Theory, particularly what he calls *Common Ground*. The chapter concludes with exploring the notion of reading as an individual transaction between the text and the reader as described by Rosenblatt (1979, 1986).

Chapter Three will give details of the methodology used in this research. The chapter will describe in detail the methods and research instruments employed in answering the questions raised. The research model adopted will be defined along with the type and orientation of the research. The chapter will also explain the rationale and design of the reading habits questionnaire given to the participants. The chapter will discuss ethical considerations and define the characteristics of the two groups of participants. A description of the recruiting process and the methods used to find suitable participants will be given. The chapter will also discuss the rationale of using focus groups and describe how they were conducted. The methods used in recording and presenting the data collected both from the reading experiment and the focus group discussions will also be explained.

Chapter Four will explain the approaches followed in producing the two Arabic translations (Version 1 and Version 2) of the selected narratives from *Sent before my Time*. The chapter presents two models of analysis each of which deals with one version. Each version is made with one group of potential readers in Tunisia in mind and accordingly employs different strategies that result in varying degrees of transformation. Version 1 aims to be a translation faithful to the source text as a set of signs on the page. In it, an attempt has been made to preserve as much of the stylistic character of the source text as the target language allows, particular attention being paid to sentence structures and the cohesive ties contained in them. Version 2 aims to be faithful to the world evoked by the source text of which the signs on the page are only one element. It tells the stories in a different style from that given them in the source language. Particular attention is paid here to point of view, the presentation of speech and thought, language and effect. Leech and Short's ([1981] 2013) categorization of speech and thought modes is used in this version. The points made about the two versions will be illustrated with a few examples from the book.

Chapter Five gives further examples from both Version 1 and Version 2 and analyses them in greater depth. Each example starts with an extract from the source text followed by its translation (Version 1 or Version 2) which is then back-translated into English. A commentary follows the back-translation. Examples from Version 1 will be given first. Here the commentary will discuss how textual equivalence, as described by Baker (1992) has been achieved mainly by maintaining cohesion in the target language and thus securing an Arabic text that reads smoothly. This version is intended to be read by a discourse community similar to the one addressed by Cohen and therefore requires a certain degree of previous knowledge and experience of the discourse that underpins the narratives. Then, examples from Version 2 are given. Here the commentary will show how the narratives have been transformed through stylistic shifts. The analysis will show how the shifts have been made and their potential effect on the general reader in the target language.

Chapter Six will present the results of the reading experiment. The data generated by the different components of the experiment will be organised according to type (quantitative or qualitative) and group (*Professionals* or *Laypeople*). The quantitative data include statistics related to the reading habits questionnaire among the participants and the closed questions that followed the selected excerpts from *Sent before my Time*. The qualitative data include the responses of both groups of participants to open-ended questions related to the reading materials as well as the content generated in the focus group discussions that were also run in Tunisia soon after the reading experiment. The comments and views expressed by the participants in the focus groups will be given in English after they have been translated from Arabic. A note in the methodology used in recording, transcribing, translating and reducing this data is given in Chapter three (Methodology).

Chapter Seven begins by interpreting the data related to the participants' reading habits. Then, the second part of the quantitative data, i.e. the answers given by the participants to the closed questions, will be analysed. After that, the qualitative data will be analysed. Here, the answers given by the participants to the open-ended questions in the reading experiment will be analysed along with the views and thoughts expressed by members of the focus groups. The analysis here contains two subsections each of which will look into the interaction of one group of participants with the translated excerpts and their preferences, first the *Laypeople* group then the *Professionals* group. The themes that emerged in the written answers and the focus group discussions will be analysed and interpreted together. At each stage of the discussion, the results will be related to the questions raised in the methodology chapter.

Finally, the conclusion to this thesis will give a brief summary of the results and relate them to the hypothesis the project set out to test. The results, along with the themes that emerged in the qualitative data will be related to the research questions and the conceptual frameworks that underpin the hypothesis. A critical evaluation of the research will be made pointing out its potential benefits as well as its limitations. Some recommendations will also be

made for further research on the issue of style in translation and its possible effects on the reader in the target language.

CHAPTER ONE

STYLE AND STYLISTIC PURSUITS IN TRANSLATION STUDIES

Introduction

This chapter introduces a number of style and stylistic-related views and concepts that have a bearing on the hypothesis this thesis intends to test and the subquestions it seeks to answer. Section 1 considers style from both linguistic and literary perspectives and argues that the selected source text can lend itself to more than one translation approach depending on the character of the target language audience and the responses the translator intends to elicit from them. To gain insight into the meaning of style and its significance, the subject will be approached from different angles. The discussion will cover areas such as literary vs. non-literary language from the perspective of Western scholars as well as those working in the Arabic tradition, and will consider the implications of such categorisations for the translation of narrative excerpts *Sent before my Time* into Arabic. Particular attention will be paid to the nature of the relationship between content and form (style) and how scholars in linguistics and literary criticism view this relationship. Section 3 reviews the selected works of five translation studies scholars over the last two decades namely Saldanha (2011), Baker (2000), Malmkjær (2003, 2004), Gutt ([2000] 2010) and Boase-Beier (2004, 2006). The contribution these scholars have made to the field of translation studies will be evaluated and then an account of what differentiates the present study both in terms of approach and methodology from previous studies will be given.

1. The importance of style and stylistics in Translation

A comprehensive study of the concept of style and the discipline of stylistics is beyond the scope of this thesis. Instead, an attempt will be made in the following sections to explore issues directly related to the hypothesis this research is based on. Doing so will shed some light on what is meant by style in the fields of linguistics and literary criticism which Translation Studies

frequently draws on. Given the complexity of the questions raised in this research on the one hand and the nature of the source text on the other, it is necessary to investigate notions such as literary versus non-literary language, the problematic relationship between content and form and the stylistic features that are often employed in fiction. Such notions will be considered from the perspectives of scholars working in the Western tradition as well as those working in the Arabic tradition.

1.1 Defining style

Although the term style is widely used in literary criticism and stylistics, it is still hard to define. According to Leech and Short ([1981] 2007: 31) style “has suffered from over-definition” and attempts to define what it means have resulted in “an impoverishment of the subject.” It is, according to Fowler ([1973] 1987: 236), “one of the oldest and most tormented terms in literary criticism.” In spite of the lack of consensus on what style actually means, or perhaps thanks to it, scholars have come up with a number of definitions that are suitable for a variety of purposes. Style, for Malmkjær and Carter (2002: 510) “can be defined as a consistent and statistically significant regularity of occurrence in text of certain items and structures, or types of items and structures, among those offered by the language as a whole.” For Hatim and Mason (1990: 10) “[s]tyle may be seen as the result of motivated choices made by text producers.” For Boase-Beier (2004: 29) the style of the source text may be seen as “a set of choices driven by commitment to a particular point of view” and in this sense “it is style, rather than content, which embodies the meaning.” This obviously applies more to literary texts than non-literary whose main purpose is to communicate content through whatever style is thought to be conventional or appropriate in a particular culture and context. It follows that content in non-literary texts takes precedence over form since the author of such texts is naturally more interested in communicating thoughts through relatively simple language than in the manner in which their thoughts are expressed. Having said that, however, “[c]hoice of style,” as Sperber and Wilson ([1986] 1995: 218) argue, “is something that no speaker or writer can avoid.”

A seemingly simple and straightforward definition is given by Wales ([1990] 2001: 371) who sees style as “the perceived distinctive manner of expression in writing or speaking.” The use of the term “perceived” here is indicative of the rather subjective element in defining the style of a genre or a particular author. What is perceived to be a significant aspect of one author’s style by one reader may or may not be perceived as such by another. Wales points out that one implication of her definition is that there are different styles in different situations and concludes that “style can be seen as variation in language use, whether literary or non-literary” (ibid.).

1.2 Interest in style

Scholarly interest in style is nothing new. Indeed, as Simpson (2004) and Saldanha (2011) point out, there has been a healthy interest among scholars since the Classical period in the relationship between the patterns of language in a text and the way it communicates. Greek scholars were interested in the linguistic tropes and devices used by orators for effective argument and persuasion. Croce, for example, believed that how a thing is expressed is indistinguishable from the expression, that a difference in manner is a difference in meaning (in Cunningham 1966: 9). Cunningham (1966: 10) in his introduction to *The Problem of Style*, a collection of articles that attempt to tackle this problem, poses a long list of questions that includes the following: “does it [style] have an opposite? And is that opposite thought or matter, or bad style, or lack of style?” Definitions of style, so far, have been merely attempts to explain what this term actually means and by doing that a writer will either have made a few assumptions along the way or raised more questions than he or she has answered.

It was in the early decades of the twentieth century, however, that a major development in linguistics took place that has had a more direct and lasting impact on contemporary stylistics. Stylistics, as the study of language and style in texts, became a recognised and established discipline in its own right in the 1960s according to Wales ([1990] 2001: 269). This was brought about by two movements in linguistics known as Russian Formalism and Prague School Structuralism. Russian Formalism emerged in Russia in 1915 as

a school of literary theory and analysis that concerned itself with the study of what made literary language different from ordinary language. Among the leading figures in the Moscow Linguistic Circle were Boris Eichenbaum, Victor Shklovsky, Boris Tomashevsky and Roman Jakobson. The latter moved into the Prague Linguistic Circle in the 1920s which included Jan Mukařovský, Bohuslav Havránek and Wilhem Mathesius among others. According to Jakobson “the subject of literary scholarship is not literature in its totality but literariness (*literaturnost*) i.e., that which makes a given work a work of literature” (quoted in Erlich ([1955] 1980: 172). Thus discussion of a work of literature in terms of its author and his/her psychology or imagination gave way to a new focus on the words employed to express them. “Literariness,” according to Formalists, is to be sought not in the author’s or reader’s psyche but in the work itself. The ideas generated by the two schools have hugely influenced the development of stylistics particularly the concept of foregrounding and the notion of the poetic function in language.

There seems to be consensus in the field of Translation Studies about the significance of style, especially in relation to literary texts. The way the meaning is conveyed is as important, if not more so, as the meaning itself and hence the importance of paying close attention to what is unique to the source text (Baker 2000; Gutt 2000; Attridge 2004; Malmkjær 2004; Boase-Beier 2006, 2011). However, as Boase-Beier (2006: 2) points out, style has ceased to be viewed from a narrow linguistic perspective and started to include issues such as “voice, otherness, foreignization, contextualisation and culturally-bound and universal ways of conceptualising and expressing meaning.” The present thesis is no exception. As will be shown in Chapters Four and Five, one could adhere to the linguistic features of the source text and attempt to preserve them in the target language (as is the case in Version 1), or treat style as an element of the message that can be altered in the target language in order to elicit certain responses from the reader (as is the case in Version 2). The latter approach, obviously, requires a more flexible definition of what the term text means and how, when the reader interacts with it, it comes to fulfil its function.

1.3 Literary vs. non-literary language

If we accept that style is in one sense synonymous with language, as Wales ([1990] 2001: 371) suggests, since stylistic features are features of language, then it is easier to accept too that style is not the property of literary texts only but of all texts written and spoken. To say that a certain text is literary in nature simply because it employs some linguistic features that are usually associated with literary style does not settle the question concerning a clear distinction between literary and non-literary styles. Perhaps starting with establishing what is generally meant by literature might be helpful.

Derived from Latin *litera*, meaning ‘letter’, literature has been predominantly associated with a written body of language although in some cultures the oral compositions such as tales, epic poems and songs are very much part of what is considered to be literature. These compositions may have been transmitted by word of mouth and passed down from generation to generation in varying versions until the invention of writing made it possible to stabilise a particular version. Whether written or oral, literature has involved imaginative or fictional compositions although these may have roots in actual events. Fabb (1997: 13-14) assumes that ‘literature’ and ‘verbal art’ have the same meaning since they can both apply to oral texts and therefore uses the terms interchangeably. He argues, however, that the term ‘literature’ is weaker as a descriptive term than ‘verbal art.’

What distinguishes literary from non-literary texts, according to Newmark (2004: 8) is “essentially [...] their intention.” He claims that literary texts belong to “the world of imagination” while non-literary texts belong to “the world of facts” (ibid). He also argues that literary language “may include or merge with non-literary language” while non-literary language “normally excludes literary language, except in quotations” (Newmark 2001: 9). This distinction, however, is rather superficial as it fails to acknowledge that there are texts where the two types of language merge and the lines between literary and non-literary are not clearly defined.

Wales ([1990] 2001: 237) points out that one of the problems that arise from the definition of literature as imaginative writing is that some works that

are not imaginative have been classed as literary. The Bible and Gibbon's *The History of the Decline and Fall of the Roman Empire*. This, according to Wales (ibid.), "suggests either that literature characteristically has certain features of form which distinguish it from other writing, or that it has a special effect on readers different from the response to other discourse or both." Literature, however, is more than just the themes it deals with for it includes other elements such as form and effect. Russian Formalists and the Prague School of Linguists emphasise that literariness resides in the form, i.e. the language used in the text. It is the creative and imaginative use of language that elevates literature and takes it a step above the informative function that characterises other forms of discourse.

What differentiates literary language from non-literary is its use of unfamiliar or unusual constructions and combinations that are deliberately built into the literary text to elicit certain responses from the reader. In reader response theory (Rosenblatt 1979, 1986, 1999; Iser 1978, 1979; Fish 1970, 1980), on the other hand, meaning is not put into the text by the author but rather what the text is the sum of what the reader makes of it. For this to be so, the reader must take an active role in the reading act, a process through which the author's motivated choices come into play with the reader's response to them. By experiencing the literary text the reader plays an active role in the production of meaning rather than uncovering or retrieving it from the text. Literary texts, according to Iser (1978: 13), have a vital feature that other texts lack which is the ability to communicate "even when their message has long since passed into history and their meaning no longer seems to be of importance." Treating literary texts as if they contained a referential meaning taken as a truth reduces them to "the level of documents" and robs them of "that very dimension that sets them apart from the document" (ibid.).

1.3.i Foregrounding

Foregrounding is used mainly, but not exclusively, in literary texts to make certain stylistic features chosen by the author stand out against the linguistic background. Their purpose is to draw the reader's attention to them and produce specific effects. This means that the way something is said draws

attention to itself and contributes an additional meaning to the text as a whole. Foregrounding in language was first identified by Czech literary and aesthetic theorist Mukařovský (1964) who explains the connection between poetic language and standard language, as one

which consists in the fact that, for poetry, the standard language is the background against which is reflected the aesthetically intentional distortion of the linguistic components of the work, in other words, the intentional violation of the norm of the standard

(Mukařovský 1964: 17).

The point of foregrounding, as a stylistic strategy, for Simpson (2004: 50), is that “it should acquire salience in the act of drawing attention to itself.” Willie van Peer et al. (2007: 198) argue that deviation, or “the incongruity that readers and listeners *perceive*, should strike a balance between the obvious and the obscure. Only then can it effectively catch the audience’s attention” (the authors’ italics). Defamiliarisation, then, is a deliberate effort by the author to make something strange either through deviation or parallelism. Zyngier et al. (2007: 657) describe the reader’s response as follows: “When a foregrounded pattern is met, defamiliarisation occurs, and more energy is spent on processing the information and organizing chaos.”

Poetry is a good example of texts where foregrounding and defamiliarisation add an aesthetic value and contribute to the effect they have on the reader/hearer. Deviation could be observed in instances where diction is characterized as poetic. Words may not be unusual in themselves but are used in an unusual way. This aspect of surprise in their use could be responsible for defamiliarisation, also known as deautomatisation whereby the recipient, be it reader or hearer, perceives the use of a word or expression as unusual and therefore interesting. The effect of such use may cause the recipient to slow down their reading (or, if they are listening, make a mental note of that particular part) and reconsider the meaning of what they are engaged with. Zingyer et al (2007) claim that defamiliarisation is responsible not only for the slowing down of the reading speed but also increases the readers’ appreciation of what they are reading. What is found to be beautiful, however, remains a

subjective matter for “beauty,” they conclude, is “in the eye of the beholder” (ibid.).

Indeed, poems, whose themes are not different from those dealt with in other compositions, are often admired for their formal beauty created out of unfamiliar structures and lexical combinations. John Ashbery’s poetry is perhaps a good example of dexterously crafted texts whose beauty of language and structure rarely fail to fascinate and impress readers and yet it is often hard to pin down the specific meaning they convey. It seems that this kind of poetry prioritises form over meaning. In fact, while some argue that what is perceived as a dazzlingly beautiful composition *is* the ultimate meaning of Ashbery’s poetry, others claim that his poems are both extraordinarily beautiful and deeply meaningful. Whether poetry of this kind is seen as an art form that is appreciated for its aesthetic value or as a beautifully formed text that also functions as a carrier of meaning, depends largely on the individual reader. Defining what is beautiful remains problematic for the aesthetic value of a composition varies greatly from person to person and from culture to culture and even from one era to another.

Version 2 of the translation of *Sent before my Time* takes advantage of the poetic function of language as an attempt to engage lay readers and increase their interest in the selected narratives. Where the target language offers a range of possibilities to render a word or phrase, a more poetic-sounding choice will be opted for. Doing so is hoped to open up the text in such a way that the ordinary reader, whose understanding and experience of psychotherapy may be limited, will be able to experience the text and live the narrative it presents rather than simply read an account of happenings related in a plain style. The choices that will be made in Version 2 are based on the belief that a more literary style that is rich in metaphor and poetic language will enhance the general readers’ understanding of psychotherapy and secure their attention. It is important, however, to emphasise at this stage that not all readers read in the same way and the aesthetic sense of language is a highly subjective matter. What may be felt to be profoundly poetic by some readers may go unnoticed by others.

1.3.ii The role of the reader

What is interesting about literary texts is the type of transaction that takes place between them and the individual reader. The reader enters into a relationship with the text whereby he or she is required to work to produce the effects (Boase-Beier 2011: 41). Poetic effects are among the devices used in literary texts that contribute to cognitive gains. What is special about poetic effects, according to Pilkington (2000) is that what the reader gains in cognitive terms has an affective aspect. This is to say that the stylistic devices employed by the author guide the reader not only towards increased knowledge but also towards a particular affective state related to the text in question. The reader can “come to have the feeling as a result of reading the words” (Pilkington 2000: 184). Because poetic effects can be “complex and subtle” (Boase-Beier 2011: 40), the literary translator must understand how they work in the source text in relation to the reader and try to reproduce them in the target language because without them the text will not function in the way it was meant to do by the source text author.

Leech and Short ([1981]) 2013) argue that while the distinction between what constitutes a literary text and a non-literary text is not clear cut, “the contrast between fact and fiction seems to be absolute” (ibid.: 121). Carter (1997: 128) suggests that since there is not a clear-cut division between literary language and non-literary language and the opposition of the first to the second is an unhelpful one, “the notion of literary language as a yes/no category should be replaced by one which sees literary language as a continuum, a cline of literariness in language use with some uses of language being marked as more literary than others.” Effects such as ambiguity, uncertainty or even confusion are not, as many scholars such as Cunningham (1966), Pilkington (2000), Turner (1996) and Boase-Beier (2006, 2011) have noted, confined to what is known as literary texts. Advertisements, newspaper headlines and political speeches exploit these stylistic devices to produce similar effects in the viewer/reader. Ambiguity, for example is used to cause uncertainty and “to urge the reader to read on” (Boase-Beier 2011: 39).

2. Breaking the boundaries between literary and non-literary

Central to the approach followed in Version 2 is the idea that literary language can be used in the translation of non-literary types of text such as *Sent before my Time*. This text is neither literary nor fiction but the approach taken in translating it into Arabic (Version 2) is meant to alter it in such a way that it reads like fiction. The stylistic shifts made in the translation are designed to be signals to the reader in the target language inviting them to read it as if it were fiction. The way the text appears on the page contributes to the way the reader approaches it and reads it. Harkin (1999: 56) argues that “[w]hat makes a text literary is the kind of reading a reader gives to it, a consciousness of reading for gaps.” She defines a gap as “a moment of hesitation in a reading act when the reader experiences uncertainty about meaning” (ibid. 55). She shows that even a sentence taken from a newspaper article which does not seem particularly literary, will invite the reader to read it as a literary text when set as a poem. This confirms Culler’s view that when we read a text as literary, we “look at the language in new ways” (Culler 1975: 114), we notice things that we normally ignore, see relevance in places we do not ordinarily see and we “subject the text to a different series of interpretative operations” (ibid.).

As will be demonstrated in Chapters Four and Five, while Version 1 of the selected narratives appear on the page in more or less the same shape as the source text, i.e. paragraphs (large blocks of text), Version 2 appears in a different form due to the content redistribution and separation between the authorial voice and that of the participants in the conversation. In other words, Version 2 reads like dialogue in fiction where prominence is given to the participants in the speech event. Drawing on Leech and Short’s ([1981]) 2013) categorisation of discourse in fiction, Version 2 is shaped in way that increases the reader’s involvement in the narrative where psychotherapeutic discourse is set in motion as it were. Responding to the physical form of the narrative on the page and engaging with the text world (Werth 1999) contained within its language and structures is the essence of the reading process on which the reading experiment in this thesis is based. The effect of the style of the text on the participants in the reading experiment will be discussed in Chapter Seven.

2.1 Style and stylistics in Arabic

The discussion among scholars in the Arab world about style and stylistics is as old and interesting as that between their counterparts in the West. The development of linguistics and stylistics in the Western tradition seems to have contributed to the discussion and invigorated interest in the study of style. In spite of mixed feelings towards the concepts offered by Western linguists and theorists, most scholars in the Arabic tradition acknowledge the usefulness of these concepts and appreciate the tools they offer to investigate the phenomenon of style in Arabic literature. In his preface to his influential book on style, Ayyad (1982: 4, my translation) argues that while talking about style is not new, stylistics or “the science of style” is new and explains that “he does not intend to tempt the reader to buy a new imported product” because stylistics belongs to an “old and elevated dynasty” in the Arabic culture and its origins go back to the discipline of rhetoric or eloquence. He further argues, in a rather apologetic tone, that writing about stylistics does not stem from a desire to modernise or introduce some new tradition invented in the West but from a desire to establish in the Arabic culture “a new science” derived from the Arabic linguistic and literary heritage. He does not, however, deny the usefulness of the lessons that could be learned from the studies carried out by Western researchers in the field of stylistics.

Suleiman (2004: 8) acknowledges that while Arab scholars have over the centuries shown interest in style by studying rhetoric, they did not do so in any systematic way and the methods they used in their studies were not “scientific.” Therefore, he adopts the term *الأسلوبية* or stylistics and uses it interchangeably with “the science of style” which he defines as “the study of a text and the description of its structure and manner of expression” (ibid.; 7), which is in line with the general sense of the term in the Western tradition as seen above.

Mseddi (1977) was interested in the systematic study of style as a vehicle to know the author and understand his mind. In his view the “originator,” i.e. the author and his style are one. He argues that accepting the inseparability of the two naturally allows the observer to rely on style as a tool that helps to reveal the inner world of the author. For him,

style emerges as a response to stimuli, emotions and motives that come either from within or from the environment around the author. These stimuli turn into

thoughts and meanings in the mind of the author which are then translated into verbal expressions that represent the style of the originator.

(Mseddi 1977: 59-60, my translation)

Like most scholars in the West, the three Arabic scholars above and many others working in the same discipline, use the tools offered by stylistics in the Western tradition to exclusively investigate literary texts namely poetry and novels or short stories. Non-literary texts seem not worthy of studying as far as these scholars are concerned.

2.1.i Literary and non-literary language

The lines between what is perceived to be literary and non-literary language are even more blurred in Arabic for two main reasons. First, al-fus-hā (الفصحى), the “classical” or “written” variety of Arabic as opposed to the numerous spoken dialects throughout the Arab world has enjoyed dominance due to the fact that it is the language of the *Qurān* which many Arabic speakers believe to be the language of heaven. This variety of Arabic has for a long time been associated with literature and learning. The second reason why al-fus-hā is still held in high esteem is due to the attitude of individual readers in Arabic, especially those who have no or little experience of reading and tend to have preconceived ideas of what literary language is. Ideas of what constitutes literary language are naturally conditioned by these two facts at least as far as ordinary people are concerned. The two types of language (literary and non-literary) overlap a great deal in Arabic, perhaps more so than in contemporary English.

2.1.ii The concept of literature in Arabic

The word literature (أدب *adab*, plural آداب *ādēb*) in Arabic, according to the online *Almaany Dictionary* معجم المعاني الجامع (almaany.com), means the following (my translation):

1. The training and refinement/cultivation of the self/soul so that it follows what is appropriate or required.

2. The totality of the principles that professionals in sectors such as industry, art, or law are required to adhere to, e.g. (أدب القاضي) the literature of a judge or (أدب الكاتب) the literature of a writer.
3. Everything that has been produced by the human mind such as the various fields of knowledge (called علوم *ouloom* or sciences in Arabic) which, according to the ancient Arabs, include language, conjugation, grammar, derivation, etymology, the rules of poetry, rhetoric, calligraphy, composition and lectures. In modern times the term *adab* is used to refer specifically to literature (as in the modern sense of the term in the West), history, geography, linguistics and philosophy.

As seen in the three entries above, the term *adab*, or literature, has always had a broad meaning and the relatively recent restriction imposed on it is rather artificial and only skin-deep. Although the terms *adab* (literature) and *ababi* (literary) in academia are used in more or less the same way they are used in the West, i.e. to refer to a body of writing that conventionally includes poetry, plays, novels, short stories and, possibly, essays, the related meanings such as those shown in the Arabic dictionary entries above are still valid and in use in Arabic-speaking countries. University departments and faculties, in Tunisia for instance, usually have the plural form *ēdēb* attached to their names as in The Faculty of Letters and Humanities of Sousse (كلية الآداب و العلوم الإنسانية بسوسة) or The Faculty of Letters, Arts and Humanities of Manuba, Tunis (كلية الآداب والفنون و العلوم الإنسانية بمنوبة - تونس). These labels reflect a more genuine sense of the term than the narrow one that has been imported from Western cultures and used in academic publications in the field of literature and literary criticism.

The broad sense of the Arabic term that encompasses a wide range of disciplines is also reflected in cataloguing of books in public and university libraries and bookshops. Books on philosophy and psychology, for example, are traditionally placed next to or near shelves where books of literature (in the modern Western sense) are placed.

2.1.iii Blurred lines between literary and non-literary language

In his rather ornate and floral academic Arabic that, as will be demonstrated below, overlaps with literary language and borrows from its large poetic reservoir, Murtadh (1998: 74) describes literary language (in novels) as “a literary writing moist with perfume, beauty and elegance” (my translation). He also argues that unlike other kinds of language, such as the political or journalistic or legal, which change slowly in spite of the constant emergence of terms within each specific field, literary language, which he also calls “the language of creativity,” (ibid.: 95) changes more quickly:

It is capable of changing thanks to the mercury-like nature of the imagination that operates in it and to the artistic freedom that the author permits himself while he plays with language, breathing into it new meanings out of his spirit and loading it with referential energy that nobody has found in it before. (Murtadh 1998: 95, my translation)

The following examples are an attempt to show how non-literary (non-fiction) Arabic texts may sound more literary compared to similar (academic) texts in English.

Example 1:

The following extract is the opening lines from a book on literary criticism by Murtadh:

الرّواية؛ هذه العجائبية هذا العالم السّحري الجميل؛ بلغتها، و شخصياتها، و أزمانها، و أحيازها، و أحداثها و ما يعتور ذلك من خصيب الخيال، و بديع الجمال: ما شأنها؟ و ما تقنيّاتها؟ و ما مشكّلاتها؟ و كيف نكتبها إذا كتبناها؟ و كيف نبني عناصرها إذا بنيناها؟ و كيف نقرأها إذا قرأناها؟ (مرتاض 1998 ص 7)

Translation

The novel, this work of wonders, this beautiful magical world with its language, its characters, time frames, space frames, events and everything these draw out from the fertile imagination and cover with magnificence: what is its import? What are its techniques? What are its component parts, and how do we write if we are to write it? And how do we construct it if we are to construct it? And how do we read it if we are to read it?

(Murtadh 1998: 7, my translation)

Unfortunately the translation into English does not do justice to the original text above as much of the poetic effect is sacrificed for the meaning and

fluency. Repetition, assonance, alliteration, parallelism, rhyme and rhythm are all present in this short extract in Arabic.

Example 2:

إنَّ الكتابةَ الرَّوائِيَّةَ عملٌ فنيٌّ جميلٌ يقوم على نشاط اللُّغة الداخلي، و لا شيء يوجد خارج تلك اللُّغة، و إذا كانت غاية بعض الرّوائيين العرب المعاصرين هي أن يؤذوا اللُّغة (ليس بالمفهوم الفنيّ، و لكن بالمفهوم الواقعي للإيذاء) بتسويد وجهها، و تلطيخ جلدّها، و إهانتها بجعل العاميّة ضرةً في الكتابة... فلم يبق للغة العربيّة إلّا أن تُزَمَّ حقائبها و تمتطي ركائبها؛ و تمضي على وجهها سائرة في الأرض لعلّها أن تصادف كتاباً يحبونها من غير بني جلدتها. (106 ص 1998 ضا.ترم)

Translation:

The novel is a beautiful work of art that is based on the internal activity of language, and not on anything that exists outside that language. If the intention of contemporary Arabic writers is to harm language (not in the artistic sense, but in the real meaning of the word) by blackening her face, and sully her skin and humiliating her by taking dialect as a second wife ... then there is nothing left for the Arabic language to do but pack her suitcases, ride her animal and hit the road, like a stranger, hoping to come across writers not belonging to her race who may love her.

(Murtadh 1998: 106, my translation)

To preserve as many as possible of the features of Murtadh's language in this example, the personal pronoun "she" has been used instead of the neutral "it" to refer to the Arabic language. The author is lamenting the deterioration in the quality of writing produced by contemporary Arabic novelists. He regards the admission of dialect in novels as an act of aggression and assault on al-fus-hā. The language he uses indirectly expresses a range of feelings such as resentment, disappointment and anger. The Arabic language here is personified and elevated from a means of communication to the status of a woman (wife or mother) who should be honoured, respected and cherished. This does not deviate from the concept of language as a mother tongue. Indeed, it exploits the literal sense of the expression to reinforce the message. The relationship between language, Arabic in this case, and its users is similar to that between children and their mother where love and respect are the main characteristics of this intimate relationship. Personification in this example is employed to produce a specific effect in the reader such as a feeling of shame or concern for the fate of the Arabic language.

3. Why stylistics?

At the heart of translation lies the search for meaning in the source text. While the meaning of individual words may be helpful in the translation process, understanding the way these words are arranged in the source text and the motives behind their selection will assist not only in establishing a better understanding of what is meant in the source text but also in developing a style in the target language that can elicit responses similar to those elicited in the source language.

Fowler (1996: v) argues that “belief in an exclusive category ‘literature’ or ‘literary language’ is liable to prove a hindrance rather than a help.” Therefore, all texts, and not only those that are perceived as literary, merit the sort of analysis he proposes. In the same vein, Toolan (1998: ix-x) believes that there is no intrinsic reason why stylistics cannot be used in the study of “excellence of craft (and conversely, of mediocrity of craft)” in non-literary texts although traditionally literary texts have been the object of this discipline. The list of text types Toolan (ibid.) gives as potential objects of study could be extended to include social and medical discourse. *Sent before my Time* furnishes us with an excellent opportunity to apply stylistic techniques in its Arabic translation which would improve on its style in English and result in a text that is more appealing to the intended audiences. Understanding how certain features of language are exploited to compose a text in a certain way and what functions they serve will undoubtedly help the translator select the most appropriate techniques when shaping a translation that is meant to be read, understood and appreciated by two different audiences in the target culture.

It is worth mentioning at this stage that although the function of the selected text was taken into account when both Version 1 and Version 2 were made, the focus of this study is mainly on the readers’ (participants in the reading experiment) response to the style adopted in each version. Version 1 assumes that the first group of readers in Tunisia, named *Professionals* in this thesis, could be considered to be members of the psychotherapeutic discourse, which will be discussed in detail in the next chapter, and therefore the

translated text will serve the same function for these readers as the source text does for its intended readers. Version 2, on the other hand, is based on the assumption that the second group of readers, named as *Laypeople* in this thesis, are less informed about the subject matter and that the narratives in their new style will therefore perform a different function for them.

3.1 The problematic relationship between content and form

To talk about a separation of form from content is controversial, especially when the text in question has literary character in which style, as seen above, not only contributes to the message or enhances it but can sometimes be the message itself (Boase-Beier 2004, 2006). Nevertheless, translation, even of highly literary texts such as poetry, is in essence an exercise in separating form from content before attempting to reassemble the two in another language. The mere fact that a text is translated into another language suggests that a separation has taken place at some point. The translator's task is to reproduce in the target language what he/she has understood and felt so that the reader in that language can have a similar experience. What is reproduced in the target language is the translator's interpretation of the text in the source language. Such interpretation is "not final, absolute or exclusive" (Boase-Beier 2006: 108). Literary texts are built in such a way that they lend themselves to a number of interpretations, a point made by several critics such as Richards (1924, 1929), Rosenblatt (1979, 1986, 1999), Iser (1978), Fish (1970, 1980) and Harkin (1999). What the translator produces can only be seen as a reasonable interpretation of what the source text means. The style of a sentence in a novel or a line in a poem, for example, is closely bound up with the message it intends to convey so that whatever meaning the reader constructs is ultimately the result of the combination of content and form. It is reasonable to believe that another reader, especially a translator, will subject the same sentence or line to a kind of analysis that identifies and isolates the linguistic features that make the text under scrutiny special or unique before they attempt to reproduce those features in the target language. This obviously remains a highly subjective operation for the selection of linguistic features is by an individual reader whose experience of the text is unique.

Leech and Short ([1981] 2013: 9) start from a general interpretation of the word style as “the way in which language is used in a given context, by a given person, for a given purpose, and so on.” To clarify this definition further, they adopt Saussure’s distinction between *langue* and *parole*. They conclude that style “pertains to *parole*: it is selection from a total linguistic repertoire that constitutes a style” (ibid.). Speakers and writers of non-literary types select from *langue*, i.e. the code or system of rules common to all language users, and construct their *parole*. When they do this in a consistent manner over and over again until specific linguistic patterns and features are established, one could safely say that this style of speaking or writing belongs to a particular person, group, genre or even a particular period in history in a particular geographical location. Jane Austen, Charles Dickens, Virginia Woolf, Ivy Compton-Burnett, Laura Ingalls Wilder, Marcel Proust, Naguib Mahfouz, for example, did not invent a new language in their novels but each one of them made their selections from the possibilities offered by the language they wrote in and created something strikingly original and recognisably their own that earned them the reputations they have. The same thing could be said of writers of non-literary or non-fiction texts such as journalists and historians although admittedly their styles may not be as striking or individual as those of the literary writers.

3.1 Monism, dualism and pluralism

Searching for the perfect definition of the term style has proved to be too ambitious a goal. Some would argue that the abundance of definitions available has enriched the discussion of the different dimensions of style while others argue that this very abundance has inhibited progress in this field of study. Leech and Short ([1981] 2013: 31) think that style “has suffered from overdefinition and the history of literary and linguistic thought is littered with unsuccessful attempts to attach a precise meaning to it.” They, therefore, decide not to be dogmatic about the term style and combine the insights from the three prevalent approaches, i.e. monism, dualism and pluralism. They point to the separation implied in the common definition of style as a ‘way of writing’ or a ‘mode of expression’. They call this a “dualist” approach (ibid.)

as it rests on an assumed dualism, in language, between form and meaning. This approach holds that there is more than one way of conveying the same content. Style, therefore, is the control the writer (or speaker) has over the way they convey or deliver the content. They call the opposite view “monism” where form and meaning are considered to be one.

Richard Ohmann (1964), a strong supporter of the dualist approach argues that style in human activities such as sports, arts, architecture, etc. is the sum of invariants and variants. In such activities, it is assumed that there are fixed rules and principles that have to be adhered to as well as variant ways in which individual players, artists, architects, etc. may perform them. Variants, therefore, are a manifestation of choice exercised by the individuals. In literature, the distinction between the fixed components and the variants is not as clear as that which pertains in the art forms. Style implies that the choice of words and of the way they appear on the page do not correspond to a change in substance. To demonstrate this, Ohmann employs transformational grammar, also called transformational generative grammar. Proposed by Chomsky in 1957 and subsequently modified several times, transformational grammar is a system of language analysis that recognises the relationship among the various elements of a sentence and among the possible sentences that a particular language’s rules permit. Transformational grammar assumes that there are two main kinds of rules, phrase structure rules and transformational rules. Ohmann argues that optional transformational rules are the ones that determine style. They are rules that change the form of a basic sentence without changing its lexical content. Examples of transformational rules include turning a sentence from active voice to passive voice or combining two or more simple sentence structures into a single complex structure. According to Ohmann, such rules can be optionally applied to the same basic sentence structure and therefore provide a linguistic basis for the notion of paraphrase, and hence the grammar of style. Applied to long sentences that sometimes run into pages such as those of William Faulkner, the techniques of transformational grammar allow the study of a certain text against the background of what the author might have written had he chosen to apply different transformations.

3.2 Leech and Short's equation

Leech and Short ([1981]) 2013: 19) point out that the assumption that transformations represent paraphrase relations has been undermined by consideration of cases in which passive and deletion transformations do not represent the same content. Instead of the two terms 'meaning' and 'content', on which dualism rests and which are often used interchangeably, Leech and Short (ibid.: 20) therefore suggest replacing these terms by "sense" and "significance." The first refers to "the basic logical, conceptual, paraphrasable meaning" and the second refers to "the total of what is communicated to the world by a given sentence or text." Instead of the assumption made by dualists that one can paraphrase the sense of a text and that there is a separation of sense from significance, Leech and Short argue that "an enlightened dualist will search for some significance [...] in a writer's choice to express a certain sense in *this* rather than *that way*" (italics are the authors'). They call this significance "stylistic value" and formalise their view in the following equation:

$$\text{SENSE} + \text{STYLISTIC VALUE} = (\text{total}) \text{SIGNIFICANCE}$$

Ohmann's detransformation technique seems to provide some linguistic basis for the notion of a neutral style. Breaking down a long complex sentence into a sequence of disconnected simple sentences may give an impression of a manner of writing that is free of stylistic effects. Leech and Short (ibid.), however, argue that "to say that a text has a 'neutral style' is to mislead: the choice of expressing one's sense in elemental, disconnected sentences has its stylistic value as much as any other choice."

Although the position I will be taking in this thesis is not different from that of Leech and Short ([1981]) 2013), it is worth mentioning here that the notion of a neutral style can be helpfully exploited in the translation process. Reducing the source text, be it fiction or non-fiction, to a text that is composed of basic propositions almost free from what Leech and Short call "stylistic value" may well be part of the mental process that the translator goes through before he or she ultimately decides how to render a particular sentence. The

present thesis is primarily concerned with translating the same narrative excerpts for two different groups of readers in Arabic, a process that takes into account the knowledge of the potential readers in the target language of the subject matter (psychotherapeutic discourse) and their possible response to stylistic variations in the translation of excerpts from *Sent before my Time*. A description of the mental process of translation that involves reducing the source text to a set of sentences that have a neutral style is beyond the scope of the present thesis. Instead, an analysis of Version 1 and Version 2 will be given along with an explanation of how the two versions differ in terms of style and how the stylistic variations have been achieved.

4. Stylistic pursuits in translation studies

This section is a review of some major style-related studies carried out in the field of translation studies in the relatively recent past. The selected studies serve to explain trends in stylistic studies, the type of questions that have occupied translation studies scholars and the methodologies adopted for their specific research questions.

Although the distinction between literary and non-literary texts is notoriously difficult to make, as seen above, and modern stylistics, as Boase-Beier (2011: 74) argues, rarely makes the case for a separate language of literature, stylistics has been applied largely to literary texts (Leech and Short [1981] 2013, Toolan 1998). Nonliterary studies, on the other hand, have received relatively little attention presumably because reading such texts and establishing what they mean and how they fulfil their function is largely seen as a much more “straightforward process” than the analysis of literary texts as Boase-Beier (2011: 78) demonstrates. This explains why most studies concerned with style in translation tend to be on literary texts such as poems and novels. It is in these texts that creativity and originality are often found. Indeed, literary texts allow more freedom of choice on the part of the author of the source text and, to a lesser extent, on the part of the translator too.

Literary translators are in fact often described as performing a creative task (Boase-Beier and Holman [1998] 2014, Perteghella and Loffredo 2006, Malmkjær 2004) or an act of “rewriting” (Lefevere 1992). How much freedom is granted to the translator to be creative is debatable. Malmkjær (2004: 15), for example, argues that the translator, though a writer in some sense, does not have the same amount of freedom the source text enjoys for the translator, no matter how creative he or she is, “commits to a willing suspension of freedom to invent.” Lefevere (1992: 19) advises translators, when in doubt, “to tilt to the target audience and its expectations, not to the source text.” He hastens to add that his advice “should not be interpreted as a blank check given to the translators to do with the source text as they please.” By entering into a relationship of this kind with the source text, the translator limits himself or herself to creating in the target language a text that stands comparison to the source text. This is a reasonable position to take on the nature of the relationship between the translator and the source text, especially when dealing with a literary text where style is not merely one element but an integral part of it. Boase-Beier (2004: 277) for example, argues that style is not just as important as content in literary texts but “more important.” The argument that the present thesis will be pursuing is that style does matter even when dealing with a nonliterary text such as *Sent before my Time*. The style of the source text, however, is not necessarily more important than the content, especially when it is deemed to be unsuitable for the purposes of the translated text in its host culture. The translator in these circumstances should, indeed must, rid the text of its original style and replace it with a more suitable one that has a better chance of carrying the content across and thereby better serve the new audience.

Regardless of specific research questions and the methodologies employed to answer them, researchers interested in style-related matters in the field of translation studies such as Parks (1998), Baker (2000), Malmkjær (2003, 2004), Boase-Beier (2004, 2006, 2011, 2014), Turner (2006) and Saldanha (2011) make literary texts or their authors and translators the subject of their studies. The underlying assumption made in all these studies is that the style of the target text is either a reflection, or “mirror” (Turner 2006) of the style of the source text or a deviation from it. The source text is always the

point of reference and the yardstick against which the translation is measured. Theorists concerned with literary translation, Gutt ([2000] 2010: 130) observes, “have paid considerable attention to the preservation of the stylistic properties of texts.”

4.1 Searching for traces of the translator’s style

Baker (2000) departs from the traditional preoccupation with the question of whether or not the style of the source text has been adequately or faithfully conveyed in translation and instead attempts to identify the style of the translator himself/herself. By doing so, she challenges the prevailing assumption that translation is a “derivative rather than creative activity” (Baker 2000: 244). Implied in this conservative view of translation is the fact that the translator’s job as far as style is concerned consists of faithfully and accurately conveying the meaning of the source text in the style chosen by the source text producer. The translator, therefore, is not expected to have his or her own style. Baker rejects this view and maintains that “it is as impossible to produce a stretch of language in a totally impersonal way as it is to handle an object without leaving one’s fingerprints on it” (ibid.). Style, then, for Baker is a “kind of thumb-print” (ibid.: 245) to be found in the target text. Baker’s analogy is reminiscent of that of Benjamin’s (1936: 367) where he argues that “traces of the storyteller cling to the story the way the handprints of the potter cling to the clay vessel.”

Style is a manifestation of the translator’s manner of expression that can be identified through the patterns of their linguistic behavior throughout the translation. Seen from this perspective, the translator’s style is a manner of expression that is typical of the translator rather than instances of open intervention. Baker’s study of the style of the translator draws on the methodology used in corpus linguistics. The method using a large computerized corpus of English texts translated from a variety of source languages along with software developed for processing it semi-automatically enabled Baker to identify patterns of linguistic behavior that were typical of particular translators rather than isolated examples of interventions or solutions to translation problems.

Saldanha (2011) claims that in spite of growing interest in translational stylistics, there was no coherent theoretical framework to guide new research in this area and attempts to address the situation by focusing on translator style. The notion of style, according to Saldanha, is hard to apply to translated texts not only because style is a vague concept in the first place, but because whenever we talk about style in relation to any translation in reality, we are referring to a “combination” (Saldanha 2011: 26) of linguistic features chosen by the author(s) of the source text and the translator(s) in addition to the editor(s) in some cases. An investigation of author style, according to Saldanha, must start with a distinction between style “as a textual attribute” and style “as a personal attribute” (ibid.). Unlike Baker (2000) and Malmkjær (2003, 2004) who both use data derived from textual evidence as well as extra-textual explanations to account for the motivations or reasons behind the translators’ stylistic choices, Saldanha uses more complex methods. She uses a wider variety of data derived from different sources. Her study looks at several translations by two translators and identifies patterns that are consistent throughout the work of each that can be used to distinguish it from that of the other translator. To achieve this, she uses two purpose-built corpora, one for each of the selected authors. Saldanha’s study combines qualitative and quantitative analyses of linguistic features prominent in each corpus. She first identifies motivated patterns of choice then the results are triangulated with data obtained from the analysis of meta-textual material and interviews she conducted with the translators as part of her study.

4.2 Translational stylistics

Malmkjær (2003, 2004) approaches translated texts from the point of view of writer-oriented study using a methodology that she calls ‘translational stylistics.’ This type of stylistic study aims “to explain why, given the source text, the translation has been shaped in such a way that it comes to mean what it does” (Malmkjær 2003: 39) (emphasis in original). Because a translator does not enjoy the same degree of freedom as the source text author, as pointed out above, translated texts, according to Malmkjær (2004: 15) cannot be treated in the same way as the original texts in writer-oriented studies. In addition to

comparison of source text and translation similar to the type of *stylistique comparée* advocated by Vinay and Darbelnet (1958), Malmkjær's translational stylistics goes a step further by taking into account four characteristics that affect translations as "mediated texts" (Malmkjær 2004: 16). These characteristics are the mediator's interpretation of the source text, the purpose of the mediation, the purpose of the translation and the audience for whom the translation is created. To carry out her translational stylistics, Malmkjær uses examples from Dulcken's translations of Hans Christian Andersen. Her study is focused on searching for recurrent patterns in the relationships between the translation and the original text. Based on textual evidence, coupled with understanding of the socio-cultural circumstances of the translator, she draws conclusions that aim to account for the translator's choices. To provide some explanation for the motives behind Dulcken's choices, Malmkjær (2004: 22) turns "with some reluctance" from textual evidence to speculation and hastens to add that speculation is grounded in the parameters for mediated texts mentioned above. Malmkjær's reluctance to resort to paralinguistic factors that influenced the style of the target text suggests that linguistic evidence in the translated text alone cannot sufficiently explain why the style of the target text is different from that of the source text. It also confirms linguists' obsession with textual detail despite the fact that there are questions that require looking further than the written text.

4.3 Secondary communication situations

Drawing on Wilson and Sperber's Relevance Theory, Gutt (1992) argues that the principle of relevance in communication has very important implications for translators. Although his discussion is mainly concerned with the translation of scripture, it could be equally applied to other text types such as the one chosen for the current thesis (*Sent before my Time*). A text in general is a form of communication intended for a particular audience. While it is not always possible to claim with certainty that the intended audience can be confined to a specific time and place, it is reasonable to assume, at least in theory, that they share the author's language and have a sufficient degree of interest in the text in question. Translating a text into another language naturally involves addressing an audience other than that the author of the

source text had in mind. Depending on how close the two languages are and the degree of similarity between the two cultures they belong to, the new audience may well occupy a different situation that conditions the way they interact with the text and recover the intended meaning. Gutt (ibid.: 27) refers to these as “secondary communication situations.”

In Relevance Theory, communication is facilitated by causing three elements to interact inferentially: stimulus, context and interpretation. The inferential combination of stimulus and context is constrained by the principle of relevance leading to the intended interpretation. Accordingly, the same stimulus can lead to different contextual effects if processed in different contexts. Secondary communication situations, Gutt (ibid.) argues, can have “damaging effects” as they are “likely to result in miscommunication” or even “lead to a total breakdown of communication.” The inferential account of communication in Relevance Theory entails a condition of communicability. The intended interpretation, in relevance-theoretic terms, can be retrieved not in any context but only in a context where the requirements of optimal processing are fulfilled. In other words, in a context where there are adequate contextual effects that cost the audience the least processing effort. A change in context means taking away a crucial element to the meaning-generating process. Therefore, for communication to be successful, an utterance must be processed in the context envisaged by the communicator. “Many problems in Bible translation,” Gutt (1992: 30) argues, “can be traced to a *contextual gap* between the context envisaged by the original communicator and that available to the target audience” (*italics in original*). Supplying the contemporary readers with additional historical information will not be enough, according to Gutt, to solve the problem they are faced with when reading an old text such as the Bible. Instead, he suggests, “[m]aterials need to be prepared that will help the receptor audience derive sufficient contextual effects in the cognitive environment they live in so that they can relate the text to their own lives” (ibid.: 32).

To explain the “dryness” that some readers of the Scriptures experience, i.e. not getting anything out of them, Gutt (ibid.: 33) suggests that when this

happens, the readers are “simply experiencing the natural consequences of contextual gap.” They find the text “dry” because the context in which it is processed yields fewer contextual effects compared to the context in which the intended audience processed the initial text.

This concept of dryness is worth pursuing not only in relation to holy texts but also to any text written for a specific readership in a specific culture then translated for a different set of readers in a different culture and possibly a different point in time. An Arabic translation of *Sent before my Time*, for example, that ignores the readers’ ability to retrieve what is implied in the source text, is likely to produce a sense of dryness and consequently rejection by the reader. Adopting a different style in the Arabic translation that reconstructs the context of the psychotherapeutic discourse is thought to reduce the sense of dryness and therefore increase laypeople’s understanding of and interest in psychotherapy. The analysis of the reading experiment results in this thesis will reveal to what extent deliberate stylistic shifts made in the Arabic translation of *Sent before my Time* succeed in making the narrative sections of the book relevant to the new readership in Tunisia.

4.4 Cognitive stylistics

Perhaps one of the most prolific writers on style in the field of translation studies, Boase-Beier is in fact the first writer who brought together a number of style-related issues in a coherent form. *Stylistic Approaches to Translation* (2006) is a major contribution to a highly interdisciplinary and multifaceted area of translation studies. Reflecting the nature of the discipline, the book brings together a wide range of views and approaches to style within general trends in linguistics and literary criticism. Other works that preceded this publication ([1998] 2014, 2002, 2003, 2004) and followed (2011) it by the same author consider the phenomenon of style from a cognitive perspective. Like other scholars in translation studies, Boase-Beier uses literary texts, novels and poems, to support her arguments. Like Gutt (2000), she too draws on Sperber and Wilson’s (1986, 1995) Relevance Theory for she recognises the importance of the concepts contained in their theory for translation. Seen from a Relevance-Theory perspective, a literary text is a communicative event

where the author intends to communicate something to the reader. Sperber and Wilson (1986: 158) argue that in ostensive communication the speaker's utterance is not only relevant to the communicative event but also "optimally relevant." In order for the speaker's communicative intention to be recognised, it is in their interest to make the task of retrieving the meaning they intend as easy as possible for the other participant. In other words, understanding the meaning intended by the speaker should cost the hearer minimal effort. Sperber and Wilson (ibid.) claim that 'every act of ostensive-inferential communication communicates the presumption of its own optimal relevance.' The speaker who engages in ostensive communication creates in the audience a tacit presumption that what they are hearing is relevant to the situation. The audience, therefore, will make an effort to recover the intended meaning without resorting to unnecessary processing effort.

Style plays a key role in whatever message the author intends to communicate and can even be more important than the content. In fact the content in certain poems, Boase-Beier (2004: 279) suggests "is a vehicle for style." It follows, Boase-Beier (ibid.) argues, that the translator/reader identifies stylistic features in a poem, for instance, assumes that they are relevant and use them "as clues" to what she/he "reconstructs as a feasible interpretation of the author's or narrator's view, position, beliefs, or more generally, cognitive state." Style, then, for Boase-Beier, is the sum of motivated stylistic devices that embody weak implicatures which are by nature open to interpretation. She adopts a cognitive stylistic view of translation which sees style as "a reflection of mind." She borrows Fowler's (1977: 103) notion of "mind style" by which he meant a pattern of linguistic features that give some indication of world view, attitude or ideology. Seen from this perspective, the translator's role consists of attempting "to grasp that mind in reading and to recreate it in translation" (Boase-Beier 2006: 109). The purpose of this effort is to create "a reflection of a particular cognitive state" (Boase-Beier 2004: 281) and therefore make it possible for the reader of the translated text to have access to that cognitive state.

Because readers have no access to the author's mind, translators, as readers and writers, go by what they understand from the text before them. A translation, especially of a literary text such as a poem, is the translator's attempt to reproduce what *they* understand the author of the source text meant based on what *they* perceive as important and/or relevant to the readers in the target language. This is what Boase-Beier (2006: 108) refers to as "the pretence of translation." She argues that translators can study the style of a text and, based on textual evidence, make "a good case" for what the text means in translation but they cannot guarantee that they actually know what the author meant. This is also a point made by Sperber and Wilson (1986: 1) where they argue that what one sees on the page are not thoughts but merely "little dark marks." The thoughts themselves, they argue, "remain where they always were, inside our brains" (ibid). It follows that what the translator produces is not exactly what the author had in mind but a reproduction of what the translator took to be the meaning of the text. The translator experiences the text and identifies the clues that helped him/her make cognitive gains and attempts to reproduce them in the target text so that the reader in the target language can have the same or a similar experience to that of the translator.

5. Evaluation

Research of the type described above suggests that the rift between theory and practice in translation studies is still wide. While investigating existing translations to establish the degree of divergence between the style of the source text and that of the target text (Malmkjær 2003, 2004) or identify the translator's style (Baker 2000, Saldanha 2014) is a legitimate academic activity and indeed an important one, it remains hard to see its relevance and usefulness to translators or students seeking to learn the craft of translation. This is obviously not meant to diminish the significance of the findings of the studies referred to above and the innovative methodologies employed in this intellectual activity but simply to point out the limited nature of such endeavors from the point of view of translation as practice. Investigating stylistic shifts in translated texts and the possible motives behind them or looking for regular patterns in the translator's linguistic behavior, conscious or

unconscious, is undoubtedly an interesting activity in itself and could potentially have some practical use to people working within the discipline. The studies reported above, along with their methodologies, could be fruitfully replicated to cast light on the same phenomena in other cultures and languages. The type of forensic stylistics used in authorial attribution, for instance, could be used in relation to translated texts where more than one translator is involved or perhaps where the translator's identity is in doubt.

Although the selected studies above do not pass value judgement on the rights or wrongs of the translations under scrutiny, one can hardly fail to notice the creative side shown by the translators and their individuality. Perhaps the most illuminating and liberating insights into what the translation of style is and what it entails are those offered by Gutt and Boase-Beier. Any translation project is certainly based on and shaped by the translator's reading/interpretation of the source text as well as what they perceive as crucial to the text in question and therefore needing to be recreated in the target language.

As far as the present thesis is concerned, stylistic analysis is not an exercise in assessing whether or not the style of the source text has been accurately or successfully reproduced in the target language. What differentiates this study from previous ones is that it recreates the style of the source text in one version of the target language and deliberately alters it in a second version. The experiment that follows is designed to cast light on how the participants in the study respond to the two styles and which of the two they like best and why. Unlike other studies where the analyst "masquerades as reader" Malmkjær (2004: 14), I create two stylistically different versions of the same source text and let the participants in the reading experiment respond to them. Again unlike other studies where the analyst/translator reports a range of effects the style has on the reader, the present thesis places the matter firmly in the hands of two groups of potential readers in the target language. This means that instead of pretending that whatever effect is experienced by the analyst/translator can automatically be attributed to all readers in the target language, representative readers in the target language are offered the

opportunity to experience the text and report back the effects it has had on them.

The reading experiment in this thesis is informed by concepts pertaining to reader response theory which is mainly concerned with literary texts. However, as discussed above, there is no clear-cut distinction between literary and non-literary texts and accordingly Version 2 of the translation of the selected narratives from *Sent before my Time* aims to be read as a literary text. How the participants respond to both Version 1 and Version 2 clearly depends on how they approach the reading activity in the first place. It is important to remember at this stage that in spite of all efforts made to make the reading part of the experiment similar to a natural reading experience, it has to be acknowledged that the participants' awareness that they were reading for an experiment will make their reading of the translated excerpts less natural. This is unavoidable for two reasons; first, they had no say in selecting the reading materials which will certainly influence the way they interact with them, and second, they had to be informed of the purpose of the activity in general terms as stipulated by the research ethics agreement. This, however, should not diminish the value of the participants' responses and views concerning the style of the two Arabic translation versions. These issues will be further discussed in Chapter Three, Methodology.

6. The significance of style in this research

6.1 Exotericising through translation

The central issue this thesis addresses concerns the potential ability of style to broaden the horizon of a specialised text, such as *Sent before my Time*, in the target language and make it more accessible to a wider readership, hence the term *exotericise*. Two versions have been created especially for this purpose. Each version is based on a number of assumptions about what the term 'text' means, what the potential readers in the target language know about the psychotherapeutic discourse contained in the source text and how they are likely to interact with the translated text.

It is the style of the narratives in the book that is the subject of study here. Altering the style so as to make them more accessible to the general reader in Tunisia, while also testing the effects of such stylistic alterations on two groups of participants, are the major themes of this thesis. Version 2 of the Arabic translation of excerpts from *Sent before my Time* takes advantage of the wide appeal stories have and seeks to present the selected narratives in a style that is more inclusive and more involving. A full description of this translation approach will be given, along with examples from the book, in Chapters Four and Five where Version 1 and Version 2 are discussed in depth.

6.2 A different focus and a different methodology

The present study differs from previous work done on style in the field of translation studies both in focus and methodology. It is essentially an exercise in stylistics with three foci, as defined by Malmkjær (2004). First, there is the analysis of the source text style; second, a reader-oriented stylistic analysis (by reader here is meant the translator who acts as a representative target language reader) and third, a writer-oriented stylistic analysis (here the analyst/translator seeks to explain why the source text is shaped the way it is). The analysis of the source text serves to cast some light on how the text is constructed and why. All these strands are brought together with the ultimate purpose of examining the effects of stylistic choices made in the target language on two groups of potential readers and answering the main question of the thesis and all the secondary questions that come with it.

As will be shown in Chapters Four and Five, the two versions in Arabic follow two different translation approaches that result in two stylistically-different target texts. Whereas Version 1 is a translation that aims to reflect the style of the source text by preserving its cohesion, Version 2 deliberately diverges from the stylistic choices made by the source text author to elicit certain responses on the part of the new audience in the target language and thereby establish coherence in the mind of the target text reader. Version 1 serves two main purposes here: first, it is the yardstick against which the stylistic shifts made in Version 2 are measured using stylistic analytical tools, and second, along with Version 2, it is used as an instrument for gauging the

response of the potential readers in the target language to style and for indicating which of the two versions they find more engaging and accessible. The potential readers are represented by two groups of participants in Tunisia who take part in a reading experiment designed for this thesis. These groups will be discussed in detail in Chapter Three (Methodology).

Accordingly this thesis brings together a number of style-related issues that have a bearing not only on the style of the source text but also on the stylistic variations capable of being made in the target text and their potential effects on the reader. In order to be able to recreate or indeed deliberately alter features of the source text style in the target language, it is necessary, as a first step, to analyse the style adopted by the author in the source text. This type of analysis is based on linguistic evidence and aims to establish the author's style and explain why the text is shaped in the way it is. Textual analysis alone, however, does not account for the style of the source text. The author's choices are not seen in isolation from the context of communication but as a result of it. Indeed, the context of the communication, the audience, the medium and the purpose of it are all contributing factors that influence the author's style. Once this type of analysis has been carried out, it is the translator's turn to make decisions in relation to style in the target language. The translated text, after all, is not meant to serve the needs and expectations of the intended readers in the source language but of those in the target language.

In the present thesis, altering the style of the chosen source text in Arabic is thought to help the general reader in Tunisia to recover the meaning intended by the author of the source text. Instead of adding explanatory information to the translated text or creating footnotes that might be helpful to the reader, transforming the narratives through the alteration and introduction of some stylistic features to the Arabic translation (Version 2) is intended to facilitate communication. To spare the general reader the experience of a "dry" text, a more literary style than that used in the source text is adopted in Version 2 of the Arabic translation. To compensate for the lack of knowledge and experience of psychotherapeutic discourse on the part of lay readers in Tunisia, the style in which the author presents her thoughts to the reader is altered in

such a way that the world of the text is opened up to accommodate the new audience.

As an attempt to make Version 2 of the translated excerpts from *Sent before my Time* sound more natural and vivid than Version 1, non-verbal messages have been included in the exchange between the psychotherapist and the patient. The former picks up the latter's manifest behaviour, which may be conveyed through body language, facial expressions, sighs or even silence, and successfully unpacks the content of the patient's mental state. In normal conversation, including the type that belongs to a psychotherapeutic discourse, the participants rely not only on words to convey thoughts, ideas and emotions and understand each other but also on the prosodic elements that naturally occur during the conversation such as intonation, stress, tone of voice and other paralinguistic signals. Indeed, it is these prosodic features that "accomplish cohesion in spoken interaction" according to Gumperz et al. (1984: 5). In version 2 of the translated excerpts, prosodic features have been reinstated where appropriate and are treated as "coded signals" (Wilson and Sperber 2012: 37).

Conclusion

In this chapter a number of notions that have a bearing on the questions this thesis poses and attempts to answer have been explored. Style, narrative, text, literary vs. nonliterary language, stylistic effects and the reader's role in constructing meaning, among other related matters, have been examined from both Western and Arabic perspectives. As seen above, they are all fiendishly complex, multi-faceted and multi-layered concepts that cast a considerable amount of light on how texts in general are conceived and received, on the one hand, and can potentially liberate the translator from conventional and often rigid views of what translation is supposed to be and how it is expected to be carried out on the other hand.

A review of relatively recent work done on style in the discipline of translation studies has also been carried out to reveal what has been achieved in this specific area of investigation both in terms of the questions asked and

the methodologies used. The literature review here also serves to identify the gap that this study aims to fill and put the question under investigation in its context by showing in what way this study is different from previous studies.

Sent before my Time is a perfect example of a text that would challenge a rigid and often unhelpful definition of the term *text* not least because of the variety of topics that it deals with or the language it uses but also because of the way it has evolved as a text over a period of time. Texts, especially those written for a specific discourse community, can potentially become more accessible to a wide readership in the target language when translated in a different style from the original. Stylistic shifts that are deliberately made in the target language can positively influence the way the reader interacts with the text. Style can be a tool to open up the text world and turn an esoteric text into an exoteric one.

In the next chapter, the methodology employed in investigating the phenomenon of style and its potential effects on the reader in the target language will be explained in detail. The two chapters that follow will examine Version 1 and Version 2 of the Arabic translation of excerpts from *Sent before my Time* and discuss how they stylistically differ from each other.

CHAPTER TWO

CONCEPTUAL FRAMEWORK

Introduction

The field of psychology, or “*ilm-a-nafs*” (علم النفس), the science or knowledge of the self or soul, opened up by early Islamic scholars but not further developed, is a type of discourse that demonstrates a gap that exists between ordinary people in the Arabic speaking world and those in the West (Okasha 1998; Jallouk et al 2012; Al-Krenawi 2005; Dalky 2012). This underdevelopment manifests itself both in terms of the availability of mental health services in Arabic-speaking countries such as Tunisia and in the lack of knowledge and understanding among the general population of what psychotherapy is and can do. This chapter is concerned with the conceptual frameworks that underpin the hypothesis this research intends to test and inform the choices and decisions made in one of the Arabic translations of excerpts from *Sent before my Time* which aims to bridge the gap between the readers in the target language who are familiar with the psychotherapeutic discourse and those who are less so.

Section 1 considers the type of the chosen source text and who its intended readers are while section 2 discusses the difference between a speech community and a discourse community as described by Swales (1990). Section 3 is an attempt to give a picture of the Islamic tradition of psychology (علم النفس) and describe the present situation in the Arab world particularly in Tunisia with which this research is mainly concerned. Section 4 examines the concepts of narrative and storytelling both from the perspective of Western tradition and Arabic tradition. Particular attention will be paid to the notion of transformability as described by Altman (2008). Section 5 examines the concepts of text, context, knowledge sharing and *Common Ground* derived from Werth's Text World Theory (1999) and explains the need to bridge the gap in one of the Arabic translation versions for the benefit of the general reader in Tunisia who does not share the author's knowledge or that of the readership she had in mind when she wrote the narratives selected for this

thesis. Section 6 examines the two ways readers interact with a text as described by Rosenblatt (1976, 1986) in her Transaction Theory which she calls *effere*nt and *aesthetic* readings. These concepts inform and influence the choices and decisions made in relation to the Arabic translation of excerpts from the selected source text.

1. The source text

1.1 Text type and intended readers

In her introduction to *Sent before my Time*, Cohen (2003: xxi) explains that the book “is addressed to doctors, nurses and other professionals who are working in intensive care units,” but she hopes “that others may be interested.” It is safe to assume that by “others” here the author means people who do not belong to the group she describes. The book is a non-literary text that belongs to a sub-genre of academic articles. In fact, the book started its life as a collection of articles and papers, some of which previously published in specialized journals, that the author revisited at a later stage and turned into chapters, adding more material from notes she had made while working on a neonatal intensive care unit as a child psychotherapist. The result is a book that combines theory and practice but at the heart of it there are narratives which blend observations with storytelling and reflections. Because of its unusual combination of topics and stylistic features, it could be argued that *Sent before my Time* belongs to a variety of text called mixed genres which “blend one variety with another” (Wales [1990] 2001: 177) or even to a sub-genre that does not yet have a name (ibid.).

The book is divided into eleven chapters each of which deals with a specific theme although they all involve philosophical questions of life and death. It is based on the author’s detailed observations of prematurely born babies and the dynamics of life in a hospital unit in London where members of staff and parents play various parts in the unfolding stories of the babies’ attempts to enter the world. *Sent before my Time* clearly sits somewhere between the literary and non-literary types as it contains some aspects of literary texts. The book in general deals with facts and events in the real world

but does not exclude the world of imagination and speculation. The case studies in the book go beyond the description of events as they unfold to encompass major philosophical and moral questions that humans have been grappling with for thousands of years. These universal questions of life and death and right and wrong are often found at the heart of literary texts especially fiction. Their ubiquitous presence in epics, plays, novels and short stories does not, however, give literature a monopoly on their use at the expense of non-literary texts. Philosophers, theologians, sociologists, historians, psychologists and others have also dealt with the same questions mainly in the form of essays and articles whose style and language vary greatly from those used in literary genres.

1.2 “Others” in the target language

The style of the selected narratives from *Sent before my Time* is based on the assumption made by the author that the intended audience are either members of the psychotherapeutic discourse community or readers who do not belong to this specific community but belong to a culture where the basic notions of psychotherapy and psychoanalysis have found their way into the consciousness of laypeople. Translated faithfully into Arabic, however, the text is much less likely to resonate with the general reader. Laypeople in Tunisian society are less exposed to Western ways of thinking and less proficient in European languages such as French or English and are therefore less likely to reconstruct and make full sense of what the author reports in her narratives. They could easily come out of the reading act with a patchy understanding of what psychotherapy is about and how it is done. To avoid this, the translator needs to build a bridge connecting these readers with the author of the source text. This involves extra work that goes beyond faithfully translating what the author says and instead gives the meaning the author intended to convey.

It is important to recognise that the psychoanalytic discourse in Western societies has developed in a way that sets it apart from any discourse on human nature in the Arab world in modern times. The psychoanalytic discourse has developed the notions of selfhood, sensuality and emotion in a way that can be fully comprehended only when seen in a wider context, i.e.,

the Western religious, social and economic climate. The way these notions have been constructed in Western culture differs from psychological constructs used in Arabic-speaking Muslim societies and any translation that ignores this fact and aims to be faithful to the source text is bound to exclude large sections of readers. At the same time, however, it should be borne in mind that those Arabic speakers who have been educated in a Western style, who live in an environment where European languages are spoken and who have an interest in psychotherapy and psychoanalysis, are likely to have some background awareness of the psychoanalytic discourse of Western societies.

2. Speech communities and discourse communities

In spite of the social and historical differences between the intended readerships in the source language and the target language, it is safe to assume that the latter would find both the content and style of the selected narratives equally accessible. This is because the intended readers, regardless of where they come from, are likely to belong to what Swales (1990) describes as a “discourse community.” The general readers, or *Laypeople*, in the target language, on the other hand, are less likely to find the type of discourse contained in the original narratives, i.e. the psychotherapeutic discourse, accessible unless translated into a different style in Arabic. The ability to speak and read Arabic does not give automatic access to the psychotherapeutic discourse underlying the selected narratives from *Sent before my Time*. A distinction, therefore, should be made between a speech community and a discourse community although the two concepts may sound similar.

The exotercising method of translation suggested in this thesis would be only applied to narrative sections of the book where the style assumes knowledge on the part of the reader of how the psychotherapeutic discourse works in practice. The remaining sections of the book where the author/psychotherapist analyses the reported sessions with the patients or reflects on their mental and emotional state or on her own feelings are written in an academic or semi-academic style that would be accessible to all educated readers and not just to those who belong to the psychotherapeutic community.

In other words, only the sections of the book that are deemed esoteric would need to be made exoteric for the benefit of ordinary readers in Tunisia.

2.1 Characteristics of a discourse community

Swales (1990) argues that the two concepts should be distinguished from each other for three reasons. First, the medium of communication between members of a discourse community is mainly writing which does not depend on time or geographical location in the same way speech does. Second, a distinction needs to be made between sociolinguistic grouping and sociorhetorical grouping. Swales ((1990: 22) explains that unlike a sociolinguistic speech community where the communicative needs of the group “dominate in the development and maintenance of its discorsal characteristics,” in a sociorhetorical discourse community, “the primary determinants of linguistic behaviour are functional.” Third, while speech communities are “centripetal (they tend to absorb people into that general fabric),” discourse communities are “centrifugal (they tend to separate people into occupational or speciality-interest groups).” Swales (ibid.: 24) succinctly sums up the difference between the two types of communities as follows: “A speech community typically inherits its membership by birth, accident or adoption; a discourse community recruits its members by persuasion, training, or relevant qualification.”

The following are the six defining characteristics Swales (ibid.: 24-25) argues are necessary and sufficient for identifying a group of individuals as a discourse community:

- 1. A discourse community has a broadly agreed set of common public goals.*
- 2. A discourse community has mechanisms of intercommunication among its members.*
- 3. A discourse community uses its participatory mechanisms primarily to provide information and feedback.*
- 4. A discourse community utilises and hence possesses one or more genres in the communicative furtherance of its aims.*
- 5. In addition to owning genres, a discourse community has acquired some specific lexis.*

6. *A discourse community has a threshold level of members with a suitable degree of relevant content and discursal expertise.*

Belonging to a certain discourse community increases the likelihood that its members will be better placed to understand certain text genres than other speakers of the same language who do not share the same background knowledge about and interest in that particular field. Membership of a specific discourse community depends to a large extent on the members' involvement in the linguistic activity of that community either as consumers, producers or both. Students of psychology, for instance, are first and foremost members of that discourse community as consumers. As they progress in their academic or professional careers, some may become producers as well as consumers of psychotherapeutic discourse by making a contribution to their field of interest in the form of delivering a conference paper, publishing an article or book, etc. Some members may remain active within their discourse community but merely as consumers. It must be borne in mind, however, that membership of a particular discourse community, is not exclusive.

2.2 Differences between a speech community and a discourse community

The boundaries between a specific discourse community and the wider speech community are not as easy to define as Swales' description above may suggest. Any speaker of a particular language with a sufficient interest in a specific discourse may become a member of that community. What qualifies an individual to be a member of that community is the degree of knowledge and awareness of the subject matter as well as their proficiency in the use of that discourse. Experience of the discourse community's output, coupled with interest in the subject matter will inevitably guarantee a certain degree of coherence that is likely to remain hard to obtain for those who do not belong to that particular discourse community.

It is reasonable to argue, however, that while all members of a speech community can in theory gain access to the output of a specific discourse community, those who do belong to that community are in a better position to make sense of that output. According to Bizzell (1992: 222), "discourse community membership implicates people in *interpretative* activities" (italics

are the author's) which is likely to affect their world view. Moreover, even those who do not belong to a particular discourse community in the sense suggested by Swales above but are sufficiently interested in a particular field of knowledge and motivated to learn about it stand a better chance of making sense of that output than those who are not. It is equally reasonable to also argue that members of a speech community could absorb some degree of a special discourse if they were sufficiently exposed to it. The psychotherapeutic discourse is a case in point. Members of a speech community such as the general population of the United Kingdom, for example, are more exposed to the psychotherapeutic discourse than the general population of Tunisia for social, cultural and economic reasons. It follows that the former group are more likely to have absorbed some concepts and terms pertaining to psychotherapy and psychoanalysis than the latter. It is these people Cohen had in mind when she expressed the hope that "others" might be interested in her book.

3. Psychology in Islamic culture

3.1 Early interest in the discipline of psychology

Early Muslim scholars made a considerable contribution to psychology between the sixth and tenth centuries. Among the influential philosophers and theologians who wrote extensively in the areas of "*fitrah*" (فطرة) or human nature and "*nafs*" (نفس) or the self and who contributed to what has come to be known as psychology, according to Haque (2004), we find Al Asha'ath Bin Qais Al-Kindi (801-866), Ali Ibn Sahl Rabban At-Tabari (780-870), Abu Nasr Mohammad Al-Farabi (870-950), Abu Hamid Muhammad Al-Ghazali (1058-1111) and Abu Bakr Muhammad Bin Abdul Malik Ibn Tufayl (1110-1185), to name but a few. It is worth noting here, as Haque (ibid.) points out, however, that the term psychology did not exist then and the endeavours of these scholars formed part of their writings in philosophy. Indeed the term psychology in Arabic is known as "*ilm-a-nafs*" (علم النفس) or the science or knowledge of the self, indicating an enquiry into the notion of self in relation to the individual in the universe as well as the individual as part of a social group. The quest for knowing the nature of the self, its ailments and the

possibility of curing it is often seen in the context of a search for the truth which is the ultimate goal of any philosophical or scientific enquiry in the Muslim tradition. The concept of the “*nafs*” encompasses a wide range of areas of interest such as the “*qualb*” (القلب) or the heart, the “*rouh*” (الروح) or the soul, the “*akl*” (العقل) or the intellect and the “*irada*” (الإرادة) or the will. According to Haque (ibid.: 360) “it was the early Muslim scholars who originated many psychological theories and practices prevalent today.” Today’s Muslims, however, are generally oblivious to “the rich legacy of their ancestors” (ibid).

3.2 The present situation in the Arab world

Interest in studying mental illness and providing a coherent approach to treating those who suffer from psychological problems in the Arab world remains extremely limited despite the considerable contribution to knowledge made by the scholars above. A lack of awareness of mental health problems and a shortage of mental health services and professionals pervades the Arab world (Al-Krenawi 2005: 560). For the purposes of the present thesis, the focus will be mainly on the situation in Tunisia and the participants recruited for the reading experiment are exclusively Tunisian. It is not surprising that the number of specialists in the field of psychoanalysis and psychotherapy remains alarmingly low all over the Arabic-speaking world in spite of the need for such services, especially in countries that have experienced, directly or indirectly, years and even decades of armed conflict, civil war, suppression and human rights violations. In a survey covering ten Arab countries (Lebanon, Jordan, Egypt, Bahrain, Palestine, Yemen, United Arab Emirates, Tunisia, Saudi Arabia and Morocco), Al-Krenawi (2005: 561) found that the number of psychiatrists (mostly trained but including a few under training) in the ten countries named above was 652 and that of psychologists was 731.

3.3 The present situation in Tunisia

Tunisia, which is the main focus in this thesis, had, according to the same study, 100 trained psychiatrists and 300 psychologists (ibid.). Perhaps not surprising, then, that there was only one psychiatrist per 84.000 citizens in Tunisia. The figures reported by the World Health Organisation with the

collaboration of the Tunisian Ministry of Health (WHO 2008: 19) reflect a serious shortage of mental health professionals in Tunisia. There are only 1.5 psychiatrists, 0.3 psychologists (this number rose to 1.12 in 2015 according to more recent statistics (WHO 2011) and 0.2 social workers per 100.000 population. The same document (WHO 2008) reports that 0.1 psychiatrists and 3 psychiatric nurses per 100.000 population graduated in 2007 and 15% of Tunisian psychiatrists emigrate to other countries (mainly France and Canada) within the first five years of completing their training. The negative attitude to mental illness and psychological problems is reflected in the choices and decisions made by successive governments in Tunisia. Only 1% of the total budget allocated to the Ministry of Health in Tunisia is spent on mental health provision, according to the same report, although the authors argue that the figure is probably higher than that and it is difficult to calculate exactly how much is spent on mental health because expenditure on it is “included in various budgets (primary care, school medicine, general hospitals, prisons, etc.)” (WHO 2008: 8).

Although attitudes and perceptions about the mental health of the individual are gradually changing in the Arab world, especially with the spread of modern means of communication and learning, most Arab families, as Dalky (2012: 488) points out “are still influenced by restrictive cultural beliefs and social norms.” According to a World Health Organisation report (WHO 2008: 12) the progress of mental health hospitals in the country is “hindered by the strong social stigma put on [hospitals] and the reluctance of the population, especially young people and women or individuals with minor mental disorders, to seek care.”

We can safely conclude from the figures above that the shortage of trained mental health professionals in Tunisia means that the existing staff engaged in the profession of mental health care form a modest discourse community. This inevitably impacts on the speed with which the psychotherapeutic discourse is disseminated in the general population. The concepts and methods of psychotherapy, therefore, remain concentrated in a small community that is likely to form links with a larger community beyond

the geographical borders of Tunisia. The alarmingly high number of trained psychiatrists migrating to France and other parts of the world can only hinder interest in psychotherapy and psychoanalysis among the general population in Tunisia and slow down the process of recruiting individuals that could become fully active members of the psychotherapeutic discourse community.

3.3.i Books on psychology and related disciplines in Tunisian libraries and bookshops

Due to the lack of interest in psychotherapy and related subjects, the number of books and journals (hard copies) available to the general reader in Tunisia is limited compared to that available to the general reader in England, for instance. Generally speaking, public libraries and bookshops provide titles that meet the demand and expectations of their customers and users. Public libraries and bookshops in Tunisia are no exception. A small scale survey conducted in Tunisia in September 2015 for the purposes of this thesis reveals a shortage in books and journals that specialise in psychology and psychotherapy issues. Five large bookshops and four regional public libraries in four major cities in Tunisia were covered. The four chosen cities are representatives of the most densely populated cities in four regions of Tunisia (worldatlas.com) namely the north (Tunis with a population of 1.056.247), the coastline, or what is locally known as the ‘Sahel’ (Sousse with a population of 674.971), the centre (Sfax with a population of 955.421) and the South (Gabès with a population of 374.300). It is worth noting here that only books that are directly related to the field of psychology, psychoanalysis and psychotherapy were counted. Books that were only vaguely related to the discipline such as works on the occult were excluded from the count as they were deemed insufficiently relevant or misleading in spite of including the term psychology or psychoanalysis in their titles.

Library	Total number of titles (psychoanalysis, psychology, psychotherapy)	Number of books in Arabic (or translated into Arabic)	Number of books in other languages
L'institut de Recherche sur le Maghreb contemporain, Tunis	296	42	254
Bibliothèque Régionale Sousse	178	57	121
Bibliothèque Régionale Sfax	232	63	169
Bibliothèque Régionale Gabès	570	218	352

Table 2.1: Books on psychoanalysis, psychology and psychotherapy in public libraries in Tunisia (C.B.R. Ghezal: September 2015)

As table 2.1 above shows, the total number of books available on shelves in the four public libraries covered in the survey is 1,276; that is an average of 319 books per library. Most of the titles available are in French (696 books), the second language for most educated Tunisians. The number of titles that are originally published in Arabic or translated into Arabic is 380; that is 29.7% of the total books available. A similar pattern is also to be found in the five bookshops in the same four cities named above.

Table 2 below shows the number of books available in four bookshops in four cities. The total number of books is 548; that is an average of 137 per bookshop. Only 66 of these titles were originally written in Arabic or translated into Arabic from other languages; that is 12%. The remaining books are mainly in French but also include a small number in English.

Bookshop	Total number of titles (psychoanalysis, psychology, psychotherapy)	Number of books in Arabic (or translated into Arabic)	Number of books in other languages (mainly French)
L'univers du livre, Jean Jaures, Tunis	97	9	88
Librairie al Kiteb, Bourguiba Avenue, Tunis	128	11	117
Librairie Kassem, Sousse	114	12	102
Librairie Siala, Sfax	87	13	74
Lirairie Jema-ee, Gabès	122	21	101

Table 2.2: Books on psychoanalysis, psychology and psychotherapy in bookshops in Tunisia (C.B.R. Ghezal: September 2015)

It is important to bear in mind that books that are published outside Tunisia take longer to appear on the market due to distribution regulations and demand. Books that are translated from other languages into Arabic take even longer to appear on the market. *When Nietzsche Wept*, a novel by the renowned existentialist and psychotherapist Irvin D. Yalom (1992) is a case in point. The book was translated into Arabic by Khalid Al-Jubaili in 2015 but had not reached the market in Tunisia at the time my survey was conducted.

3.3.ii Translated literature: genre convention

Assessing the quality of translation in the books translated into Arabic is beyond the scope of the present thesis. It would be fair to say, however, that on the whole no attempt seems to have been made by the translators of this specific genre to take into account the general reader who lacks experience and background knowledge of psychotherapy and how it works in real life. The translators of such books seem to work within the equivalence paradigm and adopt translation methods that aim to produce texts that could be described as an accurate and faithful transfer of content into Arabic. Furthermore, it seems that the translators' choices and decisions stem from the assumption that not only the target text will perform the same function assigned to the source text but also the target language readers are equivalent to those addressed by the

source text. Consequently the shifts made in the Arabic translations do not go beyond those that are naturally imposed by Arabic as a language system.

4. Narrative and storytelling

Version 2 of the translation of *Sent before my Time* into Arabic attempts to bridge the gap between those who are naturally interested in the subject matter, as students or professional practitioners in the target culture and the general readers who are not active members of such a community but interested enough to be potential readers of the translated text. The style of specific sections of the book where stories are told by the author to illustrate a certain point is seen as an opportunity to transform the text in the target language in such a way that general readers will feel confident enough to enter a world that would otherwise remain unfamiliar to them. In the absence of background information shared between the author (of the original text) and the target language general readers, stylistic alterations could serve as bridge that connects this particular section of the potential readership in Tunisia and the psychotherapeutic discourse underlying the source text narratives. Version 2 of the Arabic translation brings the psychotherapeutic discourse to the fore in such a way that the resulting narratives read like authentic psychotherapeutic sessions and therefore engage the readers' attention without placing too many demands on them. Altering the style of the narratives in one of the Arabic translations is based on the belief that in general, readers tend to engage more with the story if it is told in a style that increases their involvement both intellectually and emotionally. Version 2, as will be explained and illustrated with examples in Chapters Four and Five, aims to unpack the psychotherapeutic discourse underpinning the selected narratives by introducing stylistic features often found in fiction.

4.1 Narrative from a Western perspective

The activity of storytelling has clearly played a central role in human civilisations from time immemorial. Whatever medium early human societies used - drawing, chanting, dancing or reciting - weaving narratives around ordinary and extraordinary phenomena was an important activity that played a

significant role in shaping people's understanding of the world around them and their place in it. Stories, whatever form they took and the subjects they treated, helped spread, promote, consolidate, stabilise, challenge and destabilise certain ways of thinking and seeing the world. Greek mythology provides perhaps the best illustrations of the power of narrative, of the role it played in transmitting ideas, values and beliefs in ancient societies and of its influence on the subsequent development of Western civilisation.

"Storytelling", according to writer and folklorist Neil Philip (2008:10) "is about weaving a web that entraps the reader- or listener, or viewer- inside the tale and then offers them a way out of it, enlarged and renewed." For Benjamin (1936: 364), it is the nature of every real story that "[i]t contains, openly or covertly, something useful." The storyteller, he continues, "takes what he tells from experience – his own or that reported by others" and "makes it the experience of those who are listening to his tale" (ibid.).

Narrative, in its broad sense plays a central part in *Sent before my Time*. Each chapter contains at least one story embedded in the general narrative to illustrate a concept related to psychotherapy. While the book can be seen as a single story, its component parts can be taken independently as stories within a story. Indeed, each chapter of the book is made up of small narratives or, to use Abbott's (2008) more apt term, "narrative building blocks." It is clear that the stories told in the book serve to support an argument. The author draws on her experience as a child psychotherapist and builds narrative blocks into her chapters to ensure clarity and understanding of the theoretical concepts she discusses. Not only do these narrative blocks serve to clarify complex theoretical concepts but they also lend the author's views and arguments credibility since they are based on real events. The style of the narratives, however, suggests that the author assumes that the audience in the source language has some understanding of psychotherapeutic discourse.

In spite of the ubiquity of the term narrative, it remains "evasive" (Keen 2003) and increasingly hard to define. Scholars have widened the discussion but not secured a consensus on what it actually means. Narrative and story, according to some scholars and professional storytellers (Toolan

1998, 2006; Colwell 1980; Philip 2009; Ryan 2016) are so closely related that they use them interchangeably. Narratives are often defined as stories and vice versa. Ryan (2016: 22) declares that ‘few words have enjoyed so much use and suffered so much abuse as *narrative* and its partial synonym, *story*.’ Barthes (1975: 237) argues that narrative ‘[l]ike life itself, it is there, international, transhistorical, transcultural.’ Brooks (1985: 3) asserts that ‘[o]ur lives are ceaselessly intertwined with narrative, with the stories that we tell, all of which are reworked in that story of our own lives that we narrate to ourselves.’ For Bruner (1991: 4) narrative is the main form in which “we organize our experience and our memory of human happenings.” Abbott (2008: 1) asserts that “we engage in narrative so often and with such conscious ease that the gift for it would seem to be everyone’s birthright.” Gerald Prince (1999: 45) regards the contemporary use of the term narrative as a way to avoid taking strong positions:

One says ‘narrative’ instead of ‘explanation’ or ‘argumentation’ (because it is more tentative); one prefers ‘narrative’ to ‘theory,’ ‘hypothesis,’ or ‘evidence’ (because it is less judgemental); one substitutes ‘narrative’ for ‘message’ (because it is more indeterminate).

For Brooks (2004) “narrative is one of the principal ways we organize our experience of the world – a part of our cognitive tool kit that was long neglected by psychologists and philosophers.” Ryan (2016: 27) argues that “stories can exist in the mind as pure patterns of information, inspired by life experience or created by the imagination, independently of their representation through the signs of a specific medium” (ibid.). Benjamin, however, distinguishes between information and story. Unlike information, which explains itself and lives only at the moment in which it was new, a story, according to Benjamin (1936: 366), “does not expend itself. It preserves and concentrates its strength and is capable of releasing it even after a long time.”

For Nash (1990) the terms narrative and storytelling are near equivalents and often used interchangeably. He points out that narrative or storytelling as a mode of discourse is no longer the property of linguistic and literary studies although largely evolved in these disciplines, but is seen to be at work in diverse arenas among which we find economics, the law,

psychoanalysis, physical sciences, philosophy and literature, to name but a few. The economist McCloskey (1990: 5) argues that economics is a form of poetry and specifically of storytelling, and economists are “tellers of stories and makers of poems.” Storytelling and metaphors, according to this view, are two ways of understanding and explaining things in the field of economics. For McCloskey storytelling in economics, and science in general, is not different from storytelling in literature. He argues that the scientist, like the writer of fiction, selects his/material and invites the reader to fill in blanks.

Philosopher and psychologist Rom Harré (1990: 81) examines the narrative conventions prevalent in scientific discourse and shows that scientific documents, contrary to common belief, are not ‘unvarnished descriptions of uncontested facts.’ He argues that the scientific community is held together by a network of trust and faith generated by speech-acts whose illocutionary force excludes persons from the scientific community and includes them in it as necessary. Harré (ibid.) compares actual scientific research to a tale, a piece of fiction or a bit of theatre. Thus the narrative form given to a scientific report is not always an accurate reflection of the way a piece of scientific research unfolded in real life. He explains that there is a tendency for science to ‘present a smiling face both to itself and to the world’ and ‘this is not just a matter of adopting a positive rhetoric, but of a narrative convention: how a story is to be told’ (ibid.: 87).

White (1980: 5) argues that narrative can be seen as a solution to ‘the problem of how to translate *knowing* into *telling*, the problem of fashioning human experience into a form assimilable to structures of meaning that are generally human rather than culture specific’ (italics are the author’s). A text, therefore, could be seen as a translation of the author’s knowledge, thoughts and reflections into language. The narrative sections in *Sent before my Time* are particularly a good example illustrating how knowing is turned into telling. The author tells stories based on her own experience and knowledge as a child psychotherapist as a way of communicating what she knows to her readers. As discussed before, the manner in which the stories are told or, to be precise, the style Cohen employs could be altered for the benefit of a new set of readers

such as the general reader in Tunisia. The purpose of this action is to ensure that these readers who are different from the intended reader in the source culture may gain access to the psychotherapeutic discourse implied in the source text narratives.

4.2 Narrative and storytelling in the Arabic tradition

Like their counterparts in the West, most scholars and critics in the Arab world agree that literary narrative is a universal phenomenon (Murtadh 1998; Benkrad 2008; Ghribi 2010; Obaid Allah 2011; Ben Mohammed El-Khabou 2012; Al-Hikmi 2012; Zarrouk 2014). They also link narrative to the basic concept of storytelling.

Obaid-Allah (2011: 69) argues that “story is a kind of collective artistic behaviour that people are born with,” (my translation) and points out that most studies done in the field of ancient narrative in the Arab world suggest, in spite of their different methodologies and theoretical frameworks, that there has been a wealth of narrative in various forms from the time the early Arabs developed the artistic activity now known as literature. Somekh (1991: 4) points out that alongside the canonical types of literature, which were written in the classical standard Arabic known as “fus-hā” (الفصحى), there were other types of texts composed by poets and story-tellers in other regional varieties of Arabic. Unfortunately, very little of such texts has survived partly due to their oral nature and partly, as Somekh (ibid.) points out, because “[m]edieval anthologists were averse to including specimens of folk literature, mainly because it was composed in the local dialects rather than “fus-hā.”

Ghribi (2010), like most scholars in the Arabic-speaking world, adopts Western literary theories and draws on views and methods developed by writers such as Roland Barthes, Gérard Genette, Tzvetan Todorov, Umberto Eco, Philippe Hamon, Jean Starobinski and François Jost. His definition of the term narrative is interesting, as he sees the phenomenon as a linguistic manifestation in the broader context of existence:

[Narrative] is a system of deep and superficial structures composed of patterns of complex signs which are related to the art and techniques of story-telling, and at the same time, connected to the adventure of

existence which is one of the characteristics of being that is conscious of its conditions.

Ghribi (2010: 7, my translation)

4.2.i Interest in studying narrative

In the Arabic-speaking world the study of narrative and narratology is relatively new although the phenomenon of storytelling is an ancient one. In spite of the wealth of narrative genres in classical Arabic generated by scholars in various fields of knowledge over the centuries, interest in the study of narrative in Arabic in modern times did not start until Arab scholars and students had acquainted themselves with the literary and linguistic theories developed in Europe and America in the second part of the twentieth century. Reading research papers, articles, monographs and books in their original language (English, French and German) or translated into Arabic equipped these scholars with the necessary tools to tackle the phenomenon of narrative and delve into the rich and varied forms of narrative that Arabic literature includes. Thus it could be argued that in spite of the fact that the Arabic literary tradition, like other world literary traditions, had woven stories into a wide variety of text types, Arab scholars showed no interest in narratology, i.e. the systematic study of narrative, until they had acquired the language and the tools necessary to carry out investigations invented by Western scholars.

4.2.ii Types of narrative in the Arabic tradition

Literary criticism, up until the early part of the twentieth century, had focused mainly on the study of poetry and ignored other forms of creative writing. Among the best known and most influential studies published during the Islamic Golden Age, traditionally dated from the 8th century to the 13th century, are *Poetry and Poets* by Ibn Kuteiba Eddeinouri (828-885) (الشعر و الشعراء لابن قتيبة الدينوري), *Ranks of Accomplished Poets* by Mohammed Ibn Sallām El-Jemhi (767-846) (فحول الشعراء لمحمد بن سلام الجمحي), *Poetry Criticism* by Qudāma Ibn Ja'far (ca873/974-932/948) (الشعر لقدامه بن جعفر), *The Encyclopaedia of Poets* by Abi-Abdallah Mohammad Ben Imrān El-Merzebeni (ca 909/910-993) (معجم الشعراء لأبي عبد الله محمد بن عمران المرزباني), etc. Due to this strong interest and attachment to poetry alone, other forms of narrative suffered neglect and marginalisation.

Murtadh (1998: 18) points out that Arabic literature has from a very early stage of its development produced not only all the literary text types produced in other cultures, such as those produced in Western languages, but also other types that are specifically Arabic in nature. Among these we find the “maquāma” مقامة (plural is “maquāmat” مقامات) which he considers as an “Arabic literary text type par excellence” (my translation) and the “risāla” (رسالة) or letter whose plural is “rasē-il” (رسائل) which is another fictional literary type belonging to the canon of medieval Arabic literature.

Obaid-Allah (2016) lists no fewer than eleven types of narrative in the Arabic tradition which are:

- a. Ancient myths or epics which tell awe-inspiring heroic stories. The best known author of this type of narrative in Annidhir Ibn Al-Harith (النضر بن الحارث) who is thought to have borrowed his stories from Persia.
- b. “Khurafa” (افخُر), a fantastical or extraordinary story whose name is allegedly that of a man who was fascinated by jinns and lived with them for some time. He then came back to the world of humans to relate his adventures and experiences.
- c. Biography or what is called “Seera” (سيرة) in Arabic such as *The Biography of the Prophet Muhammed* by Ibn Ishāq (إبن إسحاق) and “seera thēteeya” (سيرة ذاتية), or autobiography such as that of Ibn Khaldun (إبن خلدون), a fourteenth century Tunisian historiographer and historian considered to be a forerunner of the modern disciplines of sociology and demography.
- d. Narrative letter or philosophical story a type that deals with philosophical matters in the form of a meditative narrative. The best known examples of this type are “*Kissatu Hey Ibn Yakdhān*” (قصة حي بن يقظان) or *The Story of Hey Ibn Yakdhān* by Ibn Toufayl (بن طفيل) as well as “*Risalat al-Ghoufrān*” (رسالة الغفران) or *The Message of Forgiveness* by Abou-al-Alā al-Ma-arri (أبو العلاء المعري). Inspired by Prophet Mohammed’s ascension to the heavenly realms according to the Islamic tradition, the latter depicts a journey to the other world. This form of narrative is said to have inspired Dante to write *The Divine Comedy*.
- e. *One Thousand and One Nights*, the work itself established the framework for narrative that has influenced storytelling all over the world. It is a type that linked the concept of life to that of stories unfolding out of each other.

f. “Maquāma” (مقامة) an Arabic type par excellence that has no equivalent in other literary systems. It tells a story based on real events and depicts, with irony, social developments and crises. Its narrative form requires the presence of a clever and cunning hero and a narrator who accompanies him. The best known stories of this type are by Badee Ezzamēn El-Hamadhēni (بديع الزّمان الهمذاني) and Al Hareeri (الحريري).

g. “Manama” (منامة) which brings together the concepts of dreaming and narrating.

h. “Takadheeb al Aarāb” (تكاذيب الأعراب), a form of entertainment that used to be common among the Bedouins in Arabia involving two participants who competed to tell stories built on falsehoods. No deception, however, was involved as the participants and their audience were all aware that the narrative they were hearing was unrelated to real events. The point of the “lying” competition was to test the imaginative powers of the participants.

i. “Nawedir” (نواذر) the singular of which is “nēdira” (نادرة) meaning an amusing anecdote or story, a type that goes back to the early part of the Islamic era. The central character of such a story, often called Juha (جحا) or Habannaqa (هبنقة), is a fool or scrounger who usually finds himself in an embarrassing but highly entertaining social situation.

j. Travel stories (قصص الرّحلة) which are based on the author’s experience of travelling in strange lands and describing not only the geography of remote places but also the outlandish customs and traditions of their inhabitants. Elements of adventure, discovery and hardship are often present in these stories. The best examples of this type are the stories told by Ibn Batuta (ابن بطّوطة), Ibn Fadhlēn (ابن فضلان) and Ibn Jubeyr (ابن جبير).

k. Sufi miracles (الكرامة الصّوفيّة) which are stories about Sufi saints and the righteous who dedicated their lives to spiritual pursuits and teaching Muslim believers and the favours bestowed on them by God.

According to Murtadh (1998: 18) the first Arabic scholar who paid some attention to prose, as well as poetry, was Abou Othmēn Al-Jahith (أبو عثمان الجاحظ) who compiled in his book *El-Beyēn wa-Tabyeen* (البيان و التّبيين) a considerable number of excellent prose texts including the most famous speeches, some sayings of ancient Arabs as well as debates by scholars of grammar and the first Arab writers and

theorists. Without this tremendous effort these gems of early Arabic prose would have been lost for ever.

All the Arabic scholars quoted in this chapter study narrative in a strictly literary context and all the texts, without exception, they have selected for their analysis and commentaries belong to a realm that is conventionally classified as literary or fiction. These include poems, novels, novellas, short stories, plays and other text types that have no equivalent in other languages (e.g. “maquamas” and “risalas”) whose length and style vary a great deal. It is worth mentioning here that none of these scholars quoted acknowledge that narrative as a linguistic and social phenomenon is actually a characteristic of communication that prevails in all cultures and in all walks of life and can take a wide range of forms and serve a considerable number of functions.

4.3 Translation as a transformation

At the heart of translation of any kind there is transformation. Regardless of the translation approach and methods employed by the translator, the source text is always transformed into another text in another language. Bassnett (2011) describes translation as “a process during which a metamorphosis occurs.” She explains:

A piece of writing that exists in one language is transformed into something else. The original readers disappear and are replaced by a new set of readers, dwelling in another place and in another time. When they read, they will read differently, for the context of reading also changes meaning.

(Bassnett: 45-46)

Tyler (in Lefevere 1992: 132) compares translation to making a copy of a painting. This suggests that for whatever reason a copy of the original painting is necessary, but a copy, no matter how accurate, is not the same as the original. Using the same metaphor to describe the transformation that takes place when translating a text into another language, it could be argued that the translator, like a painter producing a copy of a painting, must work with a different canvas and different colours. In the case of a translator the new ‘copy’ of the text must be executed within the possibilities offered by the

target language along with the limitations and restraints imposed by it. What the translator aims to produce in the target language is not a replica of the source text but another text that retains the substance of it.

4.4 Transforming a narrative to establish coherence

In his theory of narrative, Altman (2008) argues that narratives have an independent existence from the media that give them concrete form. Whatever the medium that serves as a given story's vehicle, "we readily recognise a story's ability to be translated into different forms and yet somehow remain the "same" story" (Altman 2008: 1). Stories, according to Altman, are "eminently transformable" (ibid.). In other words, a story can remain essentially the same no matter what form it is given. It is this quality of narratives that underpins the translation project undertaken in the present thesis in which it is argued that stories told in the source language can be retold in different forms that are more suitable for different groups of readers in the target language. Stories can be rid of the forms given to them by their authors in the source language and stripped to the bare skeleton before they are dressed differently in the target language.

To make the selected narratives more accessible from the point of view of the general reader in Tunisia, an attempt has been made to bring to life, as it were, the conversations the author, as a psychotherapist, has with the parents of the babies and other members of the unit staff. In the source text the author reports (originally to the audience at conferences, then to the readers of specialised journals) what has been said in the meetings/sessions she has had with them. While the style of these reports may be adequate for the purposes of professionals in both source language and target language, the general reader, especially in the target language, is likely to find these sections tedious, repetitive, ambiguous and, as a result, they are likely to be discouraged and lose interest. Thus the attempt to modify the style of these sections aims to achieve two things at the same time. First, to increase the readability of the target text by making it read more smoothly, redistributing its contents, adjusting the quality of its syntax and adding stylistic features to it that are often found in fiction. Second, to increase its accessibility to those readers who

are less informed about concepts pertaining to psychoanalysis and have little or no experience of psychotherapy as it is practiced in Western societies.

Introducing such modifications in the Arabic translation will change the character of the text and yet will still be in line with the source text as far as its main function is concerned, i.e. to inform the reader. It is hoped that the proposed stylistic modifications in Version 2 will enhance the informative function of the text in its new host language.

5. Text World Theory

Werth's choice to focus on the broader context of the text, i.e. discourse, stems from his dissatisfaction with the direction linguistics took after the emergence of Generative Grammar led by Chomsky in the mid-1950s. While this development, Werth argued, revitalised linguistics and opened up new directions of research in other disciplines in which language played a role, it coincided with another tendency within linguistics which was to use increasingly complex devices to study increasingly smaller fragments of language. This methodological decision, according to Werth (1999: 18) has caused linguistics to be "in imminent danger of bankruptcy." His concern that Chomsky and his followers had imposed "tunnel vision" (ibid.: 19) and therefore made its findings questionable and future uncertain, caused him to call for "a more human linguistics" that would make the subject "more scientifically respectable" (ibid.). At the heart of this approach is the belief that language is a phenomenon closely bound up with human experience. While Generative Grammar interests itself in the working of language at the syntax level, Werth's approach goes beyond the sentence and text to take into account everything that surrounds them because meaning lies not within the written text but beyond it. For Werth (ibid.: 19-20) "a text or discourse represents a coherent and joint effort on the part of its producer and its recipients to build up a 'world' within which its propositions are appropriately-formed and make sense." the text, therefore, is not simply a set of sentences, each analysed separately from its context and user, and then interpreted semantically, as is the case in Generative Grammar. 'Text world' is a term Werth borrowed from the work of Teun van Dijk (1977) to represent the notion of a conceptual

background. Given the importance of this concept in the present thesis, it is appropriate to quote Werth's (1999: 20) definition. A text world is:

a deictic space, defined initially by the discourse itself, and specifically by the deictic and referential elements in it. [...] The deictic and referential elements are given by the discourse. The referential elements, in their turn, activate relevant areas of memory, including complex conceptual structures known as frames. Frames are whole chunks of experience and situations, codified and stored in memory as single items.'

The concept of 'frames' in the definition above is derived from work by Minsky (1975) and Fillmore (1982 and 1985). Werth explains that the frames operate to "flesh out" the discourse from the "knowledge and imagination of the participants." Individual readers build up slightly different text worlds from the same discourse output.

5.2 Communication as knowledge sharing

Where there is discourse, there is knowledge. Indeed, as Werth (1999: 95) points out, "communication consists of the transfer of knowledge 'possessed' by only one of the participants into their shared knowledge." The kind of knowledge he refers to here is that which is represented in the individual speaker's mind. Werth (ibid.: 96) divides shared knowledge into two broad types, each with two sub-types. The first type is general, or public, knowledge which consists of all the information that "in principle, is available to all individuals by virtue of their membership in various social groupings." There are "degrees of generality" in general knowledge, Werth explains. How much an individual knows depends largely on their identity and membership of a social group. The availability of knowledge, however, does not mean that all individuals have equal access to it at all times. In fact, according to Werth (1999: 97), one can talk about "public knowledge that is widely known, public knowledge that is available but not widely known (since it is difficult to access, or arcane), and what should be public knowledge but is kept from the public by a power group."

General knowledge is subdivided into cultural knowledge and linguistic knowledge. While the former is "partially structured, open-ended and

contingent,” the latter is “structured, systematic and analytical” (ibid.). The second type of shared knowledge is mutual knowledge which is “a result of the incrementation process which keeps discourse going” (ibid.). Mutual knowledge is available to and shared by those involved in discourse at a particular time although it may be available to others as well. Naturally, this may include general/public knowledge. Mutual knowledge is sub-divided into perceptual knowledge and experiential knowledge. Perceptual knowledge is derived from mutual perceptions of the immediate situation of the discourse and operates within the short memory space. Perceptual knowledge is composed of elements of the immediate situation which Werth (ibid.: 99) calls “manifest elements.” He argues that unless such knowledge is “complemented by the stored elements of classification and backed up by processes of inference,” interpretation is impossible. Experiential knowledge, on the other hand, “consists of situations in the memories of S [speaker] and H [hearer] in which they mutually know what they have both (directly) *participated*, or with which they mutually know they are both *connected*” (ibid.) (italics in original).

5.3 Common Ground

Werth (1999: 117) uses the concept of context to refer exclusively to “the relevant situational background(s) for and in a particular discourse.” the context, therefore, is constructed by the participants into “an agreed set of facts,” which he calls *Common Ground*. This attempt to define context in a systematic and methodical way comes as a reaction to the failure of scholars, according to Werth, to capture the essence of this rather evasive concept. He argues (ibid.) that if by context we mean all the extralinguistic information necessary to comprehend a particular discourse and all the knowledge that is in principle available to both the speaker and hearer in a particular culture, than no wonder there has been little success in finding a clear definition to the term. In order to be able to define the notion of context with more precision, it is necessary, according to Werth, to make it clear what kind of context we are talking about and where exactly it operates. Setting the parameters of the context in question will make the task of defining the notion of context more achievable. For Werth (ibid.) context is “discourse-conditioned” or “text-

driven.” He advises, however, that the crucial role of the participants should not be overlooked. Indeed, the participants “negotiate” the relevant context by means of the discourse. Accordingly, the context is not a “mere by-product of an impersonal process of discourse formation,” but rather “the desired result of this joint venture” (ibid.).

The context, then, according to Werth (ibid.: 118) is constructed rather than given. It is the fruit of collaboration between the participants in a discourse. A degree of joint negotiation is central to the building of context. Two things come into play while a text world is being constructed: textual information and background knowledge. Together, they form the body of information or sets of propositions that the participants negotiate while building up the text world. Werth (ibid.) describes the information that constructs the text world as “background information” and that which constitutes what the discourse contributes to the construction operation as “foreground information.” Background and foreground information, together, make up the *Common Ground* which is “the totality of information which the speaker(s) and hearer(s) have agreed to accept as relevant for their discourse” (Werth 1999:119).

5.4 Exotericising as a way of opening up the text world

The purpose of the *exotericising* method proposed in this thesis is to establish a common ground between the author of *Sent before my Time* and the wider readership in Tunisia. Introducing stylistic shifts in the way described in detail in Chapters Four and Five and illustrated with examples from the book is hoped to increase the general reader’s chances of grasping the concept of psychotherapy and how it is practiced in the West. The style adopted in Version 2 of the Arabic translation furnishes the reader with the common ground that is necessary for establishing good understanding between the two parties involved in this form of communication, i.e. the author and the reader. By giving voice to the patients receiving therapy in the sessions reported in the source text and separating the voice of the narrator from that of the psychotherapist, Version 2 aims to recreate the psychotherapeutic discourse.

Doing so is believed to create in the ordinary reader a sense of relevance that is essential in this type of communication.

6. Readers and reading acts

Drawing on concepts from reader response theory, this thesis examines the nature of the interaction that takes place between the reader and the text and the potential effect(s) style can have on the former. While the style adopted in each version of the Arabic translation has been designed to produce certain effects on groups of readers based on their knowledge of psychotherapeutic discourse (or the lack of it), the participants in reality are independent individuals who will approach the reading task in the way they see fit. Indeed, each participant is seen as an individual whose “transaction” with the selected narratives is unique (Rosenblatt 1986: 123). For convenience, however, the present thesis will discuss the tendencies in the participants’ responses as revealed in numbers and percentages as well as in the themes that emerge in the focus group discussions.

As will be explained in detail in Chapters Four and Five, the Arabic translations of selected narratives from *Sent before my Time* are created with a specific group of readers in mind. There is no guarantee, however, that the participants in the reading experiment will read the excerpts in any particular way or with any particular purpose. It is important to acknowledge from the outset that there is a degree of artificiality in the reading experiment. All participants signed a consent form after reading a brief note about the research and its purpose prior to taking part in the reading experiment. Pradoxically, their consent undermined to some extent their freedom of choice in relation to what they were asked to read. This inevitably would have influenced, in one way or another, their response to the excerpts they were asked to read.

6.1 Reading as an individual transaction

Each excerpt from *Sent before my Time* will be activated by the individual reader which means that meaning is not contained in the text itself but is the experience that the reader has when he/she interacts with it. Indeed, as Fish (1970: 72) argues, the text is not an object, a thing in itself, but “an

event, something that happens to, and with the participation of, the reader.” For Fish (ibid.: 76), meaning is not to be confused with the message or information an utterance carries. The objectivity of the text is only an illusion. It is generally believed that the text in its physical form is always there as long as we make sure it is preserved, for preserving it means preserving its content which is often taken for its meaning. Because Fish’s theory puts the emphasis on the reader rather than the text, it follows that it is unreasonable to expect its meaning to remain stable. The reader, on the other hand is constantly changing which results in different meanings being attributed to the same text. The reading act in this context is seen as an experience lived by individual readers.

Rosenblatt uses transaction, a term first suggested by John Dewey and Arthur F. Bently in 1949, to emphasise that “meaning is being built up through the back-and-forth relationship between reader and text during a reading event” (Karolides and Rosenblatt 1999: 160). This is strongly linked to her view of language which “should not be seen as a self-contained, ungrounded, ready-made code of signifiers and signifieds, but as embodied in transactions between individuals and their social and natural context” Rosenblatt (1986: 123). She also draws on William James’s ideas about the “stream of consciousness” and “selective attention” to explain the concept of choosing during the reading event. Seen from this perspective, reading is a “selective, organising, synthesising activity” (Rosenblatt 1986: 123) which implies that the meaning of a text is not something that resides in the text itself but rather the result of the dynamic interaction and negotiation between it and the reader. As the reader progresses in the reading of the text, the words on the page offer different meanings and possibilities from which he/she selects what makes sense to them at that particular point. The meaning that emerges at one stage is unstable as more signs from the text coming into the reader’s attention will offer more possibilities that either consolidate the meaning arrived at by the reader or challenge it. The reader will have to reconsider his/her choices in light of the new possibilities and may have to look back and revise the meaning constructed earlier. Rosenblatt (ibid.) explains the principles of selection and synthesis as follows:

A complex, to-and-fro, self-correcting transaction between the reader and verbal signs continues until some final organisation, more or less complete and coherent, is arrived at and thought of as corresponding to the text. The “meaning” [...] comes into being during the transaction.

While the central question for Fish (1970: 72) is “what does the text do,” Rosenblatt’s focus is on “what does the *reader* do?” (emphasis added). According to the latter the reader performs two very different activities when reading a text. Although these two activities are not necessarily conditioned by the text type, they remain different in terms of what each activity achieves. The difference between an aesthetic and non-aesthetic reading derives from the reader’s focus of attention.

6.2 *Aesthetic* and *efferent* readings

The non-aesthetic reading takes place when the reader’s purpose of reading is clear. As the adjective suggests, the primary concern of the reader in this instance is not the style in which the language is used. Neither the beauty of the structure nor the poetic or unusual choice of words is what the reader is looking for here. Rosenblatt (1979) chose the term “efferent”, derived from the Latin *efferre*, to carry away, to describe the non-aesthetic reading event in which the reader is concerned with what he/she will carry away from the reading they engage in. This type of reading is not only carried out in relation to non-literary texts, however, as the reader of a literary text may be looking for something other than pleasure from the printed words on the page.

In aesthetic reading, Rosenblatt (1979: 25) argues, “the reader’s attention is centred directly on what he is living through during his relationship with that particular text.” According to this definition, the reader’s attention goes beyond the words on the page to include the associations, feelings and ideas that they arouse rather than engaging with the mere information conveyed by the text.

Rosenblatt’s distinction between aesthetic reading and efferent reading is a useful one for it takes into account that the text type does not put restrictions

on the reader concerning the way a particular text should be read. A text, be it literary, non-literary or one that defies straightforward categorisation such as *Sent before my Time*, may be read either efferently or aesthetically, depending on what the reader seeks to achieve through the act of reading. Literary texts are generally assumed to be written in such a way that the reader is required to read them in an aesthetic manner so as to get the meaning and enjoy the language used in them whereas the reader of non-literary texts is supposed to be primarily concerned with the ideas, information or arguments they put forward.

This is not always the case however. A reader of a cookery book by Elizabeth David, for instance, may not be interested in information about the origins of a certain dish or how it is prepared and served, nor even in the author's critical opinions of English cooking methods, but simply for the pleasure they get out reading about food in general. It may be hard to define what it is these readers exactly enjoy, but it is clear that the language used by the author and his/her style play a significant role in securing this enjoyment.

The purpose of the reading experiment in this thesis was to cast some light on the relationship between style and the way the readers interacted with the translated excerpts from *Sent before my Time*. The participants in this research were not instructed on how to read the translated excerpts. Neither were they told which of the two versions was closer to the original text at the level of style. They were simply asked to read them and answer the questions that followed each excerpt. How the individual participant read each excerpt and interacted with it was left entirely up to them. The stylistic choices made in the Arabic translation (Version 1 and Version 2) were meant to send signals to the reader about how they could be read and elicit certain responses from them. The results of the experiment, coupled with the focus group discussions, will reveal to what extent style influenced the way the participants approached the text and, perhaps more importantly, whether the stylistic shifts made in Version 2 succeeded in opening up the text world to the general reader whose knowledge and understanding of the psychotherapeutic discourse might be limited.

Conclusion

This chapter explored a number of key concepts that have a bearing on the hypothesis and the related research sub-questions that this thesis poses and play a central role in the investigation of style in relation to the reader. Various strands that are directly connected to the project of bridging the gap between the psychotherapeutic community in general and laypeople in Tunisia were brought together. After introducing the source text and describing its type and intended readers, the chapter proceeded to discuss the difference between a speech community and a discourse community (Swales 1990) then to give a picture of the Islamic tradition of psychology and describe the present situation in the Arab world in general focussing on Tunisia where the reading experiment was carried out. The concepts of narrative and storytelling were also considered from the point of view of scholars in the West as well as those in the Arab world. Translation in this chapter was linked to the concept of *transformability* of narratives (Altman 2008). Pursuing the argument that translation as bridge-building activity, concepts offered by Werth's (1999) Text World Theory were also examined particularly the concept of *Common Ground*. The chapter concluded with exploring the notion of reading as an individual transaction between the text and the reader as described by Rosenblatt (1979, 1986) whose distinction between an efferent reading and an aesthetic one will be taken into account when producing two Arabic translations of the source text for the purposes of the reading experiment that forms part of this research.

The two approaches followed in the production of the two Arabic translations of selected narratives from the chosen source text will be explained in detail and illustrated with examples in Chapters Four and Five. The next chapter will give a detailed description of the methodology followed in this research.

CHAPTER THREE

METHODOLOGY

Introduction

The previous chapter examined the theoretical and conceptual frameworks that underpin the research hypothesis and inform the translation decisions and choices made in relation to the selected source text. It also considered the significance of psychology in early Islamic culture and the way it is perceived and practiced in Tunisia. The main purpose was to give a clear idea about the gap that exists between the psychotherapeutic community and the rest of society and explain how translation may be able to bridge this gap.

The purpose of this chapter is to define the nature of this research and describe in detail the methods and instruments employed in testing the hypothesis and answering the research sub-questions. Section 1 defines the research model adopted and examines the hypothesis and the sub-questions that this thesis attempts to answer. Section 2 defines the research type and approach while section 3 defines its orientation. Section 4 describes the materials used in the reading experiment which include translated excerpts from *Sent before my Time* followed by some questions as well as a questionnaire designed to form an idea about the participants' reading habits and attitudes towards language and style. The ethical considerations in relation to working with participants are discussed in section 5 where details about what is involved in the experiment are given. Section 6 defines the characteristics and attributes of the two groups of participants who took part in the reading experiment and describes the recruiting process and the methods used to find suitable participants in Tunisia. Section 7 discusses how the focus groups were conducted and explains the conceptual framework used in recording and presenting the qualitative data generated by the participants in the focus group discussions.

1. Preliminaries

1.1 Research model

The present research follows a model proposed by Berg (2001: 18) that brings together the research-before-theory and theory-before-research models. His argument for a model that encompasses both of these is based on the belief that the approach is “spiralling rather than linear in its progression” (ibid.). According to it, a research project starts with an idea, relevant theoretical information is gathered, the original idea is then revisited and refined, possible research designs are considered, the theoretical assumptions are re-examined and refined and, again, the original idea may be reconsidered or further refined. For every step forward the researcher takes a step or two backwards before proceeding any further. Thus, instead of moving in a smooth linear progression in a forward direction, the researcher is “spiralling forward, never actually leaving any stage behind completely” (ibid.).

Although Berg’s model sounds less straightforward and more time-consuming than either of the models it encompasses, it was suitable for the present research question. The hypothesis this thesis attempted to answer required an open mind and an exploratory approach. Before testing it, it was necessary to ask a number of subquestions first and respond to them as a way of illuminating the path leading to an answer.

Due to the complexity of the undertaken project, it was necessary to pause and reflect on what had been achieved at different stages of the research. Doing so meant looking back critically at what had been done and planning the next step accordingly. Occasionally looking back meant revisiting an idea, refining it or rejecting it in favour of a new one that would better serve the research aims. Parts of the research came about after reflecting on previous steps. Carrying out a survey of the psychology and psychotherapy books available in Tunisia, for instance, was a decision that was made after studying the concept of discourse communities (Swales 1990). The idea of running focus groups to gather quantitative data is another example of a decision that was taken after designing and carrying out a pilot study. It became clear then that not all the participants recruited for the reading experiment would answer

all the open-ended questions in the reading experiment. Therefore, it was necessary to amend the reading activities by reducing the amount of reading the participants were required to do and the number of questions they were asked to answer. These are only two examples that show how this research evolved and spiralled forward in the way Berg describes.

1.2 Research hypothesis and sub-questions

The hypothesis this research aimed to test concerned the relationship between the style of the narratives from *Sent before my Time* and its possible effects on two groups of potential readers in Tunisia. While an Arabic translation that reproduced the style of the source text might have been suitable for a near equivalent to the readership addressed by the source text author, a wider readership composed of general readers might have find the same text less accessible due to its style. Therefore, a different style in a second Arabic translation that made the psychotherapeutic discourse more explicit was predicted to increase accessibility to those readers who were less familiar with this specific discourse.

Implied in the hypothesis was the belief that there is a close relationship between the style of an esoteric text and its accessibility. The author of *Sent before my Time*, as discussed in Chapter Two, addressed members of her own discourse community and the style she used in the stories she shared with the readers relied to some extent on their knowledge, experience and interest in the subject matter. The intended readers in the source language were thought likely to succeed in reconstructing the psychotherapeutic sessions given in a summarised form thanks to the *Common Ground* (Werth 1999) they share with the author. The same was thought to apply to the psychotherapeutic community in Tunisia who could be described as a near equivalent to the readers addressed by the author. An Arabic translation that preserved the style of the source text was deemed likely to meet the needs and expectations of this readership. This was based on the assumption that such readers in Tunisia would have the knowledge and experience to enable them to retrieve the implied psychotherapeutic discourse that underpinned the selected narratives and form a clear idea about the

reported and summarised exchange between the psychotherapist and her patient. The same could not be said of a wider readership in the target language. Laypeople in Tunisia, as explained in the previous chapter, have little or no experience of psychoanalysis and psychotherapy which made them less likely to successfully reconstruct the psychotherapeutic discourse that underpinned the selected narratives.

For clarity's sake, the sub-questions given in the introduction to this thesis are repeated below. These sub-questions, which are presented in a hierarchy, have evolved over time. The areas selected for investigation reflect how the project evolved over a period of three years. As time went on and the central problem was viewed from different angles, more questions suggested themselves as possible paths that the investigation could take. It became necessary to refine these questions, reduce the scope of the research and make it more specific and focused by selecting only those sub-questions that seemed most relevant. The elimination of some sub-questions and the introduction of new ones came as a result of becoming better acquainted with the research territory and the tools for exploring it. This obviously remains a subjective approach in spite of trying to consider the matter as objectively as possible. Other researchers interested in this area of enquiry would undoubtedly choose a different path to test the hypothesis. Methodology, in other words, remains closely tied with the identity of the researcher, their interests, their circumstances and their individual way of seeing the world. Whenever there are choices to be made, there is a degree of subjectivity involved that needs to be acknowledged.

- a- What translation approaches to a text can be used to produce two stylistically different versions in Arabic for two groups of readers?
- b- Is the style chosen by the source text author suitable for a near equivalent psychotherapeutic discourse community in Tunisia?
- c- To what extent can stylistic features pertaining to fiction influence the way the target reader interacts with non-fiction narratives?

d- Can style in the target language increase the readers' engagement with the text and secure access to a specialised discourse for laypeople?

It was thought that the stylistic alterations made in the Arabic translation (Version 2) could positively affect the general readers' response to the narratives and increase their engagement with the text. The first sub-question sought to investigate the possibility of turning an esoteric text into an exoteric one through translation for the benefit of a wider readership in Tunisia. The second sub-question aimed to assess the suitability of the source text style for a near equivalent discourse community in the target language while the third aimed to assess the effect stylistic features pertaining to fiction had on the target language readers and to what extent they influenced the way the interacted with the translated excerpts. The last sub-question was an attempt to assess the ability of style in the target language to increase the readers' engagement with the text and secure access to a specialised discourse for laypeople.

1.3 Expectations

Although all the participants recruited for the reading experiment that form part of this research were acknowledged to be individuals whose reading of a text would be as unique as they were, the general response of members belonging to each group was expected to be in favour of one version or the other. Because of their knowledge and experience of psychotherapy and psychoanalysis, the majority of the participants who were thought to be a near equivalent to the readers addressed by the author were expected to prefer Version 1. The majority of the other group of participants, on the other hand, were expected to show preference for Version 2 because the implied psychotherapeutic discourse in the source text had been made more accessible. Obviously not every member of these two groups was expected to respond in exactly the same manner simply because they were thought to belong to one group or the other. As groups, however, their response to the two Arabic translations was expected to be similar. The results of the reading experiment and the focus group discussions were predicted either to confirm these expectations or contradict them.

2. Research type

It is not always easy to establish a clear-cut distinction between types of research. The type of the present research project could be described as applied research which is generally understood to mean “research on practical problems, research that has an application in life” (Saldanha and O’Brien 2013:15). It could also be described as experimental since I sought to establish cause and effect relationships, or to be more specific, to test whether, if the style of a non-literary, non-fiction text is altered in an Arabic translation, the response of the reader will be directly affected by the stylistic features introduced. The type of the research could even be described as ethnographic as it sought on the one hand to understand a specific discourse community (psychotherapeutic community) and how language was used by its members in specific situations and, on the other hand, it studied the reading habits of two groups of potential readers in Tunisia as a way of interpreting their response to a selection of translated excerpts from English into Arabic. Testing different versions of translation on two different groups of participants naturally gave the research, or at least the second part of it, an empirical character. Williams and Chesterman (2002: 58) explain that empirical research “seeks new data, new information derived from the observation of data and from experimental work; it seeks evidence which supports or disconfirms hypotheses, or generates new ones.” The present research sought empirical evidence, in the form of information about the participants and their response to translated texts, to confirm or otherwise the hypothesis on which Version 2 of the translation of excerpts from *Sent before my Time* was built.

2.1 Research approach

Because the hypothesis made in this research and the sub-questions that came with it were multi-faceted, it was necessary to address them using mixed-methods approaches. Triangulation was used to better understand the phenomenon under study. This meant that both quantitative and qualitative approaches were used to collect and analyse data. The two methods in the present thesis are believed to complement each other rather than compete with each other or cancel each other out. While quantitative research “seeks to measure things, to count, and to compare statistically,” qualitative research

seeks “to describe the quality of something in some enlightening way” Williams and Chesterman ([2002] 2014: 64-65). Combining both approaches allowed me to better understand the effect of style in the Arabic translation and gain insight into the participants’ perception of style and how it influenced the way they interacted with the selected narratives.

A quantitative approach was used in relation to the participants’ reading habits and the answers to the questions given along with the Arabic translations of selected excerpts from *Sent before my Time*. Their responses to the two different versions were analysed quantitatively in order to establish which version of the two the participants preferred and why that was so. Concepts such as readability and accessibility, however, are not easy to quantify even when using complex methods to measure them. A qualitative approach was used in addition to the quantitative approach to better understand the participants’ response to the proposed translations and delve deeper into the questions posed at the end of each excerpt. Focus groups were used as “a means of accessing unquantifiable facts” (Berg 2001: 7) and to better understand the relationship that holds between the style of a translated text and the effect it can have on the reader in an Arabic-speaking country. By using qualitative research methods, it was possible to examine various social settings and the individuals who inhabited them. Focus groups were an opportunity to get closer to the participants and with their assistance explore their understandings and perceptions.

2.2 Research operationalisation

According to Matthews and Ross (2010: 114) the data collected and analysed for the purposes of research pertain to either the macro or micro-level. The present thesis relied mainly on micro-level data but macro-level data were also collected albeit on a smaller scale.

2.2.i Micro-level data

Narrative parts from *Sent before my Time* were selected for specific purposes that serve the present project. Micro-level data consist of small units from *Sent before my Time* such as individual words, phrases, sentences, paragraphs and longer extracts of more than 200 words in length. The longer

extracts were selected as representative samples of the book for the purposes of analysis, translation and ultimately gauging the potential readers' response to different styles in the target language. The process of translation was divided into stages each of which was executed following a set of methods and strategies.

A patient's description of their state of mind or thoughts, for example, that are reported by the author/psychotherapist in the source text are first translated as closely as possible in the first Arabic translation (Version 1), then turned into direct speech in the second translation (version 2). While the first translation preserves both the content and style of the narrative and makes no shifts except those dictated by the target language rules, the second translation deliberately makes some stylistic shifts that result in a different narrative style where the time, point of view and voice are all different from those in the source text. The purpose of such stylistic shifts is to invite the reader to witness a psychotherapeutic session taking place at the time of reading rather than read an account of what happened at some point in the past from the author's point of view. A full description of this process is given in Chapters Four and Five where several examples from Version 1 and Version 2 are analysed in depth.

2.2.ii Macro-level data

Macro-level data pertain to psychotherapeutic practices, attitudes, discourse, etc. within the psychoanalysis and psychotherapist community which, for the purposes of this research project, consists of professional psychotherapists, trained providers of mental health care and students of psychotherapy and psychology. Some of these issues were described in the previous chapter, sections 3.2 and 3.3. Other macro-level data derive from the participants in the reading experiment who were recruited especially for the purposes of the current thesis. A questionnaire about the participants' reading habits and attitudes towards specific issues such as style, narrative and literary language was included in the materials prepared for the participants and the statistical information derived from it was used to interpret the participants' responses to the texts.

2.2.iii Measurable variables

The research questions this thesis posed were addressed with a mixed methods approach. A quantitative approach was used in relation to measuring the participants' response to a selection of translated texts and also in relation to collecting information about their reading habits and attitudes towards style, narrative, language and psychotherapeutic discourse. A qualitative approach was adopted in relation to the participants' response to stylistic variations in the excerpts from *Sent before my Time*. Focus groups were used as a tool that gave a better insight into the kind of linguistic and stylistic features that caused the participants (as representative groups of potential readers in Tunisia) to respond more positively to one version of the translated excerpts than the other. The dependent variables, or "core concepts" (Saldanha and O'Brien 2013: 25), that this thesis attempted to assess are the readability and accessibility of the proposed translations. These concepts were expected to change when exposed to varying treatment. The independent variables are the stylistic features that were controlled in the translation of the excerpts prepared for the reading experiment. These include the voice of the narrator/psychotherapist, the time of the narrative, the narrator's point of view and other textual features that are discussed in depth in Chapters Four and Five.

3. Research orientation

Unlike studies that seek to understand the behaviour, competence, attitudes or expertise of translators or interpreters, the present thesis relied on two translated versions of excerpts from a book on psychoanalysis written by a child psychotherapist to assess the response of two groups of participants in Tunisia as a means of examining the role style plays in increasing the text's readability and accessibility among a new readership. It was necessary for a study of this nature and scope to devote space to explaining what methods and strategies were used to translate the chosen text into Arabic, particularly Version 2, and also to focus on the reading experiment that sought to establish whether there was a relationship between stylistic shifts in the target text and the way participants read the translated text. Therefore, to call the research processoriented, product-oriented or participant-oriented would be misleading.

As the main research question suggests, the main purpose of the project was to study the effect of stylistic shifts in the target text on two groups of participants. The process of translating excerpts from *Sent before my Time* into two stylistically different versions was as important as the reading experiment itself.

3.1 Participant-oriented level

By participants in the present thesis is meant two groups of Tunisian Arabicspeaking readers who could be potential readers of an Arabic translation of *Sent before my Time*. Unlike other studies where participants are recruited from the translation or interpreting communities for the purpose of studying their behaviour, their work under controlled conditions or their attitudes and views on translation and interpreting, the current research used participants from Arabic-speaking communities for the purpose of assessing and comparing their responses to two versions of the Arabic translation of the chosen text. The reading experiment, the reading habits questionnaire and the focus groups, which will be explained in detail below, aimed to find evidence that supported or refuted the hypothesis. More specifically, the research tools employed sought to explore the relationship that existed between style and the readability and accessibility of a non-literary, non-fiction text that was originally written in English for a specific discourse community in the United Kingdom.

3.2 A note on terminology

The term ‘participant’ was chosen in preference to ‘respondent’ or ‘informant’ and will be used throughout the present thesis. The term ‘respondent’ may sound more suitable when referring to people engaged in answering questionnaires and reading translated texts but taking part in focus groups expands the role and naturally makes the ‘respondent’s’ contribution to the project bigger and more important. The term ‘informant’, on the other hand, suggests more active involvement in constructing the outcome of the research. While the contribution of all the 150 people involved in the second part of the research is appreciated and acknowledged as a crucial component of the reading experiment, the role they played does not amount to a partnership, except perhaps in the final decision concerning which version to publish in

future. A partnership requires a balanced sharing of responsibilities and decision-making in relation to every aspect of the project including the research topic, research design, and research methods. In the current research project all such responsibilities and decisions were made by the researcher alone, and the people recruited to take part in the various activities designed to generate information were positioned, by the researcher, to be studied/researched rather than do the studying themselves. Those who took part in the reading activities and focus groups were given the opportunity to express their thoughts, views and attitudes freely and reflect on issues they rarely discuss outside academia. The intention behind the empowerment of these people was to generate information to be analysed later. Working with members of communities in this respect is a method of gaining access to knowledge from the inside.

4. Reading experiment materials

4.1 Reading habits questionnaire

The general purpose of this thesis was to study the relationship between style and the readability and accessibility of a text translated into Arabic. More specifically, the central question addressed was whether or not stylistic shifts made in the target text could influence the reader's response to it. The hypothesis implies that the style in which *Sent before my Time* was presented to the readers in Version 2 of its Arabic translation helped to increase its readability and accessibility more than Version 1. In other words, it was hypothesised that Version 2 of the Arabic translation would be more readable, at the level of language and style, and more accessible, at the level of discourse, to the general reader in Tunisia. Based on this, Version 2 of the Arabic translation would be more likely to broaden the horizon of the text and open up the text world to the general reader than Version 1 which is a close translation thought to appeal only to readers in Arabic who could be described as a near equivalent to the intended readership in the source language, i.e. readers who belong to the psychotherapeutic community and would naturally be the main audience addressed by the author.

In order to better understand the readers' (represented by participants at this stage) response to two different versions of a selection of excerpts from *Sent before my Time* translated into Arabic and to interpret their opinions, attitudes and preference, it was necessary to know who these readers were. Knowledge of the participants' identity as readers and their reading habits was considered to be background information that would help with interpreting the answers to the questions that accompanied each excerpt. Two types of potential readers of the Arabic translation of *Sent before my Time* were identified among the general population of Tunisia. First, a community of professional psychotherapists, psychoanalysts, doctors, nurses and midwives who were involved in delivering and looking after, particularly premature, babies as well as students in those disciplines. This first group is referred to throughout this thesis as *Professionals*. Second, groups of general readers or laypeople who read different genres out of interest but had no involvement in the professions and field of study of the first group. These are referred to throughout this thesis as *Laypeople*.

The reading habits questionnaire included in the materials prepared for all participants in this part of the research aimed to confirm or refute the assumptions that underlie Version 1 of the translation of *Sent before my Time*. The Arabic reading habits questionnaire can be found as Appendix F and its English translation as Appendix G. The information gathered using the questionnaire instrument helped to cast some light on the participants and interpret their response to the excerpts they had been asked to read. This is in addition to the focus groups which were also designed to delve deeper into those issues.

4.1.i Types of questions and topics covered in the questionnaire

The questionnaire included 10 closed questions that aimed to elicit information about the participants' reading habits. These covered five specific areas. Questions 1, 2, 4 and 5 were about the frequency with which the participants read, the main reason why they read and the approximate number of books and/or articles they read per year. Question 3 was about the language they preferred to read in. Questions 6 and 7 were about the genre they read

most and what attracted them most in a book. Questions 8, 9 and 10 were about the participants' attitudes towards style and its possible effects on the reading process. Bearing in mind that the reading habits questionnaire was only part of what the participants were requested to do, care was taken to keep the number of questions to a minimum only asking questions that related directly to the topics the present thesis is concerned with. The order of the questions was designed to allow thinking to flow naturally and, therefore put less strain on the participants. The language used in the questions was easy and unambiguous as were the possible answers provided for the participants to choose from.

Open questions were avoided altogether in the questionnaire for two reasons. First, the questionnaire was only the first part of a series of tasks that the participants were asked to perform. At this stage mentally demanding and time-consuming questions would discourage some participants and jeopardise their willingness to proceed to the more important stage that followed, or might adversely affect the quality of their input and tempt them to discard their paper. Second, the questions that accompanied the translated excerpts from *Sent before my Time* included some open questions where the participants were asked to express their opinions more freely or to elaborate on a previous yes/no question. Questions about language, style, narrative and psychotherapy were left to the end of the questionnaire to secure a link between the questionnaire and the subsequent reading activities and indirectly remind the participants that these areas would be the focus of the questions that followed.

4.2 Materials used in the reading experiment

In addition to the reading habits questionnaire discussed above, the participants in the reading experiment were all asked to read two excerpts from *Sent before my Time*, each translated into two versions in Arabic and answer a number of questions designed to register their response to each version separately. This means that all participants had to read a total of four texts in Arabic. These can be found in Appendix D (Reading experiment materials) where the texts are referred to in Arabic as text 1A, text 1B and text 2A and

text 2B. The source texts can be found in Appendix J as excerpt 2 (Cohen 2003: 13-14) and excerpt 8 (Cohen 2003: 132-133).

The selected excerpts are narratives, or stories as the author calls them, from the book. They are presented as a summary of sessions the author/psychotherapist had with her patients. She reports these stories as a way of illustrating a psychological or philosophical point and employs a style that assumes that the readers have knowledge and experience of how psychotherapy works. The two excerpts selected for the reading experiment are good representative samples of the narratives that form the backbone of the whole book. What is interesting about them is the psychotherapeutic discourse that underpins the reported exchange between the psychotherapist and the patient. These texts offered an opportunity to investigate how they were shaped, why they were shaped in such a style, for whom and for what purpose. Considering the answers to these questions with a different set of readers in mind who inhabit a different culture raised the question of who these readers were and to what extent they were capable of retrieving what was implied in the text in order to come out of the reading act with an improved idea of how a psychotherapeutic session is conducted. The selected narratives used in the reading experiment are good examples that illustrate the objective of the activity, i.e. *exotericising*. These were randomly chosen from a total of ten excerpts translated into Arabic (Version 1 and Version 2) and discussed in depth in Chapters Four and Five.

4.3 Pilot study

The reading habits questionnaire and the translated excerpts were designed in such a way that the participants could ideally answer all the questions with ease and in a relatively short space of time. Every opportunity was taken to make the questions both engaging and easy to answer in one sitting. In the consent form the participants were reassured that there was no right or wrong answer. Most of the questions that followed each excerpt were YES/NO or multiple choice questions. Open questions were kept to a minimum.

The reason why the participants were asked to read two texts in the style of Version 1 and two texts in the style of Version 2 is to ensure the consistency of their response to the style of each version rather than the style of each text. This was done to maximise their exposure to both styles without making the reading task a cumbersome one. Instead of asking them to read two versions of one long excerpt, they were given versions of two shorter excerpts. Furthermore, using two different stories was thought to maintain the participants' interest and enthusiasm throughout the activity. The responses to texts 1A, 1B and texts 2A and 2B will be combined as responses to Version 1 and Version 2 in Chapter Five and analysed as such in Chapter Seven.

The decisions about the materials used in the reading experiment were based on the feedback received after conducting a pilot study four months before the actual experiment took place. The pilot study was conducted with a small number of participants (a total of 15; 10 *Laypeople* and 5 *Professionals* recruited in the manner described in section 6 below) in Tunisia with a view to testing the effectiveness of the design of the reading habits questionnaire and the reading activities. More specifically, it sought to test the suitability of the selected reading materials and find out whether or not the questions were clear enough for the participants.

Three translated excerpts from *Sent before my Time* (Version 1 and Version 2) were presented to the participants in the pilot study along with closed and open-ended questions. After the reading sessions, a short feedback meeting was held with each group. While the majority of the participants found the activities engaging and the instructions clear enough, some pointed out that the reading excerpts were too many and some of the open-ended questions gave the impression that the participants were expected to give long detailed answers. The participants' feedback was corroborated by the level of response to the reading activities. It was found that not all the participants answered all the questions. Open-ended questions in particular yielded insufficient qualitative data. In order to reduce the likelihood of half-answered questions or totally ignored ones, it was necessary to amend the design of the reading experiment materials. In light of the response to the pilot study, the

actual reading experiment consisted of two excerpts only and followed by fewer and less demanding questions. More qualitative data that would cast light on the participants' interactions with the translations were gathered in focus groups rather than in writing.

5. Ethical considerations

The reading habits questionnaire and the reading activities that followed it were the instruments employed in studying the participants' behaviour, as readers, in relation to style. The questions that followed each excerpt were designed to assess the participants' response to the stylistic shifts made in Version 2 of the same excerpt. Although it is acknowledged that individual readers respond to texts in different ways, the experiment attempted to establish whether or not groups of readers who shared similar profiles responded to style in non-fiction narratives in a similar way. As discussed in Chapter Two, reading is a transaction that takes place between individual readers and texts and any generalisations made in the present thesis are made for convenience. In spite of differences in education, background, literary and linguistic competence, state of mind, personal interest in the subject matter and so on, it is reasonable to expect readers who are similar in outlook, interests and culture to read and interact with a text in a similar fashion. This generalisation is in line with the hypothesis on which the present thesis is based. The choices and decisions made in relation to the style of *Sent before my Time* in the Arabic translation are based on two broad generalisations. First, there is a group of readers in the target language population who are similar to the readership in the source language for whom the book was written in the first place. Second, there is among the target language population another group of readers who do not belong to the psychotherapeutic community but who would be interested in reading a text like *Sent before my Time* if its style rendered the world it speaks of more accessible to laypeople.

Participants in translation research are often individuals or groups involved in observations, interviews or answering questionnaires concerned with the process of translation or interpreting as a cognitive activity or, as in the case of modern studies, as an activity that involves using special computer

programmes and software. In the current research, participants were involved in reading a set of translated excerpts and answering a number of questions as a way of registering their response to some specific features of the text pertaining to style and language in general. Depending on the core focus of a research project, participants in Translation Studies tend to be translators, interpreters, authors, commissioners, students, publishers, or any other group of people who are somehow connected to translation and interpreting either as an activity, a product or a process. Participants are, therefore, sets of people who are directly involved in research projects (for example, by being interviewed, observed, or by answering surveys) as practitioners or simply as recipients of translations. Saldahna and O'Brien (2013: 41) argue that researchers themselves can also be seen as participants in their own research. This is a valid point, particularly in research like the current one where the researcher is not only the person who designs and conducts a study but also translates the text which is the focus of the study.

5.1 Ethical approval

Ethical issues related to working with participants were given due consideration during the research design phase. An application for approval to a research ethics committee at the School of Modern Languages, University of Leicester was made in September 2015. The approval was granted in December 2015. For full details, please see appendix A.

The majority of participants in both groups (*Laypeople* and *Professionals*) were independent adults who were fully responsible for their decision to take part in the research. A small number of participants were secondary school students and young undergraduates, but all were old enough to decide for themselves whether they wanted to participate in the experiment or not. The numbers of students involved were deliberately controlled to ensure variety of participants. As a precautionary measure, a written request was made to the heads of departments of the Faculty of Letters and Humanities in Sousse, the Faculty of Humanities and Social Sciences 9 Avril in Tunis and Manouba University in Tunis but in all cases senior administrators informed me that written permission to approach their students was not necessary. They

were satisfied with my University of Leicester student card and the brief oral explanation of what my project was about and why I needed some students to participate in it. They were all given a copy of the research documents to read and check if there were any potential issues they might be concerned about. They explained that they did not regard themselves as gatekeepers and, as long as the students were willing to take part, they had no objection. Permission was granted orally and not in a written form.

5.2 Informed consent

Care was taken to ensure that participants from both groups fully understood what they were consenting to participate in. Once the potential participants had verbally agreed to take part in this research, they were presented with a form outlining in plain language (Arabic) the nature of the research and requesting them to sign and date the form. For full details, please see Appendix B (Arabic) and Appendix C for an English translation. The form is quite simple and the information it contains is kept to a minimum so as not to burden the participants with too much detail and inadvertently discourage them. The form contains a few sentences summing up the research topic and its main objectives. It states who is conducting the research and gives the name and contact details of the first supervisor as well as information about the approving body (the University of Leicester ethics committee). The form clearly explains what the researcher would like the participants to do. A statement is provided reassuring the participants that the time required for answering the questions (including the reading habits questionnaire) would not be long. Since the reading activities were designed to register the reader's response to language and style, the participants were requested to try to read the excerpts provided in the same way they would read for pleasure or as part of their studies/profession.

5.3 The identity and motives of the researcher

Tymocsko (2007: 147) states that “[i]n any field researchers have an obligation to interrogate the ethical bias of their work; neither the natural sciences nor translation studies is exempt.’ The present thesis is no exception; it is influenced, directly or indirectly, by the researcher's values and ideology.

The choices and decisions made at every level of the translation process, from the selection of the topic of the research and its focus, the translation strategies and methods to the design of the reading experiment, are all motivated by the translator's ultimate aim which is to open up the chosen text's world and broaden its horizon in the target language. Awareness of low rates of reading among the general population in the Arabic-speaking world, including Tunisia, and the general lack of interest in and understanding of psychoanalysis and psychotherapy are among the reasons that motivated the present research.

Both Version 1 and Version 2 of the proposed translation of *Sent before My Time* into Arabic aim to promote psychoanalysis and psychotherapy among general readers in an Arabic-speaking Muslim country simply by making the book available in Arabic for whoever feels curious enough to read it. Version 2, however, does more than simply translating the content and style of the source text; it attempts to make the book both readable and accessible for non-specialists who may have some pre-conceived ideas about this field of knowledge. The stylistic shifts made in Version 2 result in a transformation that is intended to draw general readers into a world that might otherwise remain unknown or only partly accessible to them.

Silverman (2007) poses two crucial questions that researchers ought to ask themselves before they conduct their research: (1) why am I researching this topic? and (2) is my research going to help those I research? The first question has already been answered above. As for the second question, the present research does not claim to empower the participants or even to involve them as partners in it, except insofar as their views may influence the decision about which version of the proposed translations of *Sent before my Time* eventually gets published in Tunisia. It could, however, be argued, that participation in the reading experiment (including answering the reading habits questionnaire) and membership of a focus group will have a direct or indirect impact on the participants. It is possible that reading the excerpts excited their curiosity and made them want to read more about the subject. The excerpts and the questions that follow them could have made them more aware of style in

general and more specifically stylistic variations in texts where the content is more or less the same. The reading experiment could have inspired some participants, particularly the university students, to do research in their own field of study in future. The professionals in the field of psychoanalysis and psychotherapy and the students in the discipline who took part in this research could equally have been inspired by the reading material, the research methods or even the research project itself. The experienced psychotherapists working privately or in the public sector could have found the translated texts useful or inspiring. They could have found in Cohen a good example of a practitioner sharing her experience through writing. In fact, a number of participants from both groups expressed interest in reading *Sent before my Time* in Arabic and asked about the date of its publication. Some professionals, especially those who read regularly in French and English, asked if it was possible to obtain the book in its original language. These points will be further discussed in Chapter Six and Seven where the collated data will be presented and analysed in detail. Suffice it to say here that interest in taking part in the current research and the willingness shown to join the focus groups would suggest that the experimental part of the research had an impact on the participants. Assessing the full impact of the research on the participants is beyond the scope of the current thesis.

6. The participants in the reading experiment

Recruiting a total of 150 participants for this research was initially daunting. During the planning stage of the project due consideration was given to the research design and the quality of data that it aimed to collect. It was decided that for the results to be reliable and generalisable, relatively large numbers of participants would be needed. Much of the present thesis is based on the understanding that readers read differently and respond to texts differently depending on their identity, interests, knowledge of specific subjects, literary competence, psychology, etc. Considering the type of book chosen for this thesis, it was necessary to divide the potential readership in Tunisia roughly into two groups named *Professionals* and *Laypeople*.

6.1 Basic criteria

To make sure that the results of the study were reasonably reliable and therefore generalisable, it was necessary to stipulate two basic criteria to qualify as a suitable participant. All 150 participants were asked, before they agreed to take part in the reading experiment if they were regular readers and if they liked reading. These were necessary requirements without which the participants' views and answers would not be helpful in this particular research. To be a suitable participant, an individual had to be a keen reader, preferably of books of any genre and/or serious academic and semiacademic articles. Experience in reading is likely to improve the reader's ability to engage with texts and increase their literary competence, especially if the material they like to read belongs to that class of texts whose language deviates from everyday use. Having some knowledge of basic concepts such as language, style, narrative and discourse is likely to make the participant better equipped to read the selected translations and answer the questions that followed them with ease and confidence. At no point, however, did the experimental part of the present research stipulate that all participants should be readers and critics of literary texts or able to use the same terminology used by academics or literary critics.

6.1.i Group 1: *Professionals*

Given the scarcity of psychotherapists, counsellors and other professionals in related fields for the reasons explained in Chapter Two, it was decided that a lower number of participants than that in the second group (*Laypeople*) would be reasonable. A total of 50 participants who were thought to belong to the psychotherapeutic community were recruited to take part in the reading experiment. This proportion (33.3%) of the total number of participants recruited for the present thesis (150) obviously does not reflect the proportion of psychotherapists and related professions in the general population of Tunisia. Using a number of participants that accurately reflected that proportion in reality would mean using only a few members that belonged to that group. Doing so would reflect negatively on the results and make them less reliable.

Professional psychotherapists, students of psychology and psychoanalysis, civil servants in charge of mental health provision in schools and similar institutions that provide education and training in the public sector in Tunisia formed the group of *Professionals*. The group also included a small number of paediatricians, nurses and midwives with some interest in psychology and psychotherapy. Although students were not fully qualified to be called professionals, it was decided, for convenience, to refer to all participants in this group as *Professionals*. They all somehow belong to a psychotherapeutic discourse community that is a near equivalent to that in the United Kingdom or any other such community in a Western country. It is worth mentioning here that not all of these people were directly involved in the provision of psychotherapy or counselling at the time of the experiment. All, however, had studied psychoanalysis and/or related subjects at some point in their careers, or, in the case of students, were still receiving training or practising psychotherapy under supervision or carrying out a project as part of their postgraduate courses. They all confirmed that they were interested in the subject and when asked “do you read regularly?” and “do you enjoy reading?” they answered positively.

6.1.ii Group 2: *Laypeople*

As the name suggests, these were selected to represent general readers in Tunisia coming from different backgrounds and possessing varying literary competence. The only criterion stipulated by the research design is that the general readers read regularly, preferably books of varied types.

The first question asked of every potential participant was “do you like reading?” People were encouraged to give an honest answer and were reassured that they would not be judged negatively if the answer was negative. To make the 100 members of this group as varied as possible and reasonably reflective of the Tunisian population, different strategies were used to recruit participants from different backgrounds, occupations and ages. Four main provinces (local government areas in Tunisia) stretching from north to south were visited for this purpose: Tunis, Sousse, Sfax and Gabes. Secondary school and university students were also included in this group of participants

although their numbers were deliberately kept low so that other groups of potential readers could also be represented.

6.2 Recruiting process

Recruiting 150 Tunisian participants living in Tunisia who met the requirements described above was not unchallenging, especially while studying full-time in the United Kingdom. Two trips to Tunisia to carry out the reading experiment were initially planned within the present research project timetable. Once the recruitment process had been started, however, it became clear that more than two trips would be needed to satisfy the requirements stipulated by the research design both in terms of quantity (numbers of participants) and quality (of participants and the data generated by them). Besides, recruiting participants online, which had also been included in the research design as one of the potential methods, proved to be more time-consuming and less fruitful than doing so face-to-face. Online social and professional networks such as Facebook and LinkedIn as well as personal contacts were used at an early stage of the recruitment process but the rates of response were disappointingly low. Chasing up participants online only added to the workload and would have hindered progress had it been the sole method employed to recruit suitable participants within the time limit allowed by the research timetable. More traditional methods proved to be more effective and reliable.

Finding suitable participants in sufficient numbers to take part in the reading experiment and focus groups was not the only challenge faced during the recruitment process. It could be difficult to explain to eager participants that they could not take part in the research because they did not meet the basic criteria stipulated. Tact was required, especially when the recruitment of participants belonging to the *Laypeople* group was done in a social context. Being alert and deploying the social skills to select only suitable participants did not, however, prevent some from slipping through the net. Fortunately, those who did were candid enough when answering the reading habits questionnaire to make it easy to discard their papers at an early stage of processing the data, making it clear from their answers that they were not keen

on reading. It is not absolutely clear why these people wished to proceed with the reading activities in spite of finding reading an uncongenial pursuit. The reasons may be cultural. To decline an invitation or refuse a request in such situations is considered rude by some Tunisians. However generous or respectful the motives of these unsuitable participants were, it was necessary to rigorously identify and discard their contributions.

6.3 Recruiting the group of *Professionals*

Thanks to the cooperation of numerous people I got to know between 2014 and 2016, I gained access to pools of potential participants among the group designated *Professionals*. These are considerably less numerous than the *Laypeople* group in Tunisia and are more difficult to reach. Experience showed that promises to complete the questionnaire and the reading activities were not always kept unless I personally met the participants and talked to them about the project explaining to them exactly what they were required to do. Meeting participants in person, particularly members of the psychotherapeutic discourse community, to ensure completion of each individual contribution meant that I had to plan my trips to Tunisia carefully and work within a tight schedule during my stay there.

Fortunately, some participants came in clusters of three, four and five, especially those professionals who worked in the public health sector such as the Regional Institute for Public Health in Sousse. There I went to see a highly trained psychologist who was the manager of a team of psychotherapists working with state schools and colleges in the region of Sousse. Thanks to her good will and enthusiasm for my project it was possible for me to meet four of her colleagues who all met the necessary criteria for participating in the reading activity. While some of these participants were active psychotherapists, the rest had practised earlier in their careers but were now involved in more administrative and managerial duties. Meeting these professionals in their place of work and talking to them about my project and the potential impact of the translation of *Sent before my Time* into Arabic on other professionals as well as the general readers created a positive rapport which soon turned into action. They were all committed to their profession and

although not all of them were directly involved in administering psychotherapy at the time of the meeting, they were all enthusiastic about what psychotherapy can achieve and shared an interest in reading about the latest developments in their field of work. Not only did they participate in the reading experiment but they also volunteered to be members of a focus group a few days later.

Other practitioners who qualified to join in the group of *Professionals* were recruited in the same way. One initial contact often led to the successful recruitment of further participants. This snowballing strategy (Lee 1993) proved to be quite effective especially when every trip around Tunisia had to be carefully planned in advance due to the tight schedule imposed by personal circumstances. Thanks to the cooperation and generosity of a small number of psychotherapists I gained access to other members of their community with the characteristics necessary to participate in the reading experiment. Some of these also volunteered to be members of focus groups.

6.4 Recruiting the group of *Laypeople*

Recruiting participants who qualified to be called *Laypeople* was less problematic although the group was larger than the first group. Online recruitment, although started at an early stage, yielded fewer than a dozen properly completed copies of the reading habits questionnaire and reading activities. It was necessary to turn to more traditional methods of recruitment. Bookshops, public libraries, universities and arts centres were the most obvious places to look for people who read regularly. These places are still frequented by keen readers and students who buy, borrow and read hard copy books instead of ordering or reading them online.

6.4.i Bookshops

Contact was made with bookshop owners and assistants in four major cities in Tunisia, Tunis, Sousse, Sfax and Gabes. For the following reasons only large and successful bookshops in these cities were approached. First, the selected bookshops were more likely to stock a wide variety of books in Arabic and French including the most recent titles than small bookshops and therefore had a considerably higher footfall. Second, people who could be described as avid readers often trust these big bookshops to have the titles they

are looking for on their shelves and naturally go there before they try anywhere else. The third reason is logistical in nature. As mentioned earlier, trips to and around Tunisia had to be carefully organised to make the most of the time I was there, especially when each of the cities above had to be visited twice. A dozen copies were left with each shop owner/assistant who agreed to pass them on to their regular customers who were willing to volunteer as participants. It was explained to the shop owners/assistants that it was necessary to check if each willing volunteer met the basic criteria. As expected, not all copies had been returned to the shops when I went back two weeks later to collect them. On average nearly 35% of the copies were completed and returned. This is not surprising since not many customers like to linger in a bookshop more than necessary or are likely to make a second trip there simply to return a questionnaire they agreed to complete at some point of their interaction with a bookshop owner/assistant. Those who agreed to take part in the present research were deemed suitable participants. They were clearly happy to invest time and money in pursuit of an activity that is in decline in Tunisia.

6.4.ii Public libraries

Since few public library users in Tunisia read on the library premises, the same strategy used with bookshop customers was adopted to recruit participants who only went there to borrow books to take home. Networking was a necessary step prior to approaching librarians to secure their cooperation and willingness to assist with the task of finding suitable participants. Contact was made with librarians via emails and social networks, namely Facebook and LinkedIn, in four major cities in Tunisia, Tunis, Sousse, Sfax and Gabes, and visits on specific dates were arranged. Copies of the research documents designed for participants were left with the librarians at the reception area to be handed over to willing volunteers after establishing that they met the basic criteria. It was possible for the participants either to answer the questionnaire and do the reading activities in the library or take a copy away and return it within a week or two.

I was also granted permission to approach library users who turned up on the day I visited the libraries as long as no disruption was caused to those

reading or browsing the shelves in the reading areas. Anybody who met the criteria and was willing to spare some of their time to answer the reading habits questionnaire and do the reading activities was encouraged to ask for more information at the library reception. Small leaflets were designed for recruiting participants from this group of library users and handed to them and/or left on desks. The following is a translation from Arabic of the leaflet:

Hello

Do you like reading?

Do you read regularly?

Would you like to take part in research about reading?

If you answered yes to the questions above and can spare 15-20 minutes, please find me at reception or speak to one of the librarians.

Thanks

Chokri Ghezel

With the exception of the city of Sousse, where I was based during my visits to Tunisia, only two visits were possible to public libraries in the other cities. As a result, more participants were recruited in the public library of Sousse than in any other city. The librarians with whom I worked in all four cities managed to distribute all the copies left with them at reception (60 in total) and the number of copies completed and returned was 23, two of which were discarded because they had not been fully completed. The relatively short space of time allowed for this operation may account for the low rate of returned copies. Face-to-face recruitment within the public libraries proved to be more fruitful and the total number of copies completed by participants on the spot in all four cities was 38, four of which were discarded because they were incomplete.

6.4.iii Culture and Arts Centre, Sousse

Centre Culturel Universitaire Yahya Ibn Omar, Sousse; Centre Culturel de Sousse; Maison de Culture Ali Douagi, Hamman Sousse and Maison de Culture, Akouda were among the culture and arts centres I visited for the purpose of recruiting participants in the reading experiment. The region of Sousse was the only area covered because of time restrictions. Due to the nature of activities that take place at the venues above (music shows, drama, cinema, and other performing arts workshops) and the type of people who use them (mainly students), the number of suitable participants recruited there was small. Out of the 20 copies handed out to potential participants, volunteer workers and receptionists only 7 were successfully completed and returned. It soon became clear that for large numbers of participants from the venues above, more persistence and time would be needed than I could supply during my trips to Tunisia. The volunteers responsible for running book clubs and reading clubs in three of the venues above participated in the reading experiment and promised to recruit other participants from among their friends and acquaintances who were enthusiastic readers like themselves. Thanks to their cooperation 7 more copies were successfully completed. It did not take much effort to persuade these avid readers to be members of a focus group run shortly after they took part in the reading experiment. They were experienced readers who found pleasure not only in reading but also in discussing their views and observations with other equally enthusiastic readers. It is worth mentioning here that the participants recruited at the places above, though limited in number, could be described as high quality general readers whose contribution has added to the value of the data collected for the present research.

6.4.iv Universities and secondary schools

The number of participants from the population of advanced secondary school and university students had to be controlled so as to ensure an accurate reflection of the diversity of lay readers in Tunisia. The temptation to recruit large numbers of participants from the student population within a short space of time and with considerably less effort had to be resisted. As explained in the ethical approval section above, free access had where necessary been granted

to me by senior administrators before potential participants were approached. To save time and effort similar leaflets to those used to recruit public library users were first distributed among crowds of students in and around cafeterias, canteens, university libraries and gardens where students gathered when not studying.

The response from the secondary school students was modest which is not surprising considering their age (17 to 19). They were less experienced and less confident than university students. Only five copies were successfully completed by keen readers over a period of two weeks. No more participants from this section were pursued.

University students, namely those from the Faculty of Letters and Humanities, Sousse and the Faculty of Humanities and Social Sciences 9 Avril in Tunis and Manouba University in Tunis were on the whole the easiest participants to recruit for the reading experiment. This was largely thanks to the large numbers I had access to in a specific location at one time as well as to the fact that the participants were generally confident, curious and genuinely interested in research carried out by a student studying in a different country. All the participants from this section of Tunisian society were students of humanities. Any student of psychology was classified as a member of the psychotherapeutic community and their copy was marked as such. The total number of copies completed by participants belonging to the group of *Laypeople* was 33. Only four copies were discarded either because the participants had skipped some questions or because they had stopped half way through the reading activities.

7. Focus groups

In spite of the clear advantages of the reading habit questionnaire and the questions that follow each excerpt from *Sent before my Time* discussed above, the empirical data collected using this research instrument remain limited and, therefore, cannot be entirely relied on to answer all the sub-questions posed by the present research. While they are suitable as a means by which exploratory data are collected, questionnaires are less reliable for collecting explanatory data. They can, however, be used to collect explanatory

data (for example, about opinions, attitudes, emotions and personal experience) as long as “they are followed up by more-in depth interviews,” Saldanha and O’Brien (2013: 152) advise. This is exactly what I decided to include in the research design from the outset.

During the recruitment process and reading experiments, it became clear that conducting individual interviews with a large number of participants was not achievable due to restrictions on the length and frequency of my visits to Tunisia. Individual interviews had to be replaced with focus groups, a research tool that proved to have a number of advantages. It is, according to Davies (2007: 178), a way of “tapping into the feelings and wishes of the people.” Apart from saving time and effort, focus groups offered an opportunity to explore the relationship between the participants and language in general and their attitudes, opinions and feelings towards style in particular, in a friendly atmosphere that encouraged discussion. Besides, focus groups offered the participants a chance to reflect on certain concepts that tend to be taken for granted such as style, literary language, narrative, point of view, effect and response. Moreover, there was a sense of shared enthusiasm for the topics raised which made the sessions stimulating and productive. Finally, and perhaps more importantly, the depth and diversity of opinions, attitudes, reflections etc. that focus groups allowed me to record and later analyse and reflect on, would not have been possible to capture using only a questionnaire. There is a limit on how many questions one can include in a questionnaire and realistically expect the participants to respond to. Open questions, in particular, tend either to be ignored or not fully answered by some participants which diminishes the validity of the research results. Focus groups offered a chance to home in on issues that had been only superficially answered by some participants in the reading experiment.

7.1 Recruiting participants and organising focus groups

Compared to the task of recruiting participants for the reading experiment, organising focus groups was a bigger challenge. Considering the number of participants (150 in total) who took part in the reading experiment, there was no shortage of willing and enthusiastic individuals, especially from

the group of *Laypeople*. Organising two separate meetings in two locations over a period of two weeks, however, was not easy and therefore required careful planning. A total of 14 people took part in the two focus groups distributed as follows:

Group 1 (*Professionals*): 6 participants composed of three women and three men

Group 2 (*Laypeople*): 8 participants composed of five women and three men

Focus groups were held in previously booked rooms in public libraries. Each group lasted about one hour and a half.

7.2 Conducting focus groups

Focus groups were run in a semi-structured way for two main reasons; first, to avoid prompting participants to confine their comments within boundaries predicted by me, the researcher, and second, to allow space for new insights which could cast more light on the questions the present research is trying to answer. Semi-structured in this context means that the sessions were operated as short question-and-answer discussions “sparked” by previously prepared questions (Krueger 1997) along with “intentional probes” (Berg 2001: 122). A list of questions had been prepared in advance to make sure that the discussions remained focused and all the relevant topics were raised with the participants. The order in which the questions were asked varied from session to session. Since the main purpose of the focus groups was to listen to the views of the participants on the style of Version 1 and Version 2 and learn more about their response to them, a degree of flexibility was helpful. Conducting the focus groups in a semi-structured manner also had the advantage of shifting power from me to the participants which allowed for co-operation in the process of constructing knowledge. It was necessary, however, to make sure that the participants did not digress too much or deviate from the topics under discussion in a way that detracted from the purpose of the activity.

7.2.i List of questions

Question1: In the excerpts you read for this experiment, which of the two versions did you like best and why?

Question 2: What aspect(s) of texts A/B captured your attention?

Question 3: Do you think style is important in telling a story like the one you have read even when it belongs to a specific field of knowledge such as psychotherapy?

Question 4: What about those who liked texts A? What did you find attractive about the style?

Question 5: Which of the two sets of texts did you read more quickly/slowly and why?

Question 6: If you wanted to learn about psychotherapy, which of the two versions would you choose and why?

Question 7: Some of you mentioned the terms “beauty” and “beautiful” mainly in relation to texts B. In what way did you find the texts beautiful?

7.2.ii Data recording and presentation: a theoretical framework

Two methods were used to record the contents of the focus group discussions. With the permission of the participants, audio recordings were made of the entire sessions. Notes were also taken during the sessions. The audio recordings served to check that all the relevant points were properly noted. Transcribing and then translating the entire recordings into English, however, was deemed not necessary for the purposes of the present thesis. The main interest here was the response of the participants to the reading materials used in the reading experiment. Only the points that were judged to be relevant to the questions raised in the sessions were translated into English and presented in Chapter Six.

Due to the voluminous nature of the data collected from the focus groups, on the one hand, and the limited space in this thesis, on the other, it was necessary to reduce and transform “raw data” (Berg 2001: 35) into a more manageable, accessible and understandable form. Furthermore, because the reading experiment and the focus group discussions were conducted in Arabic and the participants used both Arabic and French, it was necessary to translate and transcribe the content into English. A verbatim transcription of the content generated in the focus group discussions, however, would neither be practical

nor helpful in this context. Instead, a selective approach was adopted to produce a transcription that was both meaningful and economical.

It is reasonable to maintain that all research projects aiming to study a phenomenon related to human behaviour are inherently subjective. The present thesis is no exception. Making decisions about the appropriate approach to transcribing the content generated by the participants in the focus groups involves an inevitable degree of subjectivity. These decisions naturally reflect theoretical assumptions (Ochs 1979; Duranti 2006; Cameron 2001) and the resulting transcripts “should not be seen as documents that are independent of personal, methodological, and/or disciplinary interests,” as Jenks (2001: 13) points out.

According to Jenks (2001: 12), any given approach to transcription can be placed on a continuum where both ends represent a different set of methodological issues; open and closed transcripts. An open transcript, sometimes called “unmotivated looking” (ibid.), starts with little analytic prejudice and attempts to fully capture what is seen and heard at the site of the experiment. This approach results in a holistic transcript with little preconception of what is and what is not important in the data. A closed transcript is quite the opposite. It starts with predetermined investigatory aims and a clear idea about what is important and what is not in the communicative event under scrutiny. A closed transcript, therefore, deliberately ignores features of talk and interaction that are judged to fall outside the analytic remit of the adopted data analysis methodology. The aim of a closed transcript is to selectively highlight only those features of talk and interaction that assist in the analysis of data. It is important to emphasise here that whatever method one uses in transcribing speech, as Cameron (2001: 39) argues, there is never a point where the transcript becomes the definitive, ‘full and faithful’ representation of the raw data. The transcript produced for this research may not be full but it is a faithful representation of the opinions and thoughts expressed by the participants in the focus group discussions.

Conclusion

This chapter examined the nature of this research and the instruments used in testing the hypothesis and investigating the sub-questions it raises. It also defined the research model adopted and examined the hypothesis and the sub-questions that the thesis attempts to answer. The research type, approach and orientation were also explained. An idea was given about the materials used in the reading experiment which included a reading habits questionnaire, an information and consent form and a selection of narrative excerpts from *Sent before my Time* followed by closed and openended questions. The ethical considerations related to working with participants were also discussed. The chapter also gave a detailed description of the characteristics and attributes of the participants in the reading experiment and explained how and where they were recruited. The last section explained the purpose of the focus groups, how the participants were recruited and the methods used in recording and presenting the qualitative data generated in the sessions.

While this chapter was dedicated to explaining the nature of this research and the instruments employed in testing its hypothesis focussing on the reading experiment and the participants in it, the next two chapters will focus on the reading materials used in the experiment. The translation approaches and methods followed in producing two versions of the Arabic translations will be explained and illustrated with examples from *Sent before my Time*.

CHAPTER FOUR

MODEL OF ANALYSIS

Introduction

The hypothesis this thesis aims to test requires a reading experiment calling for two Arabic translations of the same source text. Ten narrative excerpts from *Sent before my Time* (Cohen 2003) have been translated into two Arabic versions. These employ differing degrees of transformation placing them at opposite ends of the equivalence spectrum. Version 1 aims to be a translation faithful to the source text as a set of signs on the page. In it, an attempt has been made to preserve as much of the stylistic character of the source text as the target language allows, particular attention being paid to sentence structures and the cohesive ties contained in them. Version 2 aims to be faithful to the world evoked by the source text of which the signs on the page are only one element. It tells the stories in a different style from that given them in the source language. Particular attention is paid here to point of view, effect and the presentation of speech and thought.

Examples are given in this chapter to illustrate points made about the two versions. Further examples will be given Chapter Five where they are analysed in more depth. Please see also Appendix O which contains a total of 100 examples translated into Arabic in the two versions and back-translated into English. Presented in tabulated form, these examples permit comparison and contrast between the two versions so that the extent of their divergence from the source text and from each other can be assessed. Full excerpts are to be found in Appendix J (source text), Appendix K (Version 1) and Appendix M (Version 2).

A note on back-translation in this thesis

Both versions of the Arabic translations have been back-translated into English. The full back-translations are to be found as Appendix L (back-translation from Version 1) and Appendix N (back-translation from Version 2). The back-translation used in this thesis is neither literal nor perfectly

natural English. It is hoped, however, that it will give those who do not read Arabic an insight into the structure of sentences and a feel of how Arabic presents information. While literal back-translation may be useful in other contexts, in this instance a less literal approach will be sufficient.

1. The source text as ‘raw material’

In the narratives selected from *Sent before my Time*, Cohen relates, in a summarised form, what was said in her sessions with the parents of premature babies and members of staff working on the neonatal unit. These narratives will be further discussed in Chapter Five. As mentioned previously the book evolved from notes and articles that were later organised into a coherent whole. At each stage decisions would have been made by the author concerning both content and style, taking into account the readers’ knowledge of and interest in the subject area. It is natural, therefore, to think of translation as simply a further stage in the life of the text, one also involving decisions, this time about the potential and limitations of the target language.

This chapter will consider first how the style of the source text can be preserved in the target language for the benefit of one group of readers and second how aspects of the discourse contained in the source text can be reinstated in the target text for the benefit of another group of readers.

1.1 Different ways of translating the same text

Each translated version of the selected excerpts is based on a set of assumptions about two groups of potential readers in Tunisia. Being members of the same speech community does not necessarily make all readers in that language capable of making sense of narratives such as those selected from *Sent before my Time*. Instead of treating all speakers of the target language as one homogenous group, this thesis adopts the distinction made by Swales (1990) between a speech community and a discourse community which was discussed in Chapter Two. The two groups that have been identified as potential readers are members of the psychotherapeutic discourse community in the first instance and laypeople or general readers in the second. Both groups were fully described in Chapter Three (Methodology). Suffice to note here that to produce two translations of the same source text each appropriate to one of the groups,

an approach is needed that takes account of their divergent degree of familiarity with psychotherapeutic discourse.

1.2 Text types and functions

The idea that the way one translates a text depends on what kind of text one is translating goes back to the late 1970s when German scholars started discussing text functions. Among these we find Werner Koller (1979), Katharina Reiss (1971), Hans Vermeer and Katharina Reiss (1984) and Christiane Nord ([1997] 2014).

Reiss's text typology is based on Bühler's ([1934] 1982) language functions which are (a) *representational*, referring to objects in the real world, (b) *expressive*, referring to the writer of the text, and (c) *conative*, referring to the reader of the text.

Each text type, according to Reiss, requires a different translation method.

Newmark (1988: 39) argues that "any translation is an exercise in applied linguistics" and thus bases his text typology on Bühler's three functions of language and discusses the characteristics of each type, giving examples of texts that belong to these types.

Although the classification of text types, based on the functions of language, may be helpful to the translator, there is, as Roberts (1992) points out, a distinction between language function and text function. Hatim and Mason (1990) also argue that a single text often exhibits more than one language function. Mason (1998: 32) explains that "all texts are multi-functional, even if one overall rhetorical purpose will generally tend to predominate and function as the ultimate determinant of text structure."

Instead of defining exactly what the function of the translated text or the language used in it should be, broad assumptions are made in relation to how the readers in the target text are likely to approach the translations and react to them. Drawing on Rosenblatt's transaction theory (1979, 1986) explained in Chapter One, it will be assumed that the participants in the reading experiment that forms part of this thesis will be carrying out an *effferent* reading or an *aesthetic* reading. The first is done with the intention of

carrying away something after reading the text while the second is carried out with the intention of enjoying the text and its language.

1.3 Two approaches to produce two translations

“To speak of an approach to translation,” according to Malmkjær (2011: 57) “implies that the work under discussion expresses and displays a comprehensive understanding of an area of study, and considers translational phenomena in the light of this comprehensive understanding.” Each of the Arabic versions prepared for this thesis reflects some understanding of how the source text is constructed, how it functions for its intended readers and how it could be made to function for different groups of readers in the target language. In the following sections we shall see first, how a linguistic approach is adopted to produce a translation that is both structurally and functionally similar to the source text and, second, how a pragmatic approach is adopted to produce a different version that aims to bring the source text out of its narrow sphere and open it up to the general reader. Version 1 views the text as an esoteric one and aims to preserve it as such in Arabic while Version 2 views the source text as an esoteric one but aims to turn it in an exoteric one in Arabic. Again, each version starts from a number of assumptions about what a text is and how it makes sense.

2. Version 1

2.1 Rationale

Version 1, is based on the assumption that the addressee in the target language is a near equivalent to the addressee of the source text and that the function of the text in its new language is the same as that intended by the author in English. The main function here is to share information and illustrate issues pertaining to psychoanalysis and philosophy. By near equivalent addressee here is meant a group of readers belonging to the psychotherapeutic discourse community in Tunisia such as psychotherapists, psychoanalysts, counsellors and other mental health professionals. The style of the selected narratives from *Sent before my Time* is not altered in Version 1 as it is not seen be an obstacle to comprehension by professionals in the field of health and

psychotherapy who have some interest in Western solutions to problems they are familiar with.

2.2 A linguistic approach

Version 1 presupposes a degree of similarity between the target language readers and their counterparts in the source language for whom the book was written. Accordingly, no attempt has been made to go beyond the text as it appears on the page. In other words, the translation action performed in relation to the source text seeks to create a text in the target language that is equivalent to the source text at least as far as the linguistic structures and signs on the page are concerned.

Having determined who the translation would address in the target language and having assumed their familiarity with the type of discourse used in psychotherapeutic sessions, a decision was made to take a linguistic approach to the translation, that is an approach “informed by linguistics” (Malmkjær 2011: 57). In order to produce a text in the target language that resembles the source text both in form and effect, the stylistic features of the source text that give it its esoteric nature are identified and reproduced. The notion of equivalence in the present analysis, therefore, is limited to textual equivalence (Baker 1992). The cohesion in the translated text is made to equal that in the source text in the hope that Version 1 will remain as close as possible to the source text. Admittedly, this is a simplification of the notion of resemblance or closeness. Actually, Version 1 displays equivalence at a variety of levels but a detailed description of all them is not the purpose of the present analysis. What is relevant here is a model of analysis that demonstrates closeness between Version 1 and the source text in terms of cohesion. Section 3.4 below will show how some cohesive ties have been preserved in the Arabic text to maintain a smooth and natural flow of information.

2.3 Textual equivalence

“The purpose of establishing textual equivalence,” according to Baker (1992: 133), “is to secure a smooth flow of information and ensure that the translated extract is “easier to process.” In order to achieve this type of equivalence, she advises us to think of the clause as “a message rather than as a

string of grammatical and lexical elements” (ibid.). The message contained in a clause can be analysed in terms of two types of structure: thematic structure and information structure.

According to Halliday (1970), a clause is composed of two segments: theme and rheme. The theme is essentially what the clause is about and acts as a point of orientation by connecting to previous and to upcoming stretches of discourse. The rheme is the goal of discourse or what the speaker wants to say about the theme.

Given the differences between the way English and Arabic operate as language systems, it is hard to produce in Arabic a translation of a clause that preserves the order in which theme and rheme occur in English. For example, in Arabic one rarely uses personal pronouns as independent units. Instead, they are usually integrated into verbs. Arabic verbs often occur in the beginning of a clause and are inflected for person, number and gender. Furthermore, Arabic negative particles, such as لا, لم and لن (no, did not and will not, respectively) precede the verb and therefore push the pronoun further away from a thematic position. While the Hallidayan model of analysis may be suitable for analysing languages that operate in similar way to English, it is less likely to be useful when dealing with a language like Arabic. Baker (ibid.: 152-153) also points out the partial circularity of the theme-rheme argument: “theme is whatever comes in initial position and whatever comes in initial position is theme.”

Despite the basic inapplicability of Halliday’s model of analysis to Arabic, it still offers useful insights into the thematic organisation of clauses that are worth bearing in mind when attempting to recreate certain types of cohesion in Arabic. Maintaining the cohesion in the target text by using cohesive ties similar to those defined by Halliday and Hasan (1976), in Arabic will be the aim of Version 1.

2.3.i Defining a text

Before describing and giving examples of the approach taken to translating the selected excerpts, it must be explained what the term *text* means. It is used here in its strict sense, i.e. “a sequential collection of sentences or

utterances which form a unit by reason of their linguistic cohesion and semantic coherence” (Wales [1990] 2001: 390). Any use of the term in relation to Version 1 of the Arabic translation is to be understood in this way. The primary concern in translating Version 1 is to transfer the content and form of the source text into Arabic with particular attention to the texture as manifested in overt linguistic structures. In order to understand a text for translation, literary or non-literary, it is necessary to see how its parts are woven together in the source language. This step is of paramount importance in the present thesis, particularly for the purpose of Version 1 in which an attempt is made to follow the source text as closely as the target language allows without distorting the meaning as understood from the linguistic signs on the page. Hence the focus on cohesion or “[t]he processes by which sentences are ‘stitched’ together into continuous texts” as Fowler (1996: 81) puts it. For Baker (1992: 231), cohesion is “the network of surface relations which link words and expressions to other words and expressions in a text.” Cohesion in a text is established by the cohesive ties that connect its parts. These can operate within one sentence as well as beyond the boundaries of sentences. In other words, cohesive ties are capable of establishing cohesion not only between parts of a single sentence but also between sentences or even larger parts of a text such as a paragraph.

2.3.ii Types of cohesion

According to Halliday and Hasan (1976: 4) cohesion occurs “when the interpretation of some element in the discourse is dependent on that of another.” They distinguish five types of cohesion:

Reference: two different linguistic elements refer to the same person, entity or action such as personal pronouns (he, she, it, they, etc.) and demonstratives (this, that, those, etc.).

Substitution: a linguistic item is not repeated but replaced by another item. The second item in the second sentence refers not exactly to the same entity as the related word in the first but to some other entity to which the same term would be applicable.

Ellipsis: one of the identical linguistic elements is omitted in a subsequent sentence or utterance but the meaning is not impaired.

Conjunction: a semantic relationship between clauses and sentences is explicitly marked. Three types of conjunction are distinguished: *additive*, *adversative* and *causal*.

Lexical cohesion: vocabulary items belonging to the same lexical field. Lexical cohesion is achieved through *lexical reiteration* and *collocation*.

2.3.iii Securing textual equivalence in Version 1

English and Arabic are two unrelated languages and yet, as will be shown later through examples from *Sent before my Time*, are not entirely different in the way they organise linguistic items (bigger than a morpheme) into syntactic structures to create cohesion. As the back translations given below show, it is often possible to stick to sentence boundaries set by the source text without producing a stilted translation in Arabic. Analysing the degree of similarity between the two languages, however, is beyond the scope of this thesis. What we are interested in in this instance is the extent to which Arabic is capable of accommodating some English structures without distorting the meaning intended in the source text and without violating the syntactic rules in Arabic regarded as normal or natural. Therefore, Version 1 of the translated excerpts aims to preserve as many of the stylistic features of the source text as the target language allows and, at the same time, ensure that a text that reads smoothly in Arabic is produced. Whether or not the translated text makes sense to all readers in the target language in the same way it does to the intended reader in the source language is not the concern of the translation. What Version 1 does intend to produce is a near equivalent text in Arabic to the source text, a text that would be appreciated by an equivalent readership in the target language to that addressed by the source text. Equivalence in this case is restricted to what Baker (1992) calls *textual equivalence*, a concept of equivalence that covers similarity in source text and target text information flow and in the cohesive roles source text and target text devices play in their respective texts.

Version 1 is a translation that is source text-oriented and relies on the text alone, as a set of linguistic structures, for the production of meaning in the target language. To achieve this, a degree of equivalence has been maintained

at the semantic level and syntactic level whenever the target language permits. Where Arabic has been found less capable of accommodating these two levels without damaging the intended meaning in the source text, some shifts have been made. This action is taken to ensure that the language used in translation is natural and does not violate the grammatical structures that are regarded as normal by the Arabic reader. Stylistic shifts of this kind, however, are kept to a minimum. More drastic stylistic shifts are reserved for Version 2 as will be shown below. It is also worth noting here that in spite of the effort made to preserve the original style of the source text, a degree of editing could not altogether be avoided. Occasionally, as will be shown in the examples below, when it was felt that a sentence or a cluster of sentences were awkward in English, the Arabic translation deliberately eliminated that effect. While Version 1 aspires to be a near equivalent to the source text at the syntactic and semantic levels, the equivalence does not extend to irritation and misunderstanding accidentally generated by structures that are improperly used.

As the following examples show, some stylistic shifts have been made to maintain cohesion in the Arabic text. Occasionally short sentences in the source text are merged in the target text to form more complex sentences in Arabic simply by adding a conjunction such as “و” (and), “ف” (so) or “كما” (furthermore/in addition). This solution is opted for whenever there is a sense of fragmentation generated by adhering to sentence boundaries established in the source text or a risk of producing sentences that are awkward in Arabic in spite of being grammatically correct. Examples 1 to 11 below will show how the style of the source text has been preserved by adhering, where possible in Arabic, to its syntactic structures. Some examples will show slight structural transformations performed in Arabic simply to ensure that the resulting text reads smoothly and naturally. Conversely, at other times a long and complex sentence in the source text has been divided into shorter sentences for the sake of clarity. Sticking to the sentence boundaries in such instances would result in unnecessarily complicated and awkward sentences even when Arabic is quite

capable of accommodating such structures without damaging the intended meaning.

2.3.iv A note on terminology: sentence and utterance

For the sake of clarity, it is important to define what is meant by the terms *sentence* and *utterance* at this stage as both will be used in the analysis of the excerpts and their translations. In spite of being a common term in grammar, the notion of sentence is not easily defined as Wales ([1990] 2001: 356) points out. To make matters more complicated, the term utterance is not always easily distinguishable from sentence but “can usefully be seen as the physical realisation of a sentence in either its spoken or written form” (ibid.: 401). In other words, an utterance belongs to language in use rather than language as a system.

For the purposes of this thesis, Snell-Hornby’s (1995: 87) definitions of the terms sentence and utterance will be used. She uses the term sentence to refer strictly to “the unit of grammar, as realised in *declarative, interrogative, or imperative* form.” The term utterance, on the other hand, “refers to the functional unit as element of communication and as realised in *statements, questions and directives*” (italics are the author’s).

2.3 Examples from *Sent before my Time*

The following examples show how textual equivalence has been achieved in Version 1 of the Arabic translation. Each example from the source text is first followed by its translation, a back-translation and a commentary. The commentaries will illustrate how the basic structure of the source text is preserved whenever the target language permits. Cohesive ties in English are replaced by equivalent or similar cohesive ties in Arabic.

Example1

Source text

She told me that her husband had already spoken to me, and I remembered the young man by the incubator (Cohen 2003: 11-12).

Target text (Version 1)

قالت إنّ زوجها قد سبق و أن تحدثّ معي فتذكّرت ذلك الشاب بالقرب من الآلة الحاضنة.

Back translation

She said that her husband had spoken to me so I remembered that young man by the incubator.

Commentary

In the example above, a compound sentence in English is recreated in Arabic with no major structural change. Instead of the phrase “she told me that” used in the source text, “قالت” (she said) is used in the target text. The personal pronoun “she” in English does not appear in the target text as it is built into the verb “قالت” (she said) and the object pronoun “me” is not used as it is clear from the previous sentence in the excerpt that the content of the reported utterance was addressed to the author/psychotherapist. Arabic in this instance achieves cohesion through ellipsis. The only element that is different in the Arabic translation is the conjunction “ف” (so) which is used instead of ‘and’ in the source text. Using the conjunction “ف” here establishes a causal relationship between the first clause and the second which sounds more natural in Arabic.

Example 2

Source text

She talked about what she wanted to do if the baby died. She would take out all the tubes and hold him for as long as she wanted. Then she would go home, not see anyone, maybe never be able to see her parents again (ibid.).

Target text (Version 1)

تحدثت عما كانت تريد أن تفعل لو توفي رضيعها. قالت لو حدث ذلك سوف تنتزع كل تلك القنوات و تحتضنه ما شاءت و بعد ذلك تعود إلى البيت دون أن تقابل أحدا و ربما لن تكون قادرة بعد ذلك على لقاء والديها مرة أخرى.

Back translation

She talked about what she wanted to do if her baby died. She said if that happened, she would remove all those tubes and hug him very long and after that go back home without seeing anyone and maybe would never be able to see her parents again.

Commentary

Here the three compound sentences in English have been translated into two sentences only. While the first sentence is translated into a similar structure in Arabic, the second and third sentences have been merged to create one long complex sentence. This is done to avoid a sense of fragmentation that would arise in the Arabic if the sentence boundaries set in the source text were adhered to. In addition, another framing clause has been added to introduce the clauses contained in the second sentence. The word “قالت” (she said) adds more cohesion to the text and makes the sentence in Arabic sound more natural.

3. Version 2

3.1 Rationale

Version 2 of the Arabic translation seeks to change the form of the narrative through stylistic devices added to the source text. The source text excerpts are treated as narratives that lend themselves to transformation. The notion of “transformability” (Altman 2008) of narratives was discussed in section 4.4 in Chapter Two. The purpose of the stylistic shifts in Version 2 is to make the world of the source text more accessible to the general reader. While the narratives in their original form, when translated into Arabic following the linguistic approach described above may be adequate for Tunisian members of the same discourse community to which the book was first addressed, general readers in Tunisia are likely to find the narratives “dry,” to use Gutt’s term (1992: 33) or uninteresting because they lack knowledge of psychotherapy. Introducing stylistic features derived from literary texts is a way of bridging the gap between the two discourse communities.

3.2 A pragmatic approach

While cohesion, as an “intratextual phenomenon” (Malmkjær 2005: 137), may be sufficient for a section of readers in the target language (members of the psychotherapeutic community), the same is not true of general readers who are likely to need something more than cohesion within the text. Version 2 of the Arabic translation aims to establish a degree of coherence that Version 1 lacks. The coherence of a text is understood here to mean “interaction between knowledge presented in the text and the reader’s own knowledge and experience

of the world” (Baker 1992: 233). As shown in Chapter Two, laypeople in Tunisia, as a “sub-group” within a specific culture (SnellHornby 1988:42), lack experience of psychotherapy and psychoanalysis discourse for cultural and social reasons. What can be taken for granted by the author of the source text is lacking in the second group of readers in the target language. The source text and Version 1 of its translation in Arabic assume a degree of familiarity with psychotherapeutic discourse and accordingly leave certain things unsaid. Version 2 attempts to unpack this assumed understanding and make it available to the general reader. This requires putting the discourse contained in the source text narratives back in its natural context. Discourse in this instance is recreated as “a language event” (Werth 1999) rather than a mere description of that event. It is believed that doing this will make the psychotherapeutic discourse more accessible to a wider readership in Tunisia.

The text of Version 2 has been given more literary qualities than the source text to make it more appealing to the general reader. By literary qualities we mean stylistic features that occur mainly in texts perceived as literature. These include speech and thought presentation modes, point of view, narrator’s voice, metaphor and poetic language. All these features will be fully discussed and illustrated with examples from Version 2 in Chapter Five. Only a few examples are given in the present chapter. Stylistic shifts made in Version 2 are a deliberate attempt to produce certain effects and responses in the readers. These will be fully analysed in Chapter Seven. The choices made in Version 2 are intuitive rather than statistically based.

Stubbs (1993) identifies three defining features of discourse: first, it is language that is authentic rather than concocted for the purposes of analysis; second, it is composed of units of language above the level of a sentence, and it occurs within a context. To these three features, Bax (2011: 27) adds a fourth feature, intertextuality, to refer to “the fact that texts do not occur in isolation from each other.”

Hoey (1991:12) sums up the difference between cohesion and coherence as follows:

We will assume that cohesion is a property of the text and that coherence is a facet of the reader's evaluation of a text. In other words, cohesion is objective, capable in principle of automatic recognition, while coherence is subjective and judgements concerning it may vary from reader to reader.

Due to lack of experience of psychotherapy and allied subjects, laypeople are less likely to establish "inter-textual cohesion", usually referred to as intertextuality (ibid.). To address this problem, Version 2 of the translated excerpts goes further than securing cohesion within the text itself. It aims also to open up the psychotherapeutic discourse contained in the source text by reconnecting it with its context. For this reason, it is important to clarify what is meant by the term 'text' in relation to Version 2 of the translated excerpts.

3.2.i Defining the term 'text'

Unlike Version 1 of the translation which relies on the commonly used definition of text in linguistics and stylistics, Version 2 is based on a pragmatic sense of the term. In other words, the second Arabic translation goes beyond the text as a set of linguistic symbols on the page to embrace a more comprehensive definition that takes into account other factors that contribute to textuality and meaning production. In addition to Halliday and Hasan's (1976) cohesion and coherence (the two features that create texture), de Beaugrande & Dressler (1981) give five more criteria of what they call textuality: intentionality (having a plan or purpose); acceptability (having some use for the recipient); situationality (relevance to the context); informativity (degree of new information); and intertextuality (relation with other texts). The concept of text, as defined by Werth (1999: 2) is also a suitable one here as it liberates the text from the more strict definition used in relation to version 1 above. Accordingly, a text in its written form is merely a method of recording and therefore fixing thoughts or discourse in a permanent form. What is recorded is often isolated from what Malinowski (1923) called its *context of situation*, an expression he coined to emphasise the significance of the situation in which utterances are made. He argued that the "conception of context must be substantially widened, if it is to furnish us with its full utility," and "it must burst the bonds of mere linguistics and be carried over into the analysis of the general conditions under which a language is spoken" (ibid.: 306).

Werth (1999: 1) distinguishes between text and discourse. The former, in his view, is “an abstraction which is made for the purposes of analysis” while the latter is a complete language event [...] with a perceived beginning and end.” He further explains that a text consists of the language itself, without taking into account the surrounding context” while a discourse is “a *language event*: it is the language together with the context which surrounds it” (ibid.: 46).

The excerpts from *Sent before my Time* used here are a mere representation of a discourse or “a language event” as described by Werth above. The fact that the sessions Cohen, as a psychotherapist, had had with her patients were fixed as narrative texts for a specific purpose in her book, should not stop us, readers and translators, thinking of them as representations of communicative events that took place in a wider context. What was reported by the author and the manner in which it was reported, i.e. its style, were constrained by the function of the written text, its position in the book as a whole, and by the intended readership. To put the source text in its wider context is to take account of these constraints and is central to the act of translation which in turn should also be seen in its wider context. Each of the two versions of the target text is the fruit of decisions made by the translator that are conditioned by the purpose of the activity and by the target readership, their knowledge, literary competence, position in society, purpose of reading, etc. It is this we refer to when speaking about different acts of translation, each rooted in a specific context.

According to Werth (1999: 2) “a text is something of an artefact which has been abstracted out of a discourse - it is the verbal part of a discourse.” He further explains that “[e]ven what starts out as a spoken discourse, by the time it appears as a ‘text’ - that is, as an object of study - has actually been transcribed in some way.” Putting the text back in its discourse, or, to be precise, attempting to do so, is exactly what Version 2 of the translation of excerpts from *Sent before my Time* is about.

When translating a text for a different readership in a different culture and possibly for a different purpose, it is necessary to put the text back in its

wider context to ensure that it coheres with its new surroundings and that the new set of readers find it useful and meaningful to them. To translate a text as if it were a set of fixed linguistic signs on the page without paying attention to its surrounding context would not only be to hinder the development of the source text but also to betray the readership in the target culture. “Like any writer,” Baker (1992: 235) argues, “a translator has to take account of the range of knowledge available to his or her target readers.” This is exactly what Version 2 does.

3.2.ii The relationship between writing and speaking

The narratives from *Sent before my Time* selected for this thesis reveal an overlap between writing and talking as two “different modes for expressing linguistic meaning” (Halliday 1985: 92). This feature is not surprising considering the type of text the narratives belong to and the stages of development the whole text underwent before finally appearing in its present form. Perhaps the best way to look at the selected narratives is to treat them as “embedded narrative texts” (Bal 2009: 75). In other words, they are stories within a bigger narrative, i.e. the book. These narratives are used by the author as a way of communicating specific messages to a specific readership.

According to Halliday’s tri-stratal model of language, “in language a network of meanings (‘semantic’ system) is encoded through a network of wordings (‘lexicogrammatical’ system), and the wordings are in turn encoded through a network of expressions” (Halliday 1985: 92). He further explains that in all cultures, the expression makes use of the medium of sound and in some cultures the visual medium also. Seen from this perspective, it is clear that speaking and writing are two alternative “realisations of the meaning potential of language” (ibid.). *Sent before my Time* is an example of a text where the boundaries between speaking and writing are rather blurred. Indeed, some stretches of it, when read aloud, sound more like a basic transcription of talk than like writing. (By basic transcription is meant speech recorded without including such elements as tone of voice, intonations hesitations, pauses, etc. that normally go with talking.) Transcribing talk often involves imposing on speech the rules that apply to writing (Cameron 2001, Tannen 1984, Jenks

2011) such as punctuation and sentence boundaries defined by grammatical structures. There are instances in the selected excerpts from *Sent before my Time* where such rules are either fully or partially imposed on reported speech and thoughts by the author. The result is a text that is composed both of sentences and utterances, two terms whose use in relation to Version 2 will be explained below.

Halliday (1985: 92) argues that “[i]t is a mistake to become too much obsessed with the medium,” as both speaking and writing are language. This view is echoed by Fowler (1996: 111) who suggests that looking at language as text involves “the study of whole units of communication seen as coherent syntactic and semantic structures which can be spoken or written down.” The present thesis is interested in establishing a degree of clarity about how writing and speaking are interwoven as this is an important step towards producing in translation a text that is as cohesive and reads as smoothly as the source text.

In general, communicating through the medium of writing implies two things; first, the writer has an intention or desire to communicate something, and second, an underlying assumption that what they have written will be read and understood by some person(s). Unlike the medium of speaking, where both speaker and listener are present (though not necessarily in the same physical environment), the medium of writing forces the author to make a number of decisions about how much to say (content) and how to say it (style). Gumperz et al. (1984: 4) argue that “[i]n the absence of a conversational partner, they have a more difficult time judging whether their unseen interlocutors share their background assumptions and signalling conventions.” Because there is no immediate feedback as to whether the recipient is following the argument, as is the case in face-to-face conversation, the writer must carry out the communicative task relying entirely on their judgement of the situation. To ensure the success of communication, writers adopt a style they judge suitable for their purposes.

In translation, the difficulty of judging whether the language and style used in written communication is to be adopted is often something that the translator has to grapple with. This is likely to be the case where the source

language and target language are far removed from each other not only in terms of language but also in terms of culture and/or a specific area of knowledge. It is the translator's task to take on this responsibility and make the judgement appropriate to the new situation in which the communication is meant to take place. The translator, therefore, becomes in some way the writer of the translated text and accordingly has to consider the needs and expectations of the target language readership.

Gumperz et al. (ibid.: 5) draw on Haliday and Hasan's (1976) notion of cohesion outlined above as well as on the notion of thematic cohesion (Bennett 1978) which is established in conversation through the use of prosody (i.e. intonation, stress, tone of voice, and other paralinguistic signals) and contextualisation cues and conventions. Prosody, they argue, "is the most important of the devices that accomplish cohesion in spoken interaction" (ibid.: 5).

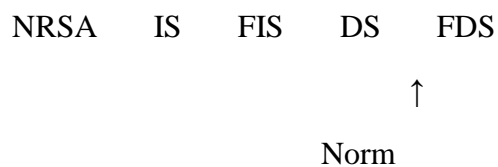
Because cohesion in spoken discourse relies heavily on prosody (Gumperz et al. 1984: 7), Version 2 of the Arabic translation attempts to recreate some prosodic elements that would have been present in the reported situations by Cohen. Other features of spoken discourse such as hesitations, false starts and the use of "discourse markers" (Schiffrin 1987), often called fillers (e.g. oh, well, you know, I mean, etc.) are not used in the utterances in Version 2. Cameron (2001: 114) points out that these features are neither meaningless nor marks of "inarticulacy and sloppiness." On the contrary, they contribute to the speakers' understanding of what they are hearing. In spite of this however Version 2 does not make the utterances 'too natural' because doing so would hinder the reading process. Instead, an effort is made to impose on spoken discourse the standards and conventions found in writing such as rules of grammar, word order and punctuation.

4. Speech and thought presentation modes

For the purposes of Version 2, we shall rely on the categories of speech and thought representations as described by Leech and Short ([1981] 2013). Leech and Short use the methods of linguistics to analyse fictional prose style. Since Version 2 of the Arabic translation of *Sent before my Time* aims to appear

more literary than the original, it is natural to adopt a model of analysis that is usually used in studying fiction. Version 2 treats the selected narratives as potential raw material that can be transformed in the process of translation in order to create specific effects on the target readers. Using Leech and Short's categorisations of speech and thought, Version 2 first identifies the thoughts and utterances contained in the source text and then alters them so that they appear as conversations instead of summaries of conversations.

Introducing stylistic shifts as part of the translation procedures of the kind described above and illustrated in the examples given below results in a transformation that not only reads differently from Version 1 but also produces different effects on the reader. Point of view inevitably shifts from the author/narrator/psychotherapist in Version 1 to the patients and narrator in Version 2. Participant responses to both versions of the Arabic translation will be reported in Chapter Seven (the findings) of this thesis. Suffice it to say at this stage that the effect of point of view did not go unnoticed.



NRSA = Narrative Report of Speech Act

IS = Indirect Speech

FIS = Free Indirect Speech

DS = Direct Speech

FDS = Free Direct Speech

Speech presentation scale by Leech and Short ([1981] 2013: 268)

For Leech and Short, DS is the “norm” or “baseline” for the portrayal of speech and any movement to the right of DS “will produce an effect of freeness, as if the author has vacated the stage and left it to the characters; whereas any movement to the left of the norm will usually be interpreted as a movement away from verbatim report and towards ‘interference’.” The use of direct speech is often regarded as a device that adds “accuracy and liveliness” (Harris and Spark 1997: 69), “authority” and “drama” (Harcup 2009: 165) and “immediacy

and authenticity” (Randall 2000: 186). Toolan (1998: 117) also argues that there “nothing so conducive to the projection of narrative as the vivid experience of real people as the use of direct and free indirect discourse.”

It is worth noting at this point that only the following categories will be used in Version 2: DS, IS, and NRTA (Narrative Report of a Thought Act) (Leech and Short [1981] 2013: 271). With the exception of thoughts belonging to the psychotherapist, no thoughts will be reported by the narrator. In the translation the narrator does not pretend to be able to go into the heads of the patients but only reports what they say in the session based on linguistic evidence in the source text or on what could be inferred from it.

4.1 Indirect speech

In the narrative sections of *Sent before my Time*, the author relies heavily, but not exclusively, on indirect speech (or reported speech) as a way of reporting to the reader the contents of psychotherapeutic sessions with patients or members of medical staff. She uses summaries of these sessions as a way of illustrating a psychoanalytic or philosophical point. By doing so, she assumes the role of a narrator who tells the audience (first in a spoken form at psychoanalysis conferences or meetings with medical staff in a hospital, then in a written form as articles in specialised journals, and finally in a book) a story about a baby and its parent(s). In this way, the author/narrator is in charge of the story and the reader sees things from her point of view. Version 2 of the Arabic translation introduces stylistic shifts that transform the narratives, mainly by turning indirect speech into direct speech.

4.2 Direct speech

To report what someone has said, Cohen occasionally uses direct speech following the conventions of naming the speaker and quoting their words in writing between inverted commas. This is often done in two separate clauses; one is an “introductory reporting clause” and the other is the “reported speech” (Leech and Short [1981] 2013: 256-258). Toolan (1998: 107) calls these two elements “framing clause” and “independent clause” respectively. Direct speech is so called because it “purports to be a direct and verbatim copy of precisely what the individual actually said.” What is reported in direct speech is often incorporated into a narrative which could either be spoken or written. In either

case, the narrator who does the reporting in direct speech commits himself/herself to a particular position in relation to what is being reported. Leech and Short ([1981] 2013: 257) explain that when a narrator reports in direct speech, he/she is claiming to report faithfully not only what was stated but also the exact form of words which were used by another person to utter that statement. When indirect speech is used instead, however, the narrator only commits himself/herself to what was stated.

The way the conversations are reported in Version 2 suggests to the reader that there is a teller or narrator. It is obvious, however, that the narrator's presence is not a physical one. The narrator here is "merely a channel for some other individual's words" (Toolan 1998: 117). Relying on what is available in the source text or what could be inferred from it, Version 2 recreates the thoughts and utterances in a different form. Where it is not clear from the source text whether the reported thought was actually voiced by the psychotherapist in the session or simply expressed later to the reader, a decision had to be made about how to put this thought in Version 2. Guided first by the textual evidence and then by the general context of the speech event, such decisions had to be consistent with the psychotherapeutic discourse. The following examples illustrate this point.

Example 1

Source text

I wondered if she looked at him to keep him alive. I thought that she was terrified of having hostile feelings towards Ewan, and so these feelings were split off into others; she behaved as if they had the evil eye and she did not want them to look at him.

Target text (Version 2)

"ربما أنت تنظرين إليه حتى يبقى حيًا." قالت المحللة النفسية قبل أن تواصل تفسيرها لسلوك السيدة كالي "تشعرين بالفزع من أن تكون لك مشاعر عدوانية تجاه يُونْ و بالتالي فإنّ تلك المشاعر قد تمّ توزيعها على الآخرين بدلاً من أن تحمّلها أنت. و الآن أنت تتصرّفين كما لو كنت تريدين صرف نظراتهم الشريرة عنه." إلترمت السيدة كالي الصمت لحظة ثمّ غيرت موضوع الحديث.

Back translation

"Perhaps you look at him to keep him alive," said the psychotherapist before she continued to interpret Mrs Kelly's behaviour "you're terrified of having hostile feelings towards Ewan and so these feelings

have been redistributed among other people instead of your carrying them yourself. And now you behave as if you were trying to ward off their evil looks.”

Mrs Kelly remained silent for a while than changed the subject:

Commentary

Although there is no response from the patient after the quoted example above, the target text interprets “I wondered” and “I thought” as ‘I said’ and turns the independent clauses that follow each framing clause into direct speech. This is consistent with the role of the psychotherapist during a session. Here she offers the patient a psychoanalytic interpretation of her behaviour which is meant to be an invitation to the patient to look at her feelings from a different angle. In the absence of a response to the psychotherapist’s observations above, the target text supplies a comment and framing clause that introduces the next utterance: “*”إلتزمت السيدة كالي الصمت لحظة ثم غيرت موضوع الحديث* (Mrs Kelly remained silent for a while than she changed the subject). This is done to secure a smooth transition in the narrative.

Example 2

Source text

I wondered whether she was trying to show her mother in some small way what it felt like to lose a daughter. I also thought that there was a feeling that if she could not have a daughter, then her mother should not have one either and would be punished likewise.

Target text (Version 2)

"ربما أنت تحاولين و لو بشكل محدود أن تبيني لوالدتك شعور من فقدت ابنتها. أعتقد أن في داخلك شعور مريب تجاه والدتك. إذا كنت أنت قد حرمت من أن تكون لك ابنة فإِنَّه لا ينبغي أن يكون لوالدتك ابنة أيضًا و هكذا تنال هي نفس العقاب."

Back translation

“Perhaps you’re trying, in a small way, to show your mother what it feels like to lose a daughter. I think there’s a bitter feeling towards your mother inside you. If you’ve been deprived of having a daughter, then your mother shouldn’t have one either and that way she gets the same punishment.”

Commentary

Both framing clauses in the source text above, “I wondered” and “I thought,” are interpreted as ‘I said.’ Unlike the previous example, here the patient’s

response later in the excerpt confirms that the psychotherapist's thoughts were indeed expressed to her in the session. The two sentences in the source text are turned into one utterance in which the psychotherapist speaks directly to the patient. The utterance in the target language is composed of three sentences. In addition to acting as borders between sentences, the full stops here are used to echo the psychotherapist's rhythm of speech. She is explaining to a grieving mother what her estranged relationship with her own mother might mean in psychoanalytical terms. This analysis requires slow reading and the punctuation is used to slow down the reader and perhaps make them pause and ponder the meaning of what is being said.

4.3 Repetition in Version 2

Where there is clear evidence in the source text that an idea or thought has been expressed more than once, an effort has been made to reflect this in the conversation. In excerpt 4 (see appendix I), for example the author mentions that Mrs Smith, one of her patients, "repeated this many times," and Mr Smith, the husband, "repeated that he liked it on the unit" (Cohen 2003: 28). Later on in the narrative, in excerpt 5, she reports that Mr Smith "repeated this several times" (ibid.: 34). In Excerpt 8, we are told that "again and again Mrs Evans reiterated that no one was to blame," and "she kept coming back to the question of why it had happened" (ibid.: 132-133). Version 2 of the Arabic translation recreates this effect of these observations by making a speaker repeat an utterance in direct speech in a way that sounds natural in conversation. These decisions are always guided by the source text. Instances of repetition are best seen not in isolation but in context, i.e. as part of a whole excerpt. Example 3 below illustrates this point. In other parts of the narrative the author does not explicitly mention that an utterance or idea was repeated during the reported session but it can be inferred from the context. In Excerpt 7, for example, Mr Suliman "found it hard to wait and listen" (ibid.: 76) and wanted the psychotherapist to tell him how he could rid his wife of her sadness after the premature birth of her twins. In the Arabic translation Mr Suliman's impatience is manifested through his interrupting the psychotherapist and repeating his request for "some method" (ibid.) of getting rid of his wife's sadness. Example 3 below shows how this is achieved in Version 2 of the Arabic translation.

Example 3

Source text

In the next few days he asked me what he should do about his wife's unhappiness. He wanted some method of getting rid of it, and he found it hard to wait and listen.

Target text (Version 2)

و سألها في لقاء آخر جمعها معهما:
"ماذا أفعل بشأن الحزن الذي إستولى على زوجتي؟ ماذا تقترحين أن أفعل لأخلصها منه؟"
"إنها تمرّ بمرحلة صعبة من حياتها. ليس من السهل أن تقبل أيّ أمّ بموت رضيعها،" قالت
المحلّة النفسية.
" و لكن أريد أن أخلصها من ذلك الحزن. أليست هناك طريقة لعلاجها؟" قاطعها الزوج.
"من الطبيعي أن تشعر زوجتك بالحزن بعد فقدان واحد من التوأمين
خاصّة و أنّ ... فقاطعها من جديد قائلاً :
" و لكن أليس بإمكانك أن تدلّيني على طريقة ما لتخليصها من حالة الحزن التي إستولت عليها؟"

Back translation

In another meeting the psychotherapist had with the couple he asked her:
"What should I do about the grief that has possessed my wife? What do you think I should do to rid her of it?"
"She's going through a tough phase in her life. It's not easy for any mother to accept the loss of her baby," said the psychotherapist.
"But I want to rid her of this unhappiness. Isn't there a way of curing her?" he interrupted.
"It's natural for your wife to feel unhappy after the death of one of her babies especially ..."
"But can't you tell me of a way to rid her of this sadness that has possessed her?" he interrupted again.

Commentary

The example above comes from an extract about parents who are from overseas and, according to the author's account, traumatised by the fact that the experience they are having is taking place in foreign surroundings. The description of the husband's manners, his attitude towards his wife and his way

of communicating with the psychotherapist are not flattering but, after reflecting on all that, the psychotherapist realises how desperate and helpless he must be. This information contained in the two sentences above is unpacked in the target text. The husband's repeated utterances in which he asks for a "method of getting rid" of his wife's grief reflect not only his feeling of helplessness but also the psychotherapist's irritation, something she appears to regret after some reflection.

4.4 Further interventions to make the conversation more natural and more vivid

The role of the psychotherapist in a session is mainly to listen to the patients and help them articulate their thoughts and feelings. Apart from turning indirect speech and indirect thought into direct speech and direct thought, further actions have been taken to make the text more immediate and more vivid. The psychotherapist, who is at the same time the author and narrator in the source text and remains so in Version 1 of the Arabic translation, is turned into a participant in conversations in Version 2. She is no longer the narrator but a third person whose actions, utterances and thoughts are reported by the narrator (translator) in Version 2. To achieve this transition and ensure that the psychotherapist comes across as an active listener who shows empathy and understanding, a few utterances were added that reflect these qualities of psychotherapeutic discourse. As shown in example 4 below, the psychotherapist, where necessary, makes a comment or invites the patient to explore a specific line of thinking. Most of the things the psychotherapist says are based on what is reported in the source text. Other elements that secure thematic cohesion in spoken discourse, however, are not recorded presumably because they were less relevant to the author or assumed to be obvious to her readership and have accordingly been omitted. Version 2 of the Arabic translation seeks to reinstate such elements which include verbal as well as non-verbal communication. Facial expressions, body language, tone of voice, interruptions and silence are all features of face-to-face conversation that have been included in Version 2 of the Arabic translation.

Example 4

Source text

... her mother was assuming that she was going to be sterilised. She had wanted a granddaughter and now she was hoping for one from her daughter-in-law, who was pregnant. Mrs Kelly was hurt by her mother's excitement and bitterly felt the loss of her own pregnancy.

Target text (Version 2)

"كانت أمي تفترض أنه سيتم تعقيمي و لن أنجب من جديد. كانت ترغب في أن تكون لها حفيذة و هاهي الآن تأمل أن تنجب لها زوجة أخي الحامل واحدة."
"و كيف تشعرين إزاء ذلك؟" سألت المحللة النفسية.
"يؤلمني أن أرى تحمس أمي لحمل زوجة أخي. أشعر بمرارة لأنّ حملي لم يتمّ على أحسن وجه."

Back translation

"My mother was assuming that I was going to be sterilised and I would never conceive again. She wanted to have a granddaughter and now she's hoping that my brother's wife who's now pregnant will give her one."

"And how do you feel about that?" asked the psychotherapist.

"It hurts me to see how enthusiastic my mother is about my sister-in-law's pregnancy. I feel bitter that my pregnancy didn't go well."

Commentary

In the source text we find a summary of what the patient said in a session. Instead of simply turning all the reported speech into one long utterance in direct speech, Version 2 breaks the patient's speech into two stretches interrupted by a question from the psychotherapist. This intervention serves two main functions; first, to show that the psychotherapist is listening carefully to what is being said and second, to illustrate how she encourages the patient to articulate her feelings about what she is talking about at that particular moment. This back-and-forth movement in the conversation between the participants is hoped to make the conversation more lively and thus more engaging. While members of the psychotherapeutic community would have no problem reconstructing this type of exchange between a psychotherapist and a patient thanks to their knowledge of the role of a psychotherapist, the general reader would need some help if they were to successfully build a mental image of the

situation. Version 2 of the Arabic translation above reconstructs the situation for the reader by inserting a typical question that is frequently asked by a psychotherapist. The utterance “و كيف تشعرين إزاء ذلك؟” (“And how do you feel about that?”) is followed by the framing clause “سألت المحللة النفسية” (“asked the psychotherapist”). The patient responds by expressing her feeling about her mother’s excitement in relation to the pregnancy of her daughter-in-law. The content of the last sentence in the source text is reconstructed as direct speech in the target text.

4.5 Silence and turn taking

Silence is a feature of natural discourse in everyday life situations which include face-to-face as well as phone conversations, debates, interviews in formal and informal situations. Generally speaking, silence is a break in communication as a result of one party failing to observe the turn taking rules that govern the type of conversation in a particular situation. It is thought to occur when a speaker declines to verbally respond to the other speaker’s utterance or takes longer to say something than is thought normal in that situation. Silence may also occur in the middle of one speaker’s contribution to the conversation when his/her utterance grinds to a halt unexpectedly. A speaker may simply run out of thoughts that are worth expressing or relevant to the topic of discussion or cannot think of the right way of putting their thoughts into speech. They may even deliberately decide, contrary to the expectations of their interlocutors (or audience) in a given situation, not to make a contribution to the conversation and remain silent. The meaning and significance of silence are defined by a wide range of factors among which we find the context of situation in which it occurs, the nature of the communication and its purpose, the power dynamics and the relationship between the interlocutors and their state of mind at the time of the conversation. The interpretation of silence, therefore, requires understanding not only of the circumstances in which it occurs but also the nature of the communication and the persons involved in it.

Like numerous other types of conversation, psychotherapeutic interviews are not free from varying intervals of silence whose significance is linked to the situation in which the interview takes place and the frame of mind

and psychology of the participants in it. Silence under the circumstances of psychotherapy can be seen either as a strategy adopted by the patient to achieve a specific target or a direct response to the therapist's remark, question, interpretation or challenge. A patient may resort to silence as an indirect way of expressing agreement, disagreement, anger, resentment, disappointment, disengagement or any other feeling they may have towards the therapist, themselves, or other people in their lives who may be relevant to the subject under discussion. A patient may be too upset, angry, confused or even stunned to say anything for a while. They may be puzzled or shocked by the therapist's interpretation of something they have said. They may even choose to remain quiet as a way of protesting against their therapist because they think they have failed to understand them or are probing too deeply into areas they believe are too private or too frightening to look into.

Holding on to whatever feelings or thoughts a patient might have is "widely recognised as a form of resistance" according to Labov and Fanshel (1977: 34) who also point out that it is not uncommon for a patient to attend a session and say nothing at all during the course of the interview and that some therapists respond to this behaviour by saying nothing at all themselves.

In addition to all the functions above, silence, or "reticence" as Rogers (1980) calls it, during the session can serve as a strategy. The patient holds on to information and resists the probing of the psychotherapist. Due to the lack of evidence in the source text, instances of silence are limited to the functions above. In most cases, as example 5 below shows, silence is commented upon by the narrator when the context suggests it. In excerpt 1, for example, there is a transition from one topic to another. While it is understandable to do this in a summary without the risk of losing cohesion, a comment is made in the framing clause in Version 2 of the Arabic translation as an attempt to secure cohesion. Further examples illustrating this point will be given in Chapter Five.

Example 5

Source text

She said that she would like to drive away from all of this to be in a bubble somewhere. She was envious of her sister who was young and carefree, whereas she was tied down to nappies and a breast pump (Cohen 2003: 12).

Target text (Version 2)

"أودّ أن أقود سيّارتي إلى مكان بعيد عن كلّ هذه المشاكل حتى أشعر أنّني داخل فقاعة هوائية تسبح في الفضاء." ساد الصّمت الغرفة لبعض الوقت ثمّ قالت:
"أشعر بالحسد تجاه أختي الصّغرى. حياتها خالية من الهموم تمامًا أمّا أنا فأجد نفسي أغير الحفاضات كامل الوقت و الآن آلة ضخّ الحليب مشدودة إلى صدري."

Back translation

"I'd like to drive somewhere far away from all these problems to feel I was in an air bubble swimming in space."

Silence reigned in the room for some time then she said:

"I feel envious towards my little sister. Her life is completely care-free whereas I find myself changing nappies all the time and now a milk pump is attached to my breast."

Commentary

To mark the transition from one topic to another, Version 2 inserts a comment made by the narrator "ساد الصّمت الغرفة لبعض الوقت ثمّ قالت" (Silence reigned in the room for some time then she said) before the patient continues talking.

Although it is not uncommon for speakers to move from one subject to another in real situations, the intervention here is hoped to help the general reader construct a mental image of the situation. Silent moments are built into the interactions to slow down the reading process and thus help the reader live the situation. The first utterance is reconstructed from elements in the first sentence in the source text. A few details are added in Arabic such as "سيّارتي" (my car) and "عن كلّ هذه المشاكل" (from all these problems) to make the expressions sound more natural. "To be in a bubble somewhere" is translated as "حتى أشعر أنّني داخل فقاعة هوائية تسبح في الفضاء" (to feel I was in an air bubble swimming in space). The silence that follows in the target language echoes this rather dreamy image

of a bubble 'swimming' in the air. The second utterance is also based on what is given in the source text. Instead of saying "tied down to nappies and a breast pump," the speaker says "أغير الحفاضات كامل الوقت" (changing nappies all the time) and "آلة ضخ الحليب مشدودة إلى صدري" (a milk pump is attached to my breast).

5. Lexical level

Finding a perfect match for every English word in the target language to establish equivalence may not always be achievable, especially when the cultural divide between the source language and the target language is wide. Besides, words in different languages often carry with them meanings that go beyond what they refer to. The relationship between signifier and signified is not a straightforward one. In spite of this hurdle, however, Version 1 attempts to stay as close as possible to the meaning suggested by the words used in the source text. Particular attention is paid to the value of words in the source text in terms of their emotional charge and what they might trigger in the mind of the reader and an attempt has been made to find words in Arabic that have more or less the same value. Version 2, on the other hand, deliberately seeks to find words or expressions in Arabic that will trigger different chains of associations and therefore produce deeper emotional effects on the reader. The distinction between referential language and emotive language made by Richards (1924, 1929) and Jakobson's poetic function (1960) are particularly helpful notions in this context.

5.1 Referential language vs. emotive language

Richards (1924: 112) distinguishes between the referential language of science and the emotive language of poetry. A statement may be used for the sake of the reference it makes to an ostensible fact. This is the scientific use of language. But it may also be used for the sake of the effects in emotion and attitude produced by the reference. This is the emotive use of language.

Richards (1929: 115) argued that in the study of literature or any other mode of communication there are several kinds of meaning. When people take part in communication either as active contributors, as in speech or writing, or passive, as in listening or reading, the "total meaning" that they are engaged with is "almost always a blend, a combination of several contributory

meanings of different types.” Richards (ibid.: 116) identified four of these: sense, feeling, tone and intention. Sense is what the speaker actually says and the listener hears; feeling reflects what the speaker or writer feels about what they say and their personal attitude towards it; tone is the speaker’s or writer’s attitude towards the audience and finally, intention is the effect the speaker is trying to promote.

Richards argues that, depending on the nature of communication and its circumstances, one or more of the above functions may become predominant. In a scientific treatise, for instance, the writer will put the sense function first and try to keep his feelings about the subject under check so that they do not get in the way of building his argument or distort them. If the writer, however, is engaged in popularizing some of the results and hypotheses of science, then “simplifications and distortions may be necessary if the reader is to ‘follow.’” Shifting the emphasis on to the writer’s feelings about the subject matter may be appropriate or desirable if his intention is to awaken and excite the reader’s interest. Richards concluded that intention may completely subjugate the other functions. Indeed, sense, feeling and tone are usually conditioned and shaped according to what the speaker or writer ultimately wants to achieve, i.e., his intention. It is, therefore, necessary to realise how the three functions may be manipulated and even distorted by the speaker or writer to further his intentions. Failing to recognise the intention, the other functions of language may be lost or misunderstood.

5.2 The poetic function

Jakobson (1960) proposes a model of language composed of six functions which are the conative, phatic, referential, emotive, poetic, and metalingual. The poetic function is the one we consider in this section. Jakobson describes it as follows: “the poetic function projects the principle of equivalence from the axis of selection into the axis of combination” (Jakobson 1960: 358). Despite its name, Jakobson’s poetic function could be applied to forms of language other than poetry. Indeed it is a useful concept when considering words and how to translate them using the right words in the target language.

The translator here is concerned with conveying ideas in a form described as poetic. To achieve this, the translator will be looking for synonyms offered by the target language that vary in the degree of poeticity. These could be words or phrases with a certain resonance, expressions likely to activate chain of associations and cause a response to the text similar to one occasioned by a literary text. The chosen expression is consciously selected by the translator because it goes beyond the function of referring to a fixed idea or entity. This deliberate choice from a list of options will send a signal to the reader that the text is open to interpretation in a way that includes them as active partners in the making of meaning. It is a subtle invitation to look at the text from a different perspective, use their imagination and allow themselves to be carried away to explore paths that a more pedestrian manner of expression might not encourage.

The following table gives a few examples that illustrate how Version 1 uses words and expressions that are near equivalent to those used in the source text whereas Version 2 makes use of words and expressions that could trigger a different response from the target language reader.

Source text	Target text, Version 1 (followed by back translation)	Target text, Version 2 (followed by back translation)
as soon as she saw me	و ما إن رأنتي As soon as she saw me	و ما إن وقعت عيناها عليها As soon as her eyes fell upon her
felt guilty	تشعر بالذنب Feels guilty	يبتابني شعور بالذنب A feeling of guilt attacks me
she had awoken in terror	إستيقظت وهي تشعر بالفرع Woke up feeling terror	إستيقظت و الدّعر يسري في شراييني I woke up with terror running through my veins
she was going mad	ستصاب بالجنون Is going to be affected by madness	سيصيبني مسّ من الجنون A touch of madness is going to affect me
with the hope of another baby	الأمل في إنجاب رضيع آخر The hope of giving birth to another baby	داعبها الأمل في الإنجاب مرّة أخرى Was tickled by the hope of giving birth once more
sometimes it hardened in bitterness	بدت تقاسيم و جهها قاسية بسبب شعورها بالمرارة The features of her face appeared hard because of her feeling of bitterness	ملامح قاسية تفضح شعورها بالمرارة و الأسى Hard features expose her feeling of bitterness and grief
they burst in	دخلوا بيتها بنوع من القوّة They entered her home with a kind of force	لقد إندفعوا داخل بيتي إندفاعًا They dashed inside my home dashing
without getting caught up and overwhelmed myself	دون أن تغمرني أفكارها و مشاعرها Without me feeling overwhelmed by her thoughts and feelings	دون أن تتجرف في ثنايا أفكارها هيّ و مشاعرها فتغمرها معها Without being pulled into the paths of her thoughts and feelings and being overwhelmed by them

Table 4.1: Examples of language variations in Version 1 and Version 2

Conclusion

In this chapter we saw how two different models of analysis are used in relation to the translation of excerpts from *Sent before my Time* into Arabic. Version 1 and Version 2 are each based on a different understanding of what the term *text* means and adopts a translation approach that is suitable for the target audience it has in mind.

Version 1 assumes there is in the target language a group of readers who could be described as members of the same discourse community addressed by the author in the source text. The source text in this instance is taken to be the linguistic signs on the page and Version 1 therefore limits itself to establishing equivalence at the level of cohesion. Following a linguistic approach, an attempt has been made to produce a text that reads smoothly in Arabic and makes sense to a group of readers who do not need more help from the translator.

Version 2 assumes that the second group of readers, ie. *Laypeople*, will need more than cohesion in the text if they were to make sense of it. Because they lack understanding and experience of psychotherapy and psychoanalysis in their culture, they are likely to misunderstand or misinterpret the meaning contained in the text. The term *text* here is understood to be an entity that goes beyond the sum of the linguistic signs on the page. An attempt has been made to put the narratives reported in the source text back into their natural context as a way of securing coherence. Using Leech and Short's categorization of speech and thought modes in fiction ([1981] 2013), Version 2 redistributes the material in the source text in such a way that the participants in the reported conversations are given voice. In other words, what is reported by the author in the source text in indirect speech or indirect thought is turned into direct speech and direct thought. Other interventions have also been made in Version 2 based first, on linguistic evidence in the source text and second, on understanding of the type of discourse used in psychotherapeutic sessions. Aspects of natural speech such as silence, repetition, reflection and empathy are also recreated in Version 2. This has been done to open up the psychotherapeutic discourse to laypeople in Tunisia and therefore increase the readability of the text amongst this group of readers.

Only a few examples were given in this chapter to illustrate the points it makes. More in-depth examples and commentaries will be given in Chapter Six.

CHAPTER FIVE

ANALYSIS OF TRANSLATED VERSIONS

Introduction

In this chapter, examples from *Sent before my Time* will be analysed in greater depth, first in Version 1 of the Arabic translation, then in Version 2. Each example starts with an extract from the source text followed by its translation (Version 1 or Version 2) which is then back-translated into English. A commentary follows the backtranslation. Examples 1 to 9 below are from Version 1. Here the commentary will discuss how textual equivalence has been achieved by maintaining cohesion in the target language and thus securing an Arabic text that reads smoothly. Examples 10 to 27 are from Version 2. Here the commentary will be about how the narratives have been transformed through stylistic shifts. The analysis will show how the shifts have been made and their potential effect on the target language readers.

Chapter organisation

Section 2 gives a brief overview of the target audience for Version 1 and the approach taken to making it. The examples given illustrate points related to cohesion and show how it has been recreated in the target language. Section 3 gives an account of the Version 2 target audience and states what the translation aims to achieve. Given the complexity of the approach adopted in the creation of Version 2, a brief reminder is given of the theoretical framework within it is to be viewed. All the points raised in section 2 will be illustrated with examples from the selected narratives. It should be noted that there will be overlap between some of the issues covered in Version 2.

Each example from the source text is followed by a translation (Version 2), back-translation and a commentary. Examples 25, 26 and 27 will include Version 1 translation as well as Version 2 by way of explaining how silence is built into the narrative in version 2. The ten excerpts from the source text will be found in appendix J. Full translations of the ten excerpts will be found in

appendix K (Version 1) and appendix M (Version 2). Back translations of the excerpts will be found in appendix L (Version 1) and appendix N (Version 2).

1. Version 1: Establishing textual equivalence

Version 1 aims to be equivalent to the source text at the textual level. An attempt has been made to preserve the style of the original narratives by using similar cohesive ties in Arabic thereby ensuring that the translation reads smoothly and naturally. This linguistic approach is based on the assumption that there is a discourse community in Tunisia similar to the one for whom the text was created in the source language. To members of the psychotherapeutic community, Version 1 will present no challenges in terms of how the reported sessions were conducted. It is therefore assumed that Version 1 is likely to cohere with what they already know about psychotherapeutic discourse. As members of the same discourse community, they are likely to retrieve what is implied in the text and by doing so they enrich it and come out with a full understanding of its meaning. The focus of the examples and the commentaries that follow them in this section is on how Arabic secures cohesion using similar methods to those used in the source text resulting in a text that resembles the source text both in content and style.

1.1 Examples (1- 9) from *Sent before my Time*

Example 1

Source text

She said that she was a Protestant, her husband a Catholic, and at present she was living at her mother's so that her other little boy, who was one year old, would be looked after while she visited the hospital.

Target text (Version 1)

قالت إنّها مسيحيّة تنتمي إلى المذهب البروتستانتي في حين أنّ زوجها كان ينتمي إلى المذهب الكاثوليكي. كما ذكرت أنّها كانت حينئذٍ تقيم في بيت والدتها التي تقوم برعاية ابنها الأول البالغ سنة واحدة من العمر أثناء زيارتها لمولودها الجديد في المستشفى.

Back translation

She said she was a Christian belonging to the Protestant sect while her husband belonged to the Catholic sect. And she mentioned that she was staying at that time at her mother's house who looked after her first son while she visited the new-born baby in hospital.

Commentary

In the example above, cohesion in the source text is achieved through ellipsis, reference and collocation. The framing clause “she said that” is only used once at the beginning of the sentence then left out without causing confusion. The two commas in the first line of the source text are used to separate the main clauses but also act as a reminder that they replace the framing clause “she said that.” In Version 1 the long compound sentence is broken up into two compound sentences in Arabic. The target language uses “كما ذكرت” (and she mentioned) as a linking phrase that connects the second sentence to the first. The personal pronoun ‘she’ in Arabic is implied in the verb which is inflected for gender, number and tense. Cohesion is maintained throughout the example through the use of the particle “ها” (her or she) which appears seven times as a suffix as in “إنَّها” (that she), “زوجها” (her husband), “والدتها” (her mother) and “ابنها” (her son). The structure of the first sentence in Arabic is slightly different due to the explication imbedded in it. Instead of simply saying that somebody is Protestant, the Arabic translation states that the person is Christian and belongs to the Protestant sect. Although the first option would make sense in Arabic to most readers, it would sound slightly unnatural. While it is perfectly normal in Arabic to say somebody is Sunni or Shia without mentioning the main religion, Islam, to which these two sects belong, doing the same with the terms Protestant and Catholic could possibly create confusion. Collocation in the target text secures lexical cohesion in a similar way to the source text.

Words like “والدتها” (her mother), “رعاية” (looking after) and “ابنها” (her son) appear in the same sentence and so do “زيارتها” (her visiting), “مولودها الجديد” (her new-born baby) and “المستشفى” (the hospital). They all belong to the same lexical field and thus add to cohesion.

Example 2

Source text

She told me that this pregnancy had been a mistake. She had not had her coil checked because she was so busy with her first baby, and she had become pregnant.

Target text (version 1)

قالت إنّ حملها الأخير حدث على سبيل الخطأ لأنّها لم تعرض نفسها لفحص طبيّ للتأكد من فاعلية اللّولب الرحمي. كانت مشغولة برعاية ابنها الأوّل و كانت النتيجة حملا ثانيا لم تخطّط له.

Back translation

She said that her last pregnancy had happened by mistake because she had not been medically examined to check that the coil planted in her womb was functional. She was busy looking after her first son and the result was a pregnancy that she had not planned for.

Commentary

In the example above the sentence in the source text is a long complex one. It starts with a framing clause in which there is a reporting verb and a pronoun indicating who the indirect speech belongs to. This is typical of the author's style where she reports to the reader, in a summarised form, a number of utterances clustered together in one long sentence. Cohesion in this sentence is achieved through reference, where "she" and "her" refer to Mrs Kelly, ellipsis, where the framing clause "she said that" is omitted, and collocation, where "pregnancy," "pregnant," "coil" and "baby" all occur in one sentence. In the target text we find two sentences instead of one although the content remains more or less the same. To join the first two reported utterances in Arabic, the conjunction "لأنّ" (because) has been added. Accordingly, the second clause explains why and how the unwanted pregnancy happened. The last utterance in the source text appears as an independent sentence free from a reporting clause. In spite of this omission, however, it remains clear that the last sentence belongs to the same narrative. Lexical cohesion in the target text is achieved through collocation. Words like "حملها" (her pregnancy), "فحص طبيّ" (medical examination) and "اللّولب الرحمي" (the coil) occur in the same sentence and help it stay on the same topic.

Example 3

Source text

The session with me was a long diatribe against the doctors and nurses, and about how difficult things were at her mother's, because her mother was assuming that she was going to be sterilised.

Target text (Version 1)

طغى على المقابلة تهجماً طويلاً لاذعاً على الأطباء و الممرضين و تحدّثت عن صعوبة الوضع في بيت والدتها التي كانت تفترض أنّه سيتمّ تعقيمها.

Back translation

A long and sharp attack on the doctors and nurses dominated the session and she talked about how difficult the situation was at her mother's house, her mother who was assuming that she was going to be sterilised.

Commentary

The sentence above is an example of communication where the lines between speaking and writing are blurred in the source text. In spite of its awkward construction, the sentence hangs together thanks to the cohesive ties in it such as the personal pronouns “she” and “her,” the conjunctions “and” and “because,” the repetition of “mother” and the ellipsis at the end of the first line where the clause “the session with me was” is left out before “about how difficult things were.” In the Arabic translation the clause “و تحدّثت عن” (and she talked about) has been added just after “doctors and nurses” and the conjunction “because” has been replaced by a relative pronoun “التي” (who) which introduces the last clause giving additional information about the mother. Although the Arabic translation does not explicitly state that the difficulty experienced by the patient in her mother's house is caused by the mother's assumption that her daughter was going to be sterilised, the additional information about the mother's view makes it clear that this is the source of the difficulty. The resulting sentence in Arabic is one that has a fair amount of cohesion and is less awkward than the source text.

Example 4

Source text

Mother said that the twins had been in two separate amniotic sacs. She described the girl as having been on top. She had kicked a lot in the womb; she had kicked her brother, who had been underneath and was described by his mother as more of a wriggler. Sometimes the girl would come up so high that her mother had to move her down. Later she described her as trying to climb up to her heart. The mother felt that her daughter had bullied her brother. The waters of his amniotic sac had broken and brought on labour.

Target text (Version 1)

قالت الأم إنّ كلّ واحد من التّوأمين كان في غشاء جنيني منعزل عن الآخر. و وصفت لي كيف كانت الطّفلة الجنين في أعلى الرّحم كثيرة الحركة و كيف كانت تركل أخاها الذي كان في الجزء الأسفل. قالت إنّّه كان من النّوع المتمعّج. في بعض الأحيان كانت الطّفلة الجنين تصعد إلى الأعلى بشكل جعل الأم تدفعها نحو الأسفل. ثمّ وصفت كيف كانت تحاول التسلّق إلى قلبها. و أضافت أنّها كانت تشعر بأنّ الطّفلة الجنين كانت تضايق أخاها بسلوكها المستأسد ممّا تسبّب في تمزّق غشائه الجنيني و انفجار السائل المحيط به و هكذا أتاها المخاض مبكّراً.

Back translation

The mother said that each one of the twins had been in a separate amniotic sac. And she described to me how the baby girl at the top of the womb was very active and how she used to kick her brother who was at the lower part. She said he was of the wriggling kind. Sometimes the baby girl would climb up which made the mother push her down. Then she described how she was trying to climb up to her heart. And she added that she felt that the baby girl was bullying her brother which tore his amniotic sac and caused the waters around it to break and that was how she had an early labour.

Commentary

Example 4 above is a section of narrative where the utterances of the mother are reported to the reader in the form of indirect speech. Everything the mother says here is mediated by the psychotherapist/narrator. Three of the reported utterances in the source text are introduced by a framing clause such as “she said” or “she described.” In spite of the absence of a framing clause, it is obvious that the reported thoughts belong to the mother and were actually expressed to the psychotherapist. In the Arabic translation there are only six sentences as sentences six and seven are also merged into one. The last clause in sentence three, “and was described by his mother as more of a wriggler,” has been turned into an independent sentence to avoid adding a second relative

clause to the previous one which would make the sentence in Arabic awkward. The word “described” occurs three times in the source text but only twice in the Arabic translation. A different reporting verb “قالت” (said) is used instead which makes the stretch of text more balanced in Arabic. Like the source text, lexical cohesion in the target text is achieved through collocation. Words like “التوأمين” (the twins), “غشاء جنيني” (amniotic sac), “الرّحم” (the womb) and “المخاض” (labour) occur close to each other.

Example 5

Source text

I thought that she had stifled them, and that perhaps this was the only way that she could function in a situation that was so cruel to her maternal feelings. I thought she had some identification with the cold-handed surgeon, perhaps unconsciously thinking that he could not do what he had to do unless his feelings were kept cold and detached. People who were more in touch, like her husband, might have a heart attack.

Target text (Version 1)

أعتقد أنّها كانت تكتم تلك المشاعر و ربّما كانت تلك الطّريقة الوحيدة التي تسمح لها بمواصلة النّشاط في ظروف كانت شديدة القسوة على مشاعر الأمومة لديها. أظنّ أنّها كانت قد دمجت نفسها مع يدي الطّبيب الباردة و ربّما كانت تظنّ عن غير وعي أنّه لم يكن قادراً على القيام بما كان يجب أن يقوم به إلا إذا حافظ على برودة مشاعره و إنفصالها. إنّ الأشخاص الذين تربطهم صلة أمتن بالمريض، و من بينهم زوجها، معرّضون إلى الإصابة بأزمة قلبيةّ.

Back translation

I believe that she was suppressing those feelings and perhaps that was the only way that allowed her to continue to function in conditions that were cruel to her maternal feelings. I think she identified with the doctor's cold hands and perhaps she unconsciously thought that he could not do what he had to do unless he kept his emotions cold and separate. People who had a stronger connection with the patient, including her husband, were likely to have a heart attack.

Commentary

In example 5 above, the three sentences in the source text have been translated into three sentences in Arabic. Cohesion in the source text is achieved through reference, ellipsis and collocation. The target text uses similar means to achieve a similar degree of cohesion and at the same time ensure the Arabic text reads smoothly and naturally. Instead of the relative pronoun “them” which refers to

feelings in a previous sentence in the excerpt, the target text uses the same noun again preceded by a demonstrative “تلك المشاعر” (those feelings) for the sake of clarity. The framing clause “I thought,” which occurs at the beginning of the first sentence in the source text, is left out before the second independent clause. The same form of ellipsis is used in the target text. Towards the end of the second sentence, the passive voice in “his feelings were kept cold and detached” has been turned into the active voice where the agent of the action is the surgeon himself.

Example 6

Source text

Eventually he got it in. He looked up triumphantly and jiggled around in his seat to the music. He said to a nurse that he should always play this music when he was trying to get in a long line.

Target text (Version 1)

و أخيرا تمكّن من إدخال الإبرة في الشريان. رفع رأسه و إرتسمت على وجهه علامات النصر و راح يهتزّ في كرسيّه كما لو كان يرقص على إيقاع الموسيقى ثمّ قال للممرضة ينبغي أن يستمع إلى تلك الموسيقى كلّما أراد إدخال أنبوب طويل في أحد الشرايين.

Back translation

And finally he managed to get the needle in the vein. He raised his head and an expression of victory appeared on his face and he started jiggling in his seat as if he was dancing to the rhythm of the music and said to the nurse that he should listen to that music whenever he wanted to insert a long line in a vein.

Commentary

The three sentences in example 6 above are translated into two sentences only. Sentence one in the target text is a simple one and remains unchanged as far as the structure is concerned. The cohesive ties, however, are altered. Instead of the personal pronoun “it”, used in the source text to refer to the previously mentioned needle earlier in the excerpt, the Arabic translation uses the same noun “الإبرة” (the needle) again. In the same way, the word “الشريان” (vein) is used before the preposition “في” (in) at the end of the last sentence.

Example 7

Source text

The father greeted me in a very formal way, stretching wide his hands and making a speech. He asked me to thank the doctors who were, he knew, doing so much for their babies.

Target text (Version 1)

إستقبلني الأب بطريقة رسمية جداً و ألقى خطاباً و يده مبسوطتان أمامه على نحو متباعد. طلب مني أن أشكر الأطباء و قال إنه يعلم أنهم بذلوا ما بوسعهم من أجل ولديهما.

Back translation

The father welcomed me in a very formal way and he gave a speech with his hands stretched wide in front of him. He asked me to thank the doctors and said that he knew they had done their best for their boys.

Commentary

The two sentences in example 7 above are translated into two sentences in Arabic. While the second sentence in the target language remains structurally similar to that in the source text, the first sentence is only slightly altered. Instead of the relative clause which gives information about the doctors, the target language adds the framing clause “و قال” (and he said) to introduce the independent clause “إنه يعلم أنهم بذلوا ما بوسعهم من أجل ولديهما” (that he knew that they did what they could for their boys). Information about how the speech was made is shifted to the end of the first sentence which makes it more natural in Arabic. Instead of using “greeted,” the target text uses “إستقبلني” (he welcomed/received me) which, along with “بطريقة رسمية” (in a formal way) and “ألقى خطاباً” (gave a speech), contributes to the impression that the man’s manners were ceremonial and thus create lexical cohesion.

Example 8

Source text

One week she told me about how, a few days before Zoe died, she had had a nightmare that an evil spirit was rattling on the window, trying to get in, that it wanted to take Zoe away, and that she had awoken in terror.

Target text (Version 1)

و في إحدى جلساتنا الأسبوعية حدثتني السيدة أفنز عن كابوس رآته قبل وفاة زوي بأيام قليلة. سمعت روحاً شريرة تخشخش من وراء النافذة محاولة الدخول إلى غرفتها. كانت تريد أن تأخذ زوي معها. إستيقظت وهي تشعر بالفرع.

Back translation

And in one of our weekly sessions Mrs Evans talked to me about a nightmare she had a few days before Zoe's death. She heard an evil spirit rattling behind the window trying to get into her room. It wanted to take Zoe away with it. She woke up in terror.

Commentary

Instead of one long complex sentence, the Arabic translation appears in four independent sentences. This is another example where the author gives a string of utterances in indirect speech where ellipsis is the main cohesive tie that holds the contents of the sentence together. The omitted phrase in this example is the framing clause “she told me.” The same strategy is used in the Arabic translation except that the reported utterances are turned into independent sentences but still in indirect speech. Although the last two sentences in the target language are short compared to the preceding two complex sentences, they do not give a sense of fragmentation. They are complete in themselves but remain closely tied up structurally and thematically to the previous ones thanks to the cohesive ties used in them. Like the source text, the target text establishes lexical cohesion by using collocation. Words such as “كابوس” (nightmare), “روحاً شريرة” (evil spirit) and “فرع” (terror) belong to the same lexical field and tend to occur together in both languages.

Example 9

Source text

She was clearly embarrassed and frightened telling me about this—wondering whether I would think she was mad, whether there were evil spirits, and, lying outside this thought, terrible questions about where Zoe was now—whether she was in some evil place, or abandoned in the cold earth, or whether she was in some way safe in her mother's mind, where she could talk to her.

Target text (Version 1)

بدأت علامات الحرج والخوف واضحة على وجهها وهي تحدثني عن ذلك الكابوس وتساءلت إن كنت أظن أنها مجنونة وإن كانت هناك أرواح شريرة. وكانت تقبع وراء تلك الأفكار أسئلة رهيبية عن مكان وجود زوي في ذلك الحين. سألت إن كانت زوي في مكان موحش أو إن كانت قد تركت في البرد تحت التراب أو أنها بطريقة ما في مكان آمن في تفكيرها أين يمكن أن تتحدث إليها.

Back translation

Signs of embarrassment and fear appeared clearly on her face as she told me about that nightmare and wondered if I thought she was mad and if there were evil spirits. And behind those thoughts lay terrible questions about where Zoe was at that time. She asked if Zoe was in an evil place and if she had been left under cold earth or if she was somehow in a safe place in her mind where she could talk to her.

Commentary

Example 9 is a long complex sentence in English that has been broken up into three independent sentences in Arabic although it could easily have been translated as one sentence simply by adding “و” (and) instead of the two full stops. Doing so, however, would result in an unnecessarily long sentence that might cause the reader in the target language irritation. Structurally, most clauses forming the sentences in Arabic are similar to those in English, except for a few necessary shifts. In the first sentence in Arabic, for example, instead of the person appearing clearly embarrassed and frightened, it is the “signs” of embarrassment and fear that appear on the face of the person concerned. The source text uses devices such as reference, ellipsis and collocation to achieve cohesion. The target text uses similar means to achieve the same thing. Cohesive ties such as reference are present in the target text in the form of the personal pronoun “هي” (she) which appears independent from other words or the possessive determiner “ها” (her) which appears as a particle of another word as in “وجهها” (her face) and “تفكيرها” (her mind). Lexical cohesion is achieved through the use of collocation where words such as “مكان” (place), “موحش” (evil) and “البرد” (the cold) occur close to each other.

2. Version 2: Turning an esoteric text into an exoteric one

In order to make the narrative excerpts from *Sent before my Time* more accessible for a wider readership in Tunisia, a pragmatic approach was adopted in producing an Arabic translation tailored to the general readers’ needs.

Version 2 takes a different stance in relation to the source text from that of Version 1. The selected narratives are not seen as sets of sentences that have a fixed meaning but rather as speech events conditioned by their context. Unlike Version 1 that faithfully transfers both the content and style of the narratives into Arabic on the assumption that the readers in the target language resemble their counterparts in the source language, Version 2 aims to be faithful not to the letter of the source text but to its spirit. To ensure success of communication between the author and the new audience, a different approach is needed. Version 2 is an attempt to return the discourse contained in the narratives to its natural context and thereby maximising their relevance to the new readership.

In the following examples and the commentaries that follow them we shall see how Version 2 of the translated excerpts goes beyond the text as a set of linguistic symbols and puts the discourse contained in it into a psychotherapeutic context. Unlike Version 1, where both the content and form of the source text are preserved, Version 2 treats the source text as a mere stage in the life of the text and proceeds to transform it into a different text for the benefit of the general reader. (By the general reader is meant the group of Arabic speakers in Tunisia who do not belong to the psychotherapeutic discourse community.)

Drawing on Werth's (1999) concepts of text, context and *Common Ground*, Version 2 attempts to liberate the source text from the constraints it was subject to in the source language and present it in a style that is more suited to the needs of the general reader in Tunisia. In order to do this, a number of stylistic shifts have been made.

Version 2 also makes use of the insights offered by the Theory of Relevance (Wilson and Sperber 1986, 2012) as well as observations made by Gutt (1992), particularly the notion of "secondary communication situation" discussed in Chapter One. It should be remembered that the translator is first an active reader who searches for meaning, and then a writer who transfers that meaning into the target language for the benefit of the reader in that language. It could be said, therefore, that the translator reads on behalf of the target language reader as a first step to rewriting the source text. Doing so involves a degree of

interpretation that is conditioned by the translator's understanding not only of the source text but also of the wider culture that surrounds it.

Using Leech and Short's ([1981] 2013) categorisation of speech and thought presentation modes, Version 2 redistributes the contents of the source text in such a way that the participants in the reported speech event speak for themselves and express their thoughts and feelings directly and without mediation. Turning indirect speech into direct speech, as will be shown below, shifts the point of view from the psychotherapist/narrator in the source text to a more partial narrator in the target text. Such action is designed to achieve two main objectives; first, to increase the general reader's awareness of the type of discourse used in psychotherapy by making the role of the psychotherapist more obvious and thus fill in the gaps in their knowledge of this specific discourse, and second, to increase the readers' involvement in the stories by making them witness what is happening rather than telling them what happened.

In spite of the new style given to the narratives from *Sent before my Time* in Version 2 which may read like fiction, the stories of the parents of prematurely born babies remain anchored in reality. Drawing on some aspects of psychotherapeutic discourse (Labov and Fanshel 1977; Rogers 1980), Version 2 attempts to add authenticity to the content. This delicate operation obviously requires some understanding of what a psychotherapy session is and how both psychotherapist and patient communicate during a session. The target text uses linguistic evidence in the source text where possible or infers meaning from what is hinted at or implied in the text. As examples 11 and 18 below show, concepts such as empathy and respect, which are central to the work of a psychotherapist, are implemented in Version 2 where appropriate. Examples 14, 25, 26 and 27 will show how silence, as a natural feature of speaking is built into the narrative as a way of controlling the reading process and helping the reader imagine the situation and live the moment contained in it. Occasionally silence is used to secure a smooth transition from one theme in the conversation to another. Examples 11, 12 and 14 will show how repetition, again as a feature of natural speech, is used in the conversations to make them more vivid and more real. Comments on the facial expressions or tone of voice are sometimes

built into the framing clauses to make the situation more vivid. Examples 10, 11, 13, 15, 17 and 24 illustrate this point.

2.1 Content redistribution

Where in the source text there is a sentence or sentences in which the words of a third person are summarised and the author makes a comment on their mental state at the time of speaking, Version 2 integrates the comment into the framing clause that precedes or follows the utterance. In the absence of an explicit comment, the state of mind of the person to whom the indirect speech is attributed is inferred from the content. In excerpts 1 and 2 we are told that Mrs Kelly cried each time she saw the psychotherapist. We also infer that she was in the grip of anger, resentment, bitterness and despair. Examples from excerpts 4 and 5 suggest that Mr and Mrs Smith are frustrated, angry, or disappointed. Examples from excerpts 7 show that Mr Sulimen is bossy and domineering. Examples from excerpts 8, 9 and 10 show that Mrs Evans is devastated and still overwhelmed by the loss of her baby.

2.2 Indirect speech

The following are examples of indirect speech from the selected excerpts. In them the author reports to the reader what she heard, not verbatim but in her own words. Two types of indirect speech will be distinguished here. The first type is where a sentence is composed of two parts, which Toolan (1998: 107) calls “a matrix” or “framing clause” and an “independent clause.” The framing clause is so called because “it supplies a frame” which tells the reader or hearer who it is who is doing the speaking or thinking. Sometimes the framing clause covers more than one independent clause. This form of ellipsis is usually used to avoid repetition. It is assumed that the reader or hearer will understand that what follows the framing clause is an independent or a cluster of independent clauses. In the second type such a frame is not supplied in the source text although it is understood that the independent clause is a reported statement that was voiced by a certain speaker and heard by the author who is doing the reporting. For clarity’s sake, all utterances are framed in the target text (Version 2) in such a way that the reader is clear about who the utterance belongs to.

2.2.i Type 1: framing clause + independent clause

Example 10

Source text

She said that she was more in touch with feelings than her husband was, that she sometimes longed to be cuddled and told that she was lovely.

Target text (Version 2)

"أنا زوجي نختلف عن بعضنا البعض. أنا عاطفية أكثر من زوجي"، ردت السيدة كالي و مسحة الحزن لا تفارق وجهها.

"أحياناً أتمنى لو يحتضنني و يقول لي كم أنا لطيفة."

Back translation

"My husband and I are different from each other. I'm more emotional than he is," replied Mrs Kelly and the expression of sadness had not left her face.

"Sometimes I wish he would hug me and tell me I'm lovely."

Commentary

In example 10 above, the author reports at least two utterances in one complex sentence where cohesion is achieved through the use of personal and object pronouns that refer to persons mentioned previously in the same sentence or in preceding sentences namely "she" and "he." There are also two instances of ellipsis; "in touch with feelings" (just after "her husband was") and "she said" (just before the second subordinating conjunction "that"). In the Arabic translation reported speech is turned into direct speech. Quotation marks are used to mark off the utterances as belonging to a particular participant in the conversation, the present simple is used instead of the past simple, "she" becomes "I" and all necessary changes are made accordingly. Here, Mrs Kelly, the patient, speaks for herself and her two utterances are separated by a framing clause accompanied by a description of the patient's feeling as reflected on her face. The function of the framing clause and description of the patient's feeling is twofold; first, to make the situation more visual and second, to add thematic cohesion to the communication. The impression one gets from the story, as

narrated by the author, is that of a mother in distress because of a number of personal issues which unfold as the narrative proceeds. The narrative style adopted in the Arabic translation is designed to increase the reader's involvement not only in the story but also in the dynamics of the psychotherapeutic discourse.

Example 11

Source text

The session with me was a long diatribe against the doctors and nurses, and about how difficult things were at her mother's, because her mother was assuming that she was going to be sterilised.

Target text (Version 2)

طغى على هذا اللقاء تهجماً طويلاً لاذعاً على الأطباء و الممرضين و تحدثت عن صعوبة الوضع في بيت والدتها. قالت وهي لا تزال تبكي:

"كانت أمي تفترض أنه سيتم تعقيمي و لن أنجب من جديد."
"و كيف تشعرين إزاء ذلك؟" سألت المحللة النفسية.

Back translation

A long diatribe against the doctors and nurses dominated this meeting. She talked about how difficult the conditions were at her mother's house. She said while still crying:

"My mother was assuming that I was going to be sterilised and I would never conceive again."

"And how do you feel about that?" asked the psychotherapist

Commentary

Here in the source text the author sets the tone for the reported session before she proceeds to tell the reader what was said and thought during the session. The expression "long diatribe" is a clue that will be exploited in the Arabic translation. As in the previous example, ellipsis is used as a cohesive device that secures connectedness and holds the sentence together. The first part of the sentence where the author introduces the session is preserved in the Arabic translation. Only the last part of the indirect speech, "her mother was assuming that she was going to be sterilised," is created here and attributed to the patient in the first person. This utterance becomes the focus of the conversation

between the patient and the psychotherapist who, immediately after the patient finishes talking, asks “how do you feel about that?” which is consistent with the role of the psychotherapist as a listener and a facilitator of communication.

Although none of the excerpts is long enough to be a complete session, the style of conversation in Version 2 gives a flavour of what goes on in a psychotherapeutic session, particularly the way the psychotherapist manages the situation.

Example 12

Source text

She said that she had not minded giving up her room to this woman, although the woman had eventually decided to go home. What she minded was that they had told her in the morning that she had to move out, and she knew that Daniel was going to have his prong put back in, and she had wanted to come down and sort him out. The nurses had said that she could do that, but they might pack her things up while she was with him. She had not wanted them to do that because some of her things were very personal. So she packed them away herself, and when she got downstairs, the doctor was already working on Daniel. She felt that the nurses could not give her that hour, and she was very upset with them.

Target text (Version 2)

"لم يكن لدي إعتراض على التنازل عن غرفتي لصالح تلك المرأة،" قالت السيدة سميث و قد إرتسمت علامات الإمتعاض على وجهها "إلا أنها في النهاية قرّرت العودة إلى بيتها. الشيء الذي أزعجني حقاً هو أنّ الممرّضات طلبت مني إخلاء غرفتي في الصّباح و كنت أعلم أن الأطباء كانوا ينوون إعادة تثبيت جهاز التنفّس إلى دانيال ذلك اليوم. كنت أريد أن أكون إلى جانبه في الطّابق السفلي و أعتني به قبل أن يبدأوا عملهم. قالت لي الممرّضات أنّه بإمكانني الذهاب إلى دانيال في الصّباح إلاّ أنّه من الممكن أن يجمعن أمتعتي في حقيبتني أثناء غيابي. و لكنني رفضت تلك الفكرة لأنّ بعض أشيائي كانت خاصّة فقرّرت جمعها بنفسي. و لكن عندما وصلت إلى الطّابق السفلي وجدت الطّبيب قد شرع في عمله. أنا مستاءة جداً من الممرّضات." لم تتوقّف السيدة سميث عن الحديث لحظة.

"لم تمهلني الممرّضات ساعة واحدة أرّتب فيها حقيبتني. وصلت متأخّرة إلى الطّابق السفلي بسببهنّ. أنا حقاً مستاءة منهنّ،" ردّت السيدة سميث و علامات الغضب لم تفارق وجهها.

Back translation

"I had no objection to giving up my room for that woman," said Mrs Smith and there seemed to be an expression of annoyance on her face "but she eventually decided to go home. What really annoyed me was that the nurses had asked me to vacate my room in the morning and I knew that Daniel was going to have the prong put back in that day. I wanted to be by his side downstairs and look after him before they started working on him. The nurses had said that I could go to Daniel

in the morning but they might pack my things while I was away. But I rejected that idea because some of my things were private so I decided to pack them up myself. But when I went downstairs I found the doctor had already started his job. I feel very upset with the nurses.”

Mrs Smith continued talking without pausing for a moment:

“They didn’t allow me one single hour to pack up my suitcase. I got downstairs too late because of them. I’m really cross with them,” repeated Mrs Smith and the expression of anger had not left her face.

Commentary

The example above is a long one in which the author summarises part of a session she had with the parents of twins. A total of six sentences, some longer and more complex than others, are textually and thematically woven together using the same cohesive ties that feature in previous passages such as reference, substitution, ellipsis, conjunction, reiteration and collocation. It is easy to imagine in a real life situation a frustrated person speaking in a manner that betrays their emotions. In the Arabic translation, the energy of the angry speaker is preserved by turning the indirect speech into direct speech. Apart from two interventions in the form of a framing clause and a brief description of the speaker’s facial expression on the one hand, and the necessary adjustments made to the personal pronouns, on the other, no further alterations were made until towards the end of the example. The framing clause “ قالت “السيدة سميث و قد إرتسمت علامات الإمتعاض على وجهها” (said Mrs Smith and there seemed to be an expression of annoyance on her face) is consistent with the content of the utterance and designed to help the reader draw a mental image of the situation. In the same way, presenting all the utterances together with no interruption is meant to reflect the speaker’s mental state. Only after the end of the outburst does the narrator in the target text come back to comment on the manner in which Mrs Smith is delivering her utterance and introduce the next utterance, “لم تتوقف السيدة سميث عن الحديث لحظة” (Mrs Smith continued talking without pausing for a moment). Mrs Smith speaks again to repeat two points she has already made, something that speakers in real life often do. This repetition is deliberately made to emphasise the feeling of anger experienced by the speaker. The last point she makes about being “upset with the nurses” will be picked up on by the psychotherapist later in the conversation (example

13 below) when she comments on the husband's feelings of anger and frustration.

Example 13

Source text

Father said that he wanted to be reasonable, but he also wanted the best care for the babies. He repeated that he liked it on the unit; in a funny way it felt like home. It was a relief from outside, where no one really understood what they were going through. He felt quite snappy at work. He talked about wanting to slap someone's face.

Target text (Version 2)

و واصل كلامه و كأنه يريد الاعتذار عن شعوره بالهلع و الغضب:
"أودّ أن أكون متعلّلاً و لكنني أودّ أيضاً أن تتوفرَ للرّضّع أفضل أنواع العناية. حقيقة لا أعتقد أن في
هذ المكان ما يكفي من مستلزمات السلامة،" و واصل حديثه دون إنقطاع "يعجبني الجوّ داخل الوحدة
لأنّه يمنحني إحساساً غريباً بالراحة كما لو كنت في بيتي. أشعر أنّ الحياة هنا بمثابة البديل المريح عن
الحياة خارج المستشفى. لا أحد هناك يفهم جيداً صعوبة التجربة التي نمرّ بها. أشعر بأنني سريع
الإنفعال في مكان عملي. أحياناً أشعر برغبة في صفع وجه
أحدهم هناك."

Back translation

He continued talking as if he wanted to apologise for the feelings of panic and anger:

"I want to be reasonable but I also want the best care for the babies. I really don't think this place is safe enough," and continued without stopping "I like the atmosphere here because in a funny way I feel at home here. I feel life here is a relief from life outside. Nobody appreciates what we're going through. I feel I'm short-tempered at work. Sometimes I feel like slapping someone there."

Commentary

As in the previous example, apart from the necessary alterations that go with turning indirect speech into direct speech, further interventions are minimal. The extract is part of the passage in which the psychotherapist meets the parents of twins together. They are both angry and frustrated and take it in turns to express their unhappiness and frustration. In this example, the father is clearly angry but we infer from his explanation that he tries "to be reasonable" but does not always succeed, hence the apologetic tone imbedded in the framing clause that introduces his utterance. The clause "He repeated that he liked it on the

unit” is exploited elsewhere in the excerpt to add cohesion to the text as a whole.

Example 14

Source text

Again and again Mrs Evans reiterated that no one was to blame. But she kept coming back to the question of why it had happened. This ran like a thread throughout our meetings. She constantly beat her head against the question: what had caused Zoe’s death?

Target text (Version 2)

لأذت السيدة أفنز بالصمت من جديد ثم عادت لتطرح نفس الأسئلة التي كانت بمثابة خيط يمتد على طول قطعة من النسيج:

"لست ألقي باللوم على أحد و لكن لماذا حدث هذا؟ لماذا ماتت رُوي؟ أنا و زوجي لم نقترف أي خطأ؟ ترى ماذا حدث لها؟ لماذا ماتت بتلك الطريقة؟"

Back translation

Mrs Evan sought refuge in silence again then she came back to the same questions which were like a thread going through a piece of cloth:

"I'm not blaming anyone, but why did this happen? Why did Zoe die? My husband and I have not done anything wrong. I wonder what happened to her? Why did she die that way?"

Commentary

The example above is composed of four relatively short sentences in the source text which are turned into a framing clause and an utterance in the target text.

The contents of the source text sentences are redistributed in the translation in a way that is consistent with the surrounding text, i.e. the sentences or utterances that precede the above part of the narrative and those that come after it. The metaphor of the “thread” running through the meetings is incorporated into the framing clause. The questions that Mrs Evans keeps asking “again and again” are distributed throughout the narrative which contributes to the thematic cohesion of the whole.

Example 15

Source text

She told me that every night she went to sleep holding Zoe's blanket—it still smelt of her—and that Zoe's smell pervaded the house. She dreaded this wearing off. The imprint of her head was still in her cot. She dreaded the days since death outnumbering the days of her life. **Target text**

(Version 2)

قالت السيدة أفنز:

"كلّ ليلة حين أذهب للنّوم أحتضن غطاء زوي. غطاؤها الصّغير لا يزال يحمل رائحتها. رائحتها تملأ أركان البيت. و لكن أخشى أن تتلاشى رائحتها شيئاً فشيئاً. " بدا على وجهها مزيج من الحزن و الجزع و واصلت حديثها:

"أثر رأسها لا يزال مرتسماً على فراشها الصغير. أخاف أن يأتي اليوم الذي تصبح فيه مدة وفاتها تفوق عدد أيّام حياتها."

Back translation

Mrs Evans said:

"Every night when I go to sleep I hold Zoe's blanket. Her little blanket still smells of her. Her smell pervades the house. But I dread her smell wearing off little by little."

A mixture of sadness and anxiety appeared on her face. She continued:

"The imprint of her head is still clear on her cot. I dread the days since death outnumbering the days of her life."

Commentary

Example 20 above is composed of four sentences, varying in length and complexity. The first sentence is longer and more complex than the other three sentences. It is rather awkward and resembles, in the degree of fragmentation present in it, speech more than conventional writing. In spite of this, however, there is a considerable number of cohesive ties that succeed in making the four sentences hold together structurally and thematically. Among the cohesive ties used we find reference, substitution, ellipsis and collocation. Words like "night," "sleep," "cot" and "blanket" belong to the same lexical field as do words like "death" and "life," and "smell," "pervaded" and "wearing off." The sense of grief and dread come across very strongly in this short excerpt,

particularly through the repetition of “she dreaded.” An attempt has been made in the Arabic translation to convey all these features in a more vivid and immediate style. The reported ideas and feelings are turned into direct speech. The grieving mother speaks for herself about her loss and her fear of losing the little that remains of her dead baby, namely her smell and the imprint of her head on her cot. Instead of using the pronoun “it” to refer to the previously mentioned “blanket,” the mother uses “little blanket” in the Arabic translation which is meant to accentuate the sense of attachment to the object that has acquired a special meaning for her. The adjective “الصَّغِير” (little) is also used to refer to the baby’s cot which adds more cohesion to the translated text as well as conveying the sense of loss and grief. There are two framing clauses in the translation. The first simply attributes the following utterance to Mrs Evans. The poignancy with which she speaks would make any comment before it otiose. The second framing clause, “بدا على وجهها مزيج من الحزن و الجزع و” “واصت حديثها” (A mixture of sadness and anxiety appeared on her face. She continued), interrupts Mrs Evans’s speech to give a sense of pause and describe the expression on her face which reinforces her state of mind before we hear her next statement.

2.2.ii Type 2: independent clause with no framing clause

Unlike type 1 where the indirect speech is clearly attributed to a specific speaker as shown in the previous examples, in type 2 the author does not specify who the thoughts or speech belong to. The absence of a framing clause could be explained by the fact that the author assumes that the reader will fill in the gap and attribute the reported thought or speech to the relevant person. In fact, in spite of the absence of a clause telling the reader who said what, it is quite obvious that she got the information from the people involved themselves. However, when the story is about two patients receiving therapy at the same time, it is not always clear who has supplied the information. Excerpts 2, 3, 4, 5 and 7 are examples of sessions done with couples. Excerpt 6 is an example of an unconventional kind of psychotherapeutic session where the psychotherapist gives support, in her capacity as a psychotherapist, to members of the medical staff in the neonatal ward. In Version 2 an attempt has been made to bring the conversations to life by allowing the participants to

voice their thoughts and feelings themselves instead of having them expressed by the narrator/author. To achieve this, it was necessary to make decisions about who expressed a particular thought or comment. This was done to establish clarity and thus help the reader to imagine the situation more vividly.

Example 16

Source text

Mrs Smith was having problems about her room on the postnatal ward, which was needed for another woman whose baby had died. A compromise was suggested: Mrs Smith should have it for one more night and then be given a room in the Nurses' Home.

Target text (Version 2)

كانت السيدة سميث تواجه بعض المشاكل بخصوص غرفتها في جناح ما بعد الولادة.
"أخبروني بأنّ هناك امرأة أخرى تحتاج إلى تلك الغرفة بعد أن فقدت رضيعها"، قالت السيدة سميث.
"لقد تمّ إقترح التسوية التالية"، قال السيد سميث دون أن يقاطع زوجته. "قالوا يمكن أن تمكث زوجتي في الغرفة ليلة أخرى و لكن بعد ذلك يجب أن تنتقل إلى غرفة ثانية في المبنى المخصّص للممرضات."

Back translation

Mrs Smith was faced with some problems concerning her room on the postnatal ward.

"They told me there was another woman who needed my room after she had lost her baby," said Mrs Smith.

"This compromise was suggested," said Mr Smith without interrupting his wife "they said my wife could stay one more night in the room but after that she had to move out to another room in the Nurses' Home."

Commentary

Example 16 above is composed of two compound sentences in which the author reports to the reader a problem that the Smiths were having and how it had been solved. The sentences contain the usual cohesive devices that keep the text bound together structurally and thematically. Cohesive ties such as reference, ellipsis, collocation and punctuation are all present in this example. Consistent with the positive impression made by the Smiths on the psychotherapist, Version 2 attempts to impart the same impression to the reader where possible. Cohen (2003: 22) tells us in an earlier passage that "[i]t was impressive to hear

how they shared in this story-telling, each allowing the other to speak.” In the example above, a framing clause is added to compensate for the absence of clarity on who said what in the process of telling their story. The narrator comments on how the utterance is made and who it belongs to in this way: “ قال السيدسميث دون أن يقاطع زوجته (said Mr Smith without interrupting his wife).

Example 17

Source text

The absence of her baby in her arms, the emptiness, the silence—these she described with the utmost poignancy.

Target text (Version 2)

تنهّدت السيدة أفنز و قالت:

"كثيرا ما أحسّ بزُوي بين ذراعيّ فأدقّق النّظر و لا أراها. أفنقدها بشدّة. أشعر بفراغ لا يوصف؛ فراغ في ذراعيّ و فراغ بين ضلوعي. " إنهمرت الدّموع غزيرة و إستطردت حديثها بحسرة و في صوتها إختناق: "أحاول إحتضانها بحرارة و لكن سرعان ما أشعر بسكون مطبق يلتقني."

Back translation

Mrs Evans sighed and said:

"I often feel Zoe in my arms. I look hard but I can't see her. I miss her so badly. I feel an indescribable emptiness in my arms and my heart."

Tears streamed down her cheeks and she carried on speaking with a lump in her throat:

"I try to hold her tightly but I soon feel this dreadful silence engulfing me."

Commentary

In example 17 above the author does not report the actual utterances made during the session but a rather austere summary of the thoughts expressed by Mrs Evans. Two major themes are reported here: emptiness and silence. The crucial comment provided by the author about the manner in which these themes were described is "utmost poignancy." The target text introduces two framing clauses: the first introduces Mrs Evans's first utterance and makes a comment about sighing, which is consistent with Mrs Evans's state of mind at the time of the conversation while the second framing clause describes her tears

and tone of voice before the second utterance is given. The use of the verb “إستطردت” (continued) signals that there was a pause between the first utterance and the second. At the same time, an attempt is made to convey the sense of loss and the range of emotions that accompany it. The expression “في صوتها” (a lump in her throat) signals that Mrs Evans is now overwhelmed by grief and is finding it increasingly hard to put her thoughts into words. In the first part of the utterance Mrs Evans’s description of her loss is conveyed by the feeling of emptiness in her arms. She says in the target text “فأدقق النظر و لا أراها” (I look hard but I can’t see her) which emphasises the sense of grief and denial and reminds us of her fear of going mad described earlier in the excerpt. The physical emptiness in her arms is metaphorically extended to a sense of emptiness in her heart. The literal translation of the expression employed in the target text is “فراغ بين ضلوعي” (emptiness in between my ribs) which is arguably more poetic and more poignant in Arabic. The word “بفراغ” (emptiness) is used three times in quick succession to accentuate the sense of loss and create the impression that Mrs Evans is devastated by the loss of her baby. In the second utterance Mrs Evans says she tries to hold her baby but there is no baby there and she soon feels lost in the silence around her “و لكن سرعان ما أشعر بسكون مطبق” (but I soon feel this dreadful silence engulfing me). Here we feel Mrs Evan’s longing to hold her baby but, instead, she is engulfed by silence. The literal translation of the term used in Arabic is “يلتفني” (envelops) which ironically hints at protection without meaning it. This interpretation of the poignant description of emptiness and silence is based on few textual details in the source text coupled with an imaginative reading of the situation depicted.

Example 18

Source text

Sometimes it frightened her. She wondered whether she was unstable, whether she was going mad. She soon realised that I could not give her any answers, but she was reassured that I valued all these thoughts and feelings, recognising that this was the hard work of mourning and not surprised that she was exhausted. I did point out to her that it would be very strange if she were not in pain, and that her tears and feelings were very precious. This seemed to make her feel less persecuted by them.

Target text

"أحياناً عندما تراودني تلك الأفكار ينتابني خوف شديد،" قالت السيدة أفنز. "هل تظنين أنّ حالتني العقلية غير مستقرة؟ هل تظنين أنّه سيصيبني مسّ من الجنون؟"

"ليس بإمكانني الإجابة عن تلك الأسئلة للأسف،" ردتّ المحلّلة النفسية. "و لكنني أقدرّ أفكارك و مشاعرك كلّها و أدرك أنّ ما تمرّين به حالياً هو جهد ناتج عن موت رضيعتك. لست متفاجئة بشعورك بالإرهاق. سيكون الأمر غريباً إن لم تشعرني بالألم. إنّ دموعك و أحاسيسك غالية جداً. " بعد سماع كلمات المحلّلة النفسية بدت السيدة أفنز أقلّ توتراً كما لو كان ذلك الردّ قد خفّف عنها وطأة دموعها و مشاعرها.

Back translation

"Sometimes when those thoughts occur to me, I feel terrified," said Mrs Evans. "Do you think my mental state isn't stable? Do you think I'm going mad?"

"I can't answer those questions, I'm afraid," replied the psychotherapist. "But I value all your thoughts and feelings and recognise that what you're going through at the moment is the hard work of mourning after the death of your baby. I'm not surprised you're feeling exhausted. It would be very strange if you were not feeling the pain. Your tears and feelings are very precious."

After hearing the psychotherapist's words, Mrs Evans seemed less nervous as if that reply had lessened the impact of her tears and emotions.

Commentary

In example 18 we find a summary of part of a session with Mrs Evans that is composed of reported utterances belonging to both the patient and the psychotherapist. Version 2 relies on textual evidence in the reconstruction of the narrative. The reported thoughts and utterances are turned into direct speech in which both women express their own thoughts and feelings to each other. The subject pronoun "it" in the first sentence refers to the fact that the patient "veered around in her thoughts" reported in the previous sentence in the same excerpt. Sentences one and two are turned into one utterance in Version 2. Guided by details in the source text, "she soon realised" and "I did point out to her" and "This seemed to make her feel less persecuted by them," Version 2 turns these thoughts into utterances by the psychotherapist. This is a good example of the part empathy and respect play in psychoanalytic practice.

2.3 Reported thoughts

The narratives Cohen gives in her book are based on personal experience of psychotherapeutic sessions with real patients. It is, therefore, natural to assume that the indirect (or reported) thoughts of the patients in the text are the same as indirect (or reported) speech. At no point does the author in the source text speculate on what might be going on in the patient's mind. The reported sessions are mainly about what was explicitly said by both the patient(s) and the psychotherapist. For this reason, in Version 2 of the Arabic translation the patients' thoughts are mostly expressed in direct speech.

However, there are instances in the text where the distinction between the author's (psychotherapist) thoughts and speech is not so clear. When, for example, she says "I noticed," "I felt," "I wondered" or "I thought" before she expresses the thought in an independent clause, it is not always easy to tell if all those framing clauses simply mean 'I said.' What follows in the narrative often, but not always, suggests that the author did put her thoughts or observations into words at the time of the reported conversations. The response of the patients to such observations, when supplied, confirms that this is the case. In the absence of an explicit response from the patient or an explicit indication that the thought was only meant to be shared with the reader, a decision had to be made in the target text about how to frame this thought.

In this section we distinguish between three types of thoughts which are explained below and illustrated with examples. This section looks at thoughts belonging to the author only.

1. Thoughts belonging to the narrator/psychotherapist expressed to the person receiving therapy during the session and reported to the reader. This is clear from the framing clause and confirmed by what follows. Examples 22, 23 and 24 illustrate this point.
2. Thoughts belonging to the narrator/psychotherapist but not expressed to the person receiving therapy during the session. These are reflections that the psychotherapist engaged in either during the session or after it and expressed to the reader. The framing clauses or information around the thoughts confirm this.

Examples 19, 20 and 21 illustrate this point.

3. Thoughts belonging to the narrator/psychotherapist but it is not clear whether she expressed them to the person receiving therapy during the session or is only sharing them with the reader.

Example 19

Source text

I wondered whether Ewan was doing the same with his bradycardias. During this session I felt quite overwhelmed by her, and it was only afterwards that I thought that she was defending herself against thoughts of Ewan dying. I felt that I had let her down by not understanding this at the time.

Target text (Version 2)

تساءلت المحللة النفسية في قرارة نفسها إن كان يُونُ يفعل نفس الشيء كلما إنخفضت دقات قلبه. أحسست خلال تلك الجلسة بحضور الأم العنيف العارم ولم يخطر لها إلا بعد نهاية المقابلة أن السيدة كالي ربما كانت تدافع عن نفسها ضدّ الظنون التي كانت تراودها بشأن موت يُونُ. شعرت أنها ربما خذلتها لأنها لم تفهم مشاعرهما أثناء المقابلة.

Back translation

The psychotherapist wondered if Ewan was doing the same with his bradycardias. She felt during that session the violent and overwhelming presence of the mother and it was only after the session it occurred to her that perhaps Mrs Kelly was defending herself against thoughts that Ewan might die. She felt that she had let her down by not understanding her feelings during the session.

Commentary

While it is obvious that the last two sentences in the example above are thoughts that the author is merely sharing with the reader, it is not clear that the first sentence is a thought that she shared with the patient. The target text treats the verb “wondered” as an internal thought and makes it clear to the reader by using the expression “في قرارة نفسها” which literally means ‘in the depth of her self/soul.’

Example 20

Source text

It was very impressive to hear how they shared in this story-telling, each allowing the other to speak.

Target text (Version 2)

أثار ث طريقتهم في سرد الأحداث إعجاب المحلّة النفسيّة فقد كان كلّ واحد منهما يفسح المجال للآخر بالحديث.

Back translation

Their way of telling the story impressed the psychotherapist; each one of them allowed the other to speak.

Commentary

The example above is clearly a thought that the author is simply sharing with the reader. It is an important observation that will be exploited later in the narrative where it is not clear who is telling the story. Guided by this piece of information, a balance was established in the Arabic translation between the utterances of the mother and those of the father.

Example 21

Source text

I wondered if I was supposed to be the repository of a whole range of chaotic feelings that were hard to sort out: blame that I did not know about this, guilt that I had walked into the nursery and caused such a thing to occur, anger that I should be accused of such a thing, and mindlessness that a world of such primitive superstition should rule.

Target text (Version 2)

تساءلت المحلّة النفسيّة في قرارة نفسها إن كانت بمثابة مستودع لأنواع شتّى من المشاعر المشوّشة التي يصعب ترتيبها و من بينها الشّعور بأنّها تستحقّ اللوم لأنّها لم تعلم بتلك الأزمات القليبيّة، و الشّعور بالذنب لأنّ قدومها إلى قاعة الحضّانات قد سبّب تلك الحادثة و الشّعور بالغضب لأنّه وقع إتهامها بذلك. هذا إلى جانب الشّعور بعدم الإكتراث لسيطرة عالم المعتقدات السّخيفة البدائيّة.

Back translation

The psychotherapist wondered if she was the repository of a whole range of feelings that were chaotic and hard to organise, among which the feeling that she was to blame because she did not know about the bradycardia attacks, the feeling of guilt because her arrival at the

nursery had caused such a thing to occur and the feeling of anger that she should be accused of causing this. This is on top of mindlessness that a world of such primitive superstition should rule.

Commentary

It is clear from the context that the author's thoughts quoted in the example above are meant to be shared with the reader only. The phrase "I wondered" is interpreted as 'thought to myself.' Challenging a patient during a psychotherapeutic session and inviting them to consider their emotions and thoughts from a different angle are among the tasks performed by psychotherapists, but the example above suggests that the author is only reflecting on the chaotic feelings of a patient in distress. These thoughts either occurred to her during the session or after it but they were only recorded and shared with the reader subsequently.

Example 22

Source text

I said that perhaps it was rather surprising to him to be having murderous feelings. He looked very shocked and denied that they were murderous.

Target text (Version 2)

"ربما ذلك الشعور بالرغبة في قتل أحدهم قد فاجأك إلى حد ما،" قالت المحللة النفسية.
بدأت على وجه السيد سميث علامات الصدمة عند سماعه لتلك الملاحظة و قال:
"ليست لي مشاعر من ذلك النوع."

Back translation

"Perhaps you were surprised that you had murderous feelings," said the psychotherapist.

A shocked expression appeared on Mr Smith's face when he heard the psychotherapist's comment and he said:

"I don't have feelings of that kind."

Commentary

It is obvious here that the author shared her thought with Mr Smith. The framing clause "I said" in the source text becomes "قالت المحللة النفسية" (said the psychotherapist) in the target text above. What is said between quotation marks

is the same thought expressed in the source text except that in the target text the psychotherapist is addressing Mr Smith directly. The idea that he looked shocked is included as a comment made by the narrator before Mr Smith's utterance is given. Mr Smith denies what the psychotherapist suggested saying "ليست لي مشاعر من ذلك النوع" (I don't have feelings of that kind).

Example 23

Source text

I said that I had thought she must be feeling angry by now—she said that it was awful, that it made you hate the baby.

Target text (Version 2)

قالت الطبيبة النفسية مخاطبة دجايين:
"أكيد أنك تشعرين بالغضب بعد
كلّ هذا." فردت بسرعة:
"لقد كان الأمر مفرغاً و من شأنه أن يجعلك تكره الرضيع."

Back translation

The psychotherapist said to Jane:

"You must be feeling so angry after all this."

"It was so awful. It made you hate the baby," Jane replied immediately.

Commentary

In this example it is also obvious that the psychotherapist expressed her thought directly to Jane, the doctor. In the target text the psychotherapist gets a response in the form of two short sentences followed by a framing clause which comments on the speed with which the response came and the motive behind it. We infer from the previous sentences in the narrative that the doctor is unhappy and running out of patience because of her unsuccessful attempts to get the long needle in the baby's arm. The short sentences in her utterance reflect her frustration and bad temper.

Example 24

Source text

I noticed how Mrs Evans veered around in her thoughts and feelings, and she was aware of this too.

Target text (Version 2)

"لقدُ انحرفت عن موضوع الحديث و صرت تائهة في ثنايا أفكارك و مشاعرك،" لاحظت المحللة النفسية.

"نعم،" ردت السيدة أفنز بصوت خافت منكسر و إنهمرت دموعها غزيرة.

Back translation

"You've deviated from the subject and now you're lost in your thoughts and feelings," observed the psychotherapist.

"Yes," relied Mrs Evans in a weak broken voice and her tears fell heavily.

Commentary

The phrase "I noticed" on its own in the example above is ambiguous for it is not clear whether the psychotherapist voiced her observation to the patient or not. It could mean that the author is simply sharing an observation with the reader after the session took place. In the second part of the sentence in the source text we are told that the patient too was aware of the fact that she had veered around in her thoughts and feelings. There is no indication in the text itself, however, that the patient acknowledged that fact and admitted to the psychotherapist that she had deviated from the topic. In the absence of textual evidence of what was said and what was not, some knowledge of the psychotherapeutic discourse and what the psychotherapist does in a session can provide an answer to the dilemma. As mentioned in the previous chapter, psychotherapists perform a number of tasks while working with a patient including listening, showing empathy and respect, encouraging the patient to articulate their thoughts and feelings, and helping them remain focused on the topic under discussion among other tasks. This last task requires the psychotherapist to bring the patient back to the topic when they notice they are meandering in their thoughts. In the target text the psychotherapist intervenes when Mrs Evans loses focus and starts asking if she is going mad. In the Arabic

translation she says “صرت تائهة في ثنايا أفكارك و مشاعرك” (you’re lost in your thoughts and feelings). A more literal translation of the metaphor used by the psychotherapist would be something like ‘You have become lost in the paths or layers of your thoughts and feelings.’ This works quite well in relation to the theme of exploring lines of thoughts and feelings. In the last utterance Mrs Evans replies in one word “نعم” (yes) which means she agrees with the psychotherapist’s observation. The framing clause that follows contains information about the manner in which the utterance is delivered “بصوت خافت” (weak broken voice) and adds that Mrs Evans’s tears fell heavily.

2.4 Silence

The following examples show how silence is built into Version 2. To better understand how this feature has been introduced, Version 1 of the same example is also given. The commentaries will explain why this has been done and what effect it aims at.

Example 25

Source text

[...] she behaved as if they had the evil eye and she did not want them to look at him.

At about this time Mrs Kelly told me that she and her husband were rowing a lot.

Target text (Version 1)

لقد كانت تتصرّف تجاههم كما لو كانت تريد صرف نظراتهم الشريرة عن رضيعها.
في تلك الفترة تقريباً أخبرتني السيدة كالي أنّها كانت تتشاجر كثيراً مع زوجها.

Target text (Version 2)

"[...] و الآن أنت تتصرّفين كما لو كنت تريدين صرف نظراتهم الشريرة عنه." إلترمت السيدة كالي الصمت لحظة ثمّ غيرت موضوع الحديث:

"أنا و زوجي نتشاجر كثيراً هذه الأيام. لقدَ ثبّتوا جهاز تنفّس في شكل قناع إلى وجهه يوّن [...]"

Back translation

“[...] And now you behave as if you were trying to ward off their evil looks.” Mrs Kelly remained silent for a while than she changed the subject:

“My husband and I are rowing a lot these days. [...]”

Example 26

Source text

Eventually she said that she thought she could still feel the babies inside her.

Target text (Version 1)

و أخيرا قالت إنها تظن أنها لا تزال تحس بالتوأمين داخلها.

Target text (Version 2)

و أخيرا و بعد صمت طويل قالت:

"لا أزال أشعر بالتوأمين داخلي. أين زوجي؟ لماذا إستغرقت المكالمة الهاتفية كل هذا الوقت؟"

Back translation

She was silent for a long time then she finally said:

“I still feel the twins inside me. Where’s my husband? Why is this phone call taking so much time?”

Example 27

Source text

This seemed to make her feel less persecuted by them. She said that she was doing very little at home, but she felt she had no time to do anything, she was so preoccupied.

Target text (Version 1)

بدا أن ما قلته قد خففت شعورها بالمضايقة من طرف تلك الدُموع و المشاعر. قالت إنها لا تقوم بالكثير من الشؤون في البيت و كانت تشعر أنه لم يكن لديها وقت للقيام بأي شيء إذ أنها كانت مشغولة التفكير إلى حد كبير.

Target text (Version 2)

بعد سماع كلمات المحللة النفسية بدت السيدة أفنز أقل توترًا كما لو كان ذلك الرد قد خففت عنها وطأة دموعها و مشاعرها. إلترمت الصمت لبعض الوقت ثم قالت:

"لا أقوم بالكثير من الشّون في البيت هذه الأيام. أشعر أنّه ليس لي وقت للقيام بأيّ شيء. لا أتوقّف عن التفكير و لو للحظة واحدة."

Back translation

After hearing the psychotherapist's words, Mrs Evans seemed less nervous as if the reply had lessened the impact of her tears and emotions.

She was quiet for a while then said:

"I don't do much at home these days. I don't feel I have time to do anything. I can't stop thinking, not for a minute."

Conclusion

Further examples were given in this chapter from Version 1 and Version 2 with commentaries that explain how the translations have been created to achieve the aims of each version.

The focus in Version 1 is on how cohesion in the target language has been achieved. Apart from the necessary structural changes dictated by the target language, a degree of textual equivalence has been preserved. Version 1 follows a linguistic approach that abides by the source text as a set of linguistic signs on the page. As long as these help to create a text in Arabic that reads naturally and smoothly, no further changes have been introduced.

Version 2 follows a pragmatic approach that aims to put the discourse contained in the source language back into its natural situation. The summaries of the psychotherapeutic sessions reported by the author in the source text have been altered through the introduction of stylistic shifts. Drawing on the categorisations of speech and thought presentation modes (Leech and Short [1981] 2013), Version 2 redistributes the content of the source text to create a more immediate and vivid situation in which the reader witnesses what is happening instead of being told what happened. These stylistic shifts are designed to add a literary value to the text and therefore increase its readability among laypeople in the target language. Furthermore, aspects of psychotherapeutic discourse have been reinstated in Version 2 as an attempt to make the conversations more realistic and therefore help the general reader in

the target language establish coherence between the text and their understanding of psychotherapy and psychoanalysis.

The effects of such stylistic shifts will be tested on the 150 participants recruited for the reading experiment. Chapter Six will give the results of the reading experiment and the comments and thoughts expressed by the participants in two focus groups conducted in Tunisia shortly after the reading experiment.

CHAPTER SIX

THE RESULTS OF THE READING EXPERIMENT

Introduction

In Chapters Four and Five, a detailed explanation was given of how Version 1 and Version 2 of the Arabic translation of selected narratives from *Sent before my Time* were created. Based on the hypothesis about two groups of potential target language readers and the culture they inhabit coupled with contrasting views of what the concept of text is, each version establishes its own relationship with the source text by adopting a style that either mirrors or diverges from it. The translated narratives were used in a reading experiment conducted in Tunisia in an attempt to measure the participants' response to the stylistic devices used in them and thereby ascertain whether and how the style of Version 2 can turn an esoteric text into an exoteric one. This chapter presents samples of the data generated by the different components of the experiment. Section 1 begins with the quantitative data which includes statistics related to the reading habits questionnaire on the one hand, and the closed questions that follow the selected excerpts on the other. Section 2 shows how the qualitative data derived from the responses of both groups of participants to open-ended questions relate to the reading materials and, at a final stage, to the transcribed (and translated) contents generated in the focus group discussions that were also run in Tunisia a few days after the reading experiment.

A note on data display

This thesis combines quantitative and qualitative research methods to investigate the phenomenon of style in relation to the target language readers. These have been divided into two groups labelled *Laypeople* and *Professionals*. The reading habits questionnaire, reading activities and focus groups are all designed to examine the effect of style on the participants and more specifically to ascertain the extent to which the more pragmatic approach to translation adopted in Version 2 of the translated excerpts from *Sent before*

my Time may be able to turn an esoteric text into an exoteric one. Three sets of data have been collected in the process of the research and are displayed below in the form of tables and lists. It is worth noting at this stage that due to the volume of the qualitative data collected through the reading experiment, only sample answers will be given below. More comprehensive lists will be found in Appendix I. First, quantitative data have been turned into percentages to represent the average response to each question in each group. These are presented in columns to allow for comparison. Second, qualitative data pertaining to the reading activities have been translated from Arabic into English and presented in the form of lists organised according to the open-ended questions the participants were asked to answer in their own words. The third set of data is generated by the focus group discussions. These are presented in the form of lists which are classified according to participant groups and are thematically organised.

1. Quantitative data

Two sets of data are given below. First, the information extracted from all participants (150 in total) through the reading habits questionnaire. Please see appendix G for a full list of the questions translated into English and appendix F for the original (Arabic) questionnaire given to the participants. The second set of quantitative data is derived from the answers given by the participants at the end of each translated excerpt. The participants were asked to read a total of four texts translated into Arabic from two excerpts from *Sent before my Time* (text 1A, text 1B, text 2A and text 2B). This means that for each source text there are two versions: Version 1 and Version 2. At the end of each excerpt the participants were asked to answer a number of close questions simply by ticking YES/NO or a given answer. Open ended questions, where an explanation or a justification of a particular choice is required, will be dealt with separately under the qualitative data section below.

1.1 Reading habits questionnaire

The purpose of the reading habits questionnaire that precedes the reading activities is to get closer to the participants in both groups (*Laypeople* and *Professionals*) and find out about their preferences and tendencies in

relation to reading in general and to the notion of style and language preference in particular. The participants are all Tunisian and speak Arabic as a first language and French as a second language. In spite of belonging to the same speech community, they were all unique individuals whose reading and interpretation of any text were as different as they were. For the purposes of the reading experiment, the participants were divided into two groups according to whether or not they belonged to the psychotherapeutic discourse community. Clearly, there is no clean-cut division between the two groups, as discussed in Chapter Three. It is reasonable, nonetheless, to assume that the group of *Professionals* were more familiar with psychotherapeutic discourse by virtue of belonging to the profession as practitioners or students of psychoanalysis or psychotherapy. It follows that their familiarity with the discipline and its concepts was likely to facilitate their comprehension of texts written primarily, but not exclusively for members of the psychotherapeutic discourse community. The group of *Professionals* in the field of psychotherapy and psychoanalysis in Tunisia were assumed to be near equivalents to the group of readers that the author of *Sent before my Time* addresses in the source culture. As explained in Chapters Four and Five, Version 1 of the Arabic translation of the excerpts was based on this hypothesis. Version 2, on the other hand was based on the hypothesis that laypeople are less likely to find the text accessible unless translated in a style that adopts features that are often encountered in more literary texts particularly texts types that are generally regarded as fiction.

All participants were asked to complete the questionnaire as truthfully as possible. The questionnaire is formed of 10 questions that aimed to reveal the participants' reading patterns and preferences and their awareness of style. The answers given are collated in the table below in the form of percentages. Only fully answered questionnaires and reading activities have been used here. Copies where the participants had failed to answer all questions were discarded as partially completed copies would have made the processing of data unnecessarily complicated. The total number of fully completed forms is 150 (100 done by *Laypeople* and 50 by *Professionals*) Therefore, giving the number of participants who answered each question or chose a particular

option in the tables below would be redundant. The figure 21% in relation to 100 participants in the *Laypeople* group, for example, means that 21 participants chose a particular answer. By the same token, the figure 56% in relation to 50 participants in the *Professionals* group means that 28 participants chose a particular answer.

To make it easy for the reader to see the statistics in relation to each group clearly, the questions presented to the participants are given in two separate tables below:

Questions 1 to 6	<i>Laypeople</i> (100 participants)	<i>Professionals</i> (50 participants)
1-How often do you read? <ul style="list-style-type: none"> ▪ Regularly and frequently ▪ Every now and then ▪ Rarely 	21% 24% 55%	56% 26% 18%
2-Why do you read? <ul style="list-style-type: none"> ▪ To educate myself and gain knowledge ▪ I enjoy reading ▪ It is necessary for my work/studies 	36% 25% 39%	46% 22% 32%
3-What language do you prefer reading in? <ul style="list-style-type: none"> ▪ Arabic ▪ French ▪ English/Other 	66% 27% 27%	42% 41% 17%
4-How many books do you read per year approximately? <ul style="list-style-type: none"> ▪ 0-1 ▪ 1-5 ▪ 5-10 ▪ More than 10 	12% 34% 32% 22%	24% 49% 15% 12%
5-How many academic/scientific articles do you read per year approximately? <ul style="list-style-type: none"> ▪ 0-1 ▪ 1-5 ▪ 5-10 ▪ More than 10 	19% 36% 24% 21%	08% 28% 12% 52%

Table 6.1: Reading habits among the participants (part 1)

Questions 7 to 11	<i>Laypeople</i> (100 participants)	<i>Professionals</i> (50 participants)
6-What type of books do you read? <ul style="list-style-type: none"> ▪ Literary ▪ Non-literary ▪ A specific field of knowledge 	49% 29% 48%	60% 32% 64%
7-What attracts you most to a book? <ul style="list-style-type: none"> ▪ Its subject matter ▪ Its language ▪ Its style 	62% 14% 24%	69% 11% 20%
8-Do you sometimes find that the style of a book/author has an impact on the way you read it? <ul style="list-style-type: none"> ▪ Yes ▪ No 	78% 22%	82% 18%
9- How important is style to you when reading non-fiction? <ul style="list-style-type: none"> ▪ Very important ▪ Of limited importance ▪ Not important 	12% 35% 53%	09% 42% 49%
10- How important is style to you when reading fiction? <ul style="list-style-type: none"> ▪ Very important ▪ Of limited importance ▪ Not important 	72% 23% 05%	78% 16% 06%

Table 6.2: Reading habits among the participants (part 2)

1.2 Closed questions

The following tables contain the answers the participants gave to the YES/NO and multiple choice questions that followed the four texts. The responses to Version 1 of excerpt 1 and Version 1 of excerpt 2 are combined together to produce average figures. The responses to Version 2 of excerpt 1 and Version 2 of excerpt 2 are also combined in the same way. It is worth remembering here that text 1A and text 2A correspond to Version 1 while text 1B and 2B correspond to Version 2. Responses to individual excerpts both in Version 1 and Version 2 are to be found in appendix H.

1.2.i Response to Version 1

Question		<i>Laypeople</i> (100 participants)	<i>Professionals</i> (50 participants)
Q1. How did you find the text? Tick the relevant answer(s).	Easy to read	40%	48%
	Requires concentrating	47%	34%
	Gripping/interesting	16.5%	16%
	Boring	13.5%	14%
Q2. How would you describe the style of the text? Tick one answer only.	Literary	59%	60%
	Academic	41%	40%
Q3. Does the text give you a clear idea about the nature of the conversation between the psychotherapist and the patient?	Yes	53%	60%
	No	47%	40%
Q4. Does the text give you a clear idea about the techniques used in a psychotherapy session?	Yes	35.5%	26%
	No	64.5%	74%

Table 6.3: Participants' response to Version 1 (text 1A and 2A) from *Sent before my Time* (Cohen 2003)

1.2.ii Response to Version 2

Question		<i>Laypeople</i>	<i>Professionals</i>
Q1. How did you find the text? Tick the relevant answer(s).	Easy to read	55%	52%
	Requires concentrating	26%	20%
	Gripping/interesting	30.5%	32%
	Boring	08%	06%
Q2. How would you describe the style of the text? Tick one answer only.	Literary	71.5%	58%
	Academic	28.5%	42%
Q3. Does the text give you a clear idea about the nature of the conversation between the psychotherapist and the patient?	Yes	88%	96%
	No	12%	04%
Q4. Does the text give you a clear idea about the techniques used in a psychotherapy session?	Yes	70.5%	92%
	No	29.5%	08%
Q5. How different is the style in excerpt A from the style in excerpt B?	Very different	64%	80%
	Slightly different	30%	18%
	I see no difference	06%	02%
Q6. Which style do you prefer?	Style A	35%	12%
	Style B	65%	88%

Table 6.4: Participants' response to Version 2 (text 1B and text 2B) from *Sent before my Time* (Cohen 2003)

1.2.iii Additional questions

The two additional questions that are given at the end of the last reading activity are hypothetical questions that seek to find out which of the

two styles the participants would prefer if they wished to read *Sent before my Time* in Arabic and how they would approach the book if they chose to read it.

Additional questions		<i>Laypeople</i>	<i>Professionals</i>
Q1. If you wanted to read a translation of the book in Arabic, which style would you prefer it to be written in?	The style adopted in excerpts A	33%	12%
	The style adopted in excerpts B	67%	88%
Q2. How would you read the whole book?	With a view to learn something from it	24%	42%
	With the view to enjoy the stories and language used in telling them	31%	10%
	Both	45%	48%

Table 6.5: Additional questions related to style preferences

2. Qualitative data

Two types of qualitative data will be included in this section; first, the open-ended questions that the participants answered as part of the reading activities and second, the content generated by focus group discussions. Only selected sample answers are given in this chapter. More answers will be found in Appendix I. To avoid repetition, responses that say more or less the same thing are only quoted once.

2.1 Answers to question 7 in the reading experiment

Question 7 expands on question 6 (which style do you prefer?) in table 3 above. The participants are asked here to explain why they liked the style of one version more than the style of the other. The answers given will reveal the effect the style has had on the participants. In the following sections a summary of the responses is given. The answers to question 6 are given here again for convenience:

		<i>Laypeople</i>	<i>Professionals</i>
Q6. Which style do you prefer?	Style A	35%	12%
	Style B	65%	88%

Table 6.6: Answers to question 6

2.1.i *Laypeople*

(a) Reasons given for liking the style of texts B better than that of texts A

65% of the participants in this group said they liked the style in texts 1B and 2B better than that in texts 1A and 2A. The following are some of the reasons given for their preference (a complete list of the participants' answers is to be found in Appendix I):

1. The style in texts B encourages you to read from beginning to end with the same degree of curiosity. The style in texts A is straightforward but lacks energy.
2. The style in texts B relies on dialogue mostly. This engaged my attention and kept me curious all the way through.
3. The style in texts A is flat and does not require a lot of concentration. I liked the style in texts B because it made me work a little harder.
4. I very much enjoyed excerpts B thanks to the style. I found the style in texts A dry somehow.
5. The style in texts B gives the reader space to do their own thinking. The style in texts A, on the other hand, does not allow that. It is a dry style.
6. I prefer the style in texts B because it made me feel I was there in the room. I could hear and see everything.
7. I enjoyed reading excerpts B because the style is so different from the style in texts A. I did not like the author to tell me everything from her point of view.
The style in texts B invites the reader to work with the author.
8. I found texts B easier to follow than excerpts A. The style in B is more involving.

9. The style in texts B is richer than that in excerpts A. I found texts A boring somehow. The style in texts B is more literary. The language is beautiful and makes you want to read more.
10. The style in texts B made me think during the reading process about the patients and their circumstances. I found the stories more gripping when told in style B.

(b) Reasons given for liking the style of texts A better than that of texts B

35% of the participants in this group said they liked the style in texts 1A and 2A better than that in texts 1B and 2B. The following are the reasons given for their preference:

1. I prefer the style in excerpts A because it is more straightforward. I found texts A easier to read than texts B.
2. Excerpts A are easier to follow than texts B. The dialogue is hard work. You need to concentrate more to be able to understand what is being discussed.
3. I prefer the style in texts A because it makes the stories easier to follow.
4. The ideas in texts A are easier to understand.
5. I prefer texts A because the style is not literary. It is straightforward and easy to follow.
6. I prefer the style in texts A because it is less complicated and requires less work on the part of the reader.
7. I prefer the style in texts A because it does not put pressure on the reader. The story is less complicated and easy to follow.
8. The style in texts A is much easier. The author tells you everything directly.
9. I like the style in excerpts A better than the style in texts B because it makes the reading easier. It takes less time and requires less effort.

2.1.ii Professionals

(a) Reasons given for liking the style of texts B better than texts A

88% of the participants in this group said they liked the style in texts B better than that in texts A. The following are some of the reasons given for their preference (a complete list of the participants' answers is to be found in Appendix I):

1. Texts B contain more description. The dialogue helps you to imagine the characters and gives a clear idea about the situation.
2. It is easier to follow the story in the form of a dialogue. I found texts A flat somehow.
3. The style in texts B encourages a more active reading. It takes more time to read but it is more engaging than the style in texts A.
4. The style in texts B is deep and more engaging. It makes you feel as if you were there watching and listening to what is happening.
5. The style in texts B gives space to the characters to express themselves by themselves and this brings them closer to the reader.
6. The style in texts B gives a better description of the patient's emotions. It makes you want to know more about the story.
7. The style in texts B succeeds in clarifying the role of the therapist. The style in texts A assumes the reader knows how psychotherapy works.
8. It is easier to follow the story in texts B without having the narrator explaining things. Here you see psychotherapy in action.
9. The narrator in excerpts A gets in the way of the story. The style in texts B limits the role of the narrator and gives more space to the characters to speak directly. This made me feel more emotionally involved.
10. It is easier to follow what is being talked about in direct speech. The use of reported speech in texts A is boring somehow.

(b) Reasons given for liking the style of texts A better than that of texts B

12% of the participants in this group said they liked the style in excerpts A better than that in excerpts B. The following are the reasons given for their preference:

1. Texts A are easier and take less time to read.
2. Texts A are shorter. The style is clear and less demanding.
3. The style in texts A is more direct. It sounds like a summary of a session which is enough for me.
4. The style in texts A is less complicated. I found it easier to follow the story in style A than style B.

2.2 Focus group discussions

As mentioned in Chapter Three (Methodology) section 7.2.ii, due to the voluminous nature of the data generated in the focus group discussions and the language(s) used in them, it was necessary to reduce and translate the raw data before presenting it in this chapter. A closed transcription approach (Jenks 2001) has been adopted here. It starts with a clear idea about the type of content required, the purpose it is going to serve and how it is going to be analysed. A more detailed description of the approach followed is given in the section mentioned above. Therefore, only relevant parts of the discussions have been selected and translated for this chapter. A degree of subjectivity is unavoidable in this phase of data processing.

The data below is organised according to the questions and topics discussed with the focus groups. We are primarily interested in the views and attitudes that the participants expressed in the sessions rather than the manner in which they expressed them. Notwithstanding the selective nature of the approach, care has been taken to report and translate all the relevant views and observations as faithfully as possible. To make the participants' contribution clear and their argument easy to follow, it was necessary to impose grammatical structures and punctuation on their utterances. Prosodic features of spoken language have been left out for the sake of clarity. To preserve the

sense that the statements made by the participants were originally spoken rather than written, contractions are made in the English translation although this grammatical feature does not exist in Arabic. An attempt has been made to report all the views and comments expressed by the participants as accurately as possible. Due to the limited space in this chapter, only sample comments are given below. For more comments, please see appendix I.

2.2.i Laypeople

Question1: In the excerpts you read for this experiment, which of the two versions did you like best and why?

2 out of 8 participants said they liked style A (Version 1) better than style B (Version 2).

6 out of 8 participants said they liked style B (Version 2) better than style A (Version 1).

I liked the texts in style A because I found them easier to follow and also because they looked shorter than the second version. Of course it depends on what you're looking for, but for me, texts A were good enough. I agree that texts B sound more beautiful but I don't have time to read long texts.

I too prefer the style in texts A because they are more straightforward. In my opinion they're easier to follow as long as you, as a reader, focus on what you're reading. The reader may feel a sense of dryness in the text when he doesn't know much about what is being discussed or when he isn't patient enough to concentrate while reading.

For me it was the style of the conversation in texts B that I found very interesting. I found myself thinking about the psychotherapist's role in this story. She says very little but you could almost see her paying attention to every word the patients utters. On the other hand in texts A, you don't see that happening.

Question 2: What aspect(s) of texts A/B captured your attention?

I felt texts B were like a novel or a play. I liked the fact that the narrator only spoke to give some details. The rest of the text was a proper conversation. I was very much interested in the story of the mother. But the way she told her story was guided by the psychotherapist. She responded to questions and talked openly about her feelings.

The conversation style in texts B increased my curiosity about the story of Zoe's mother and also the manner in which the conversation was conducted. I felt as a reader drawn into this situation. Here we have a psychotherapist listening to a patient very attentively and managing to make her talk openly about her feelings. The voice of the narrator is clear but it's minimal which increases the reader's attention to what the characters are saying.

Question 3: Do you think style is important in telling a story like the one you have read even when it belongs to a specific field of knowledge such as psychotherapy?

It depends on who is reading the stories and why they are reading them. Style, in my opinion, either encourages you, as a reader, to carry on reading or puts you off. If the writer's style is dry and difficult to follow, I simply give up even if I was interested in the topic.

Style for me is as important as the topic itself. If I can't get on with the style, I will certainly lose interest in the story and give up reading. Style always influences the way I read a text.

It is the story that will have the power to teach or persuade the reader.

In my opinion well-told stories leave an impression on the reader and this impression can have an effect at the time of the reading or even long after it.

Style is very important

from the reader's point of view. A story that is told in an elegant style will stay with you for ever.

Question 4: What about those who liked texts A? What did you find attractive about the style?

I think I liked them better than the other texts in style B because they were straightforward. The narrator tells you everything. I believe the narrator is the psychotherapist. It's true that she doesn't take you into the situation but in my opinion she manages to give you the essential parts of the session.

Yes, I can now see why the others prefer texts B. But for me it's enough to get a summary of the story. You can still feel sympathy towards the patient without getting deep into her psychology. Also it's easy to work out who said what in the session. You don't need all those details. Texts A are short and simple. That is essential for me.

Question 5: Which of the two sets of texts did you read more quickly/slowly and why?

I too found texts A more serious judging by their appearance. I read them more slowly because I wanted to understand exactly what the narrator was saying. I read texts B more quickly maybe because I found them repeating essentially the same story but in a different style. I think texts B are like novels or plays. One reads them for pleasure.

Yes, It's certainly the style in texts B that made me slow down. The narrative technique is very clever. The punctuation and the pauses made the situation real for me. Whenever I found "there was a pause," in the narrative, I felt as I was there and actually stopped reading as if out of respect for Zoe's mother. That was done very well.

It is the quality of language in texts B that made me slow down my reading. Whenever I like what I'm reading, I read more slowly. I suppose it's the combination of topics and style that gives me pleasure while reading. I didn't respond to texts A in the same way although the stories are the same. I suppose it's the way the ideas are expressed in texts B that made me slow down.

Question 6: If you wanted to learn about psychotherapy, which of the two versions would you choose and why?

I would choose a version written in the style of text B. For me this is like literature. It is easier to read and learn from. The conversation makes the text

more lively and indirectly explains what happens in a psychotherapeutic sessions.

The second version would be my choice. The style allows you to live the text from the inside. As a reader, you're more involved both intellectually and emotionally. I feel I could learn how psychotherapy works and enjoy the stories at the same time.

The second version is certainly more appealing. It's easier to read and sounds more beautiful. You don't have to read a dry text if you want to learn about psychology and psychotherapy.

Question 7: Some of you mentioned the terms "beauty" and "beautiful" mainly in relation to texts B. In what way did you find the texts beautiful?

It is interesting that the stories are basically the same but each version is different. For me the style in texts B is more beautiful because there is a rhythm to the language. The narrator intervenes only to give helpful details to the reader. These details allow me to imagine the situation and pace my reading to match the time of the text.

For me beauty resides in choosing words and structures that suit the situation and reflect the inner life of the characters. I found the language in texts B quite simple and yet moving. When I read texts B in my head they sounded beautiful. Texts A sounded normal, like language used in textbooks or journalism.

For me the language in texts B is more beautiful because it successfully imitates a real situation in real life with real people. The topic is serious and the style used to communicate with the reader is delicate and transparent. It's like a window that allows the reader to see everything clearly.

I found the four texts beautiful but texts B are more elegant. I suppose this is because we don't speak standard Arabic in everyday life and when you find a text that deals with themes that are so close to us as humans, the language used in expressing all these ideas and emotions sounds beautiful.

2.2.ii Professionals

Question 1: In the excerpts you read for this experiment, which of the two versions did you like best and why?

I liked texts B better than texts A because I found them more vivid. Texts A are fine but they do not give enough details about the conversation that took place between the psychotherapist and the patient. Texts B are inspiring. They made think I could write like that.

I much prefer texts B for the same reason. They are more vivid and more engaging. You can almost see the session in action. As a practitioner myself, I found texts B more intriguing. I found myself thinking whether or not the psychotherapist said the right thing.

As a student of psychology, I found texts B very interesting. I could almost see the session in my mind. The description and the dialogue are so vivid that you feel, as a reader, you're in the room with the two women. Of course, you don't have to agree with everything the psychotherapist does, but the text offers you an opportunity to examine her mind. Texts B could also teach me how to write about my cases in future.

Question 2: What aspect(s) of texts A/B captured your attention?

It's mainly the conversation between the psychotherapist and the patient in texts B that made me read attentively. As a student of psychology, I was very much interested in what the psychotherapist had to say and how she interacted with the patient. It's also the narrator's distance that I found interesting.

Texts B made me pay more attention from the first line. It's the appearance of the texts that made me realise this is different from text 1 A. I was very much interested in seeing what each woman said and more specifically how much the psychotherapist said. I found the distribution of the text very effective.

What attracted my attention is the voice of the narrator who said very little. I found this preferable to the first style where the narrator tells you everything. I suppose what I liked about the literary style in texts B is the opportunity given to the reader to see things from different viewpoints.

Question 3: Do you think style is important in telling a story like the one you have read even when it belongs to a specific field of knowledge such as psychotherapy?

Yes, definitely. As a practitioner, I'm very much interested in studying cases which are like stories and the style in which these stories are told matters. I find that the style helps me live the story and not just look at it.

It is very important to think about style before you tell a story especially in writing. This is the only way you make sure that the story you're telling makes sense to the reader. In my case, I like to look closely at the details of stories in the field. It's the style of the story that keeps you interested.

In any field of knowledge, I suppose, style is very important when it comes to telling a story. Of course this depends on the context and what the author wants to achieve by telling a story. A well told story is more memorable and also more intellectually stimulating.

A well told story sticks to the memory better. You can carry it with you and think about it in your head. Style is very important in this respect.

Question 4: What about those who liked texts A? What did you find attractive about the style?

I found it simple and easy to follow. The narrator or author tells the story clearly from her point of view. It sounds like someone telling you a story in speaking. It's less complicated and less hard work.

Question 5: Which of the two sets of texts did you read more quickly/slowly and why?

I read texts B more slowly. The stories were the same as in texts A but the style in texts

B made me slow down because I felt curious about what each person said and felt. It's the direct speech that I felt I had to get clear in my head. I wanted to imagine the voices of the speakers, their body language and their facial expressions. You need to give yourself time to do all that.

It was the way the content was distributed on the page that made me realise this is a conversation that required more attention. I was very much interested in seeing how the psychotherapist handled the patient's overwhelming emotions.

I found the narrator's comments on how the session proceeded very helpful. Whenever I read "there was a pause," I paused as if out of respect for the patient's feelings of loss and grief. The description of the atmosphere in the room was so vivid. Texts A didn't invite a slow reading in my case.

Question 6: If you wanted to learn about psychotherapy, which of the two versions would you choose and why?

The first version would be right for me. I think its style is beautiful and easy to follow. I don't feel I need help with imagining the situation. What the author or narrator tells me is clear enough. I can relate that to my experience and knowledge and make sense of the text.

I'd prefer the second version simply because it's more engrossing. As a reader you feel involved in what's being discussed. This is very important for practitioners. You always look critically at what other practitioners are doing. The second version offers this opportunity.

The second version would be the right one for me. It's a richer text that invites the reader to be more involved. I also like it because it allows you to examine things from different perspectives. The first version is more restricted in that respect.

Question 7: Some of you mentioned the terms "beauty" and "beautiful" in relation to texts B. In what way did you find the texts beautiful?

The style in texts B is faithful to the situation it describes. It uses simple methods to make the reader live the text in all its details. It plays on the emotions of the reader but does so in a constructive way. For me the beauty of the narratives in texts B resides in its accurate depiction of the situation.

I found both texts beautiful. I think this is because I don't often read books of this kind in Arabic. We're all familiar with the emotions the patient expresses

in the text and the universal themes of grief and loss and fear but we don't express them in standard Arabic in everyday life. I suppose standard Arabic feels more poetic than dialect.

What I found particularly beautiful is the balance between the voices. The narrator only intervenes to describe something that enhances the meaning and helps the reader form a visual image of the situation. The other voices in the story are also clear and well defined. When you read this in your head, it sounds beautiful.

Conclusion

This chapter simply displayed all the data derived from the various components of the reading experiment. The two types of data were displayed in two forms. First, quantitative data pertaining to the participants' reading habits and their responses to the closed questions that followed the selected excerpts from *Sent before my Time* were displayed in tables and lists. Second, qualitative data derived from open-ended questions included in the reading activities and the focus group discussions were organised thematically and displayed in lists under the appropriate headings. The answers to the open-ended questions and the material generated by the discussion groups had been translated from Arabic into English before they were displayed above. An attempt has been made in this chapter to present the quantitative data in simple tables that allow for comparison between the responses given by the two groups of participants. Equal attention has been paid to the manner in which the quantitative data are organised and displayed. This is hoped to make any reference to these data in the next chapter easy to locate.

The data displayed above will be analysed and interpreted in the next chapter to test the validity of the hypothesis and answer the secondary questions this thesis poses.

CHAPTER SEVEN

ANALYSIS OF THE READING EXPERIMENT RESULTS

Introduction

The previous chapter was dedicated to displaying the results of the reading experiment conducted with two groups of participants in Tunisia along with samples of the translated transcripts of the focus group discussions. This chapter begins by interpreting the data related to the participants' reading habits in section 1 before it proceeds, in section 2 to the quantitative data. Here, the answers given by the participants to the closed questions will be analysed. In section 3, the qualitative data will be analysed. Here, the answers given by the participants to the open-ended questions in the reading experiment will be analysed along with the views and thoughts expressed by members of the focus groups. Section 3 contains two subsections each of which looks into the interaction of one group of participants with the translated excerpts and their preferences, first the *Laypeople* group then the *Professionals* group. The themes that emerged in the written answers and the focus group discussions will be analysed and interpreted. At each stage of the discussion, the results will be related to the research sub-questions raised in the methodology chapter.

1. The participants' reading habits

A total of 150 participants were divided into two groups according to whether or not they were involved, either as practitioners or students, in the discipline of psychology and/or its related areas such as psychoanalysis and psychotherapy. Those who had an involvement were assumed to belong to what Swales (1990) calls discourse community. Accordingly, further assumptions were made about their knowledge of the psychoanalytic discourse that underlies the selected narratives from *Sent before my Time*. Version 1 of the narratives, as explained in Chapters Four and Five, considers them as a near equivalent to the readership addressed by the author in the source language and thus no stylistic adjustments were deemed necessary to make the

text accessible for them. Those who were not directly involved in the discipline of psychology and related areas were deemed less likely to find the psychotherapeutic discourse accessible and Version 2 of the Arabic translation was based on this hypothesis. In it the style of the narratives was altered in such a way as to turn an esoteric text into an exoteric one.

The data from the reading habits questionnaire suggest that the two groups are not drastically different from each other in spite of the fact that they have different occupations and interests. In fact, the data appear to show that the two groups have more in common than expected especially in relation to their attitudes towards style. The two groups showed similar opinions about the importance of style in fiction and non-fiction text types. Almost half of the participants in each group said that they did not think that style in non-fiction text types was important. Nearly 80% of the *Professionals* group and over 70% of the *Laypeople* group said that style was very important to them when reading fiction. Style, however, did not appear at the top of the list when the participants were asked in a previous question about what attracted them most in a book. Over 60% of the *Laypeople* group and nearly 70% of the *Professionals* group said that the subject matter of a book attracted them more than its language or style. This suggests that it is only after they have chosen what they want to read on the basis of the subject matter, that they pay attention to style. About 80% of participants in both groups said they sometimes found that the style of a book or author had an impact on the way they read it.

The reasons given for reading are more or less the same in both groups except that a higher percentage of the *Professionals* group, 46%, said they read to educate themselves and gain knowledge while 36% of the *Laypeople* group gave this reason. The difference is relatively small but it does suggest that once people specialise in a specific area of knowledge, as students or professionals, reading becomes a more purposeful activity. The numbers of participants who said that they read because reading was necessary for their work/studies are quite similar. About a quarter in each group said that they read because they enjoyed doing so.

In spite of the similarities, however, the group of *Professionals* read differently from the group of *Laypeople* both in terms of quantity and quality. Two thirds of participants in the *Laypeople* group said they prefer to read in Arabic while only 42% of participants in the *Professionals* group said they did so. The number of participants who said they prefer to read in French is higher in the group of *Professionals* than that in the group of *Laypeople*; 41% and 27% respectively. This could be explained by the fact that psychology and psychoanalysis in Tunisian universities are taught in French rather than in Arabic. By the time a student of psychology has graduated, he or she will have read a considerable number of books and articles in French (or another European language) and taken several exams in French.

While 56% of *Professionals* said they read regularly and frequently, only 21% of *Laypeople* did so. The number of participants who said they read rarely is considerably higher among the group of *Laypeople* than among the *Professionals*. The statement that one reads regularly, however, is subjective and may be tainted by wishful thinking. The more specific quantitative questions that followed reveal a more reliable picture. Nearly half of the *Professionals* said that they read between one and five books a year (approximately), while only 34% of the *Laypeople* said they did so. A higher percentage (32%), however, of the *Laypeople* said that they read between five and ten books a year than did the *Professionals* (15%). Nearly twice as many *Laypeople* said they read more than ten books a year as did the *Professionals*. More than half of the *Professionals* said that they read more than ten academic/scientific articles per year while only a fifth of the *Laypeople* said they did so.

Although the figures above are of limited accuracy due to the subjectivity inherent in any self-assessment exercise, it is reasonable to believe that there exists some relationship between the participants' reading habits and their responses to the translated excerpts. As far as the distinction between the groups on grounds of their access to psychotherapeutic discourse, the results seem to suggest relatively small differences. It is worth remembering that

regardless of belonging to a particular discourse community, readers remain individuals who interact with texts differently.

The reading habits questionnaire and the questions that follow the reading materials used in the experiment reveal some general trends among the participants as groups but are more informative when seen in conjunction with the contents of the focus group discussions. Although the membership of the focus groups did not include all the participants in the reading experiment, the group's views, thoughts and observations shed considerable light on the questions addressed by this thesis.

2. Analysis of quantitative data

As explained in Chapters One, Four and Five, the two Arabic translations of the selected narratives from *Sent before my Time* (Version 1 and Version 2) were created with two groups of potential readers in Tunisia in mind. While Version 1 reproduces the style of the source text, Version 2 adopts stylistic features that are often found in literary texts, particularly in fiction and thereby transforms the narratives. The majority of participants in the *Professionals* group were expected to prefer Version 1 whereas the majority of participants in the *Laypeople* group were expected to prefer Version 2. The notion of literariness, however, remains a blurry one as pointed out in Chapter One. The reading experiment conducted for the present research did not seek to test the knowledge of the participants of what constitutes literature or what distinguishes literary language from non-literary language but an attempt was made to assess their response to the selected texts based on their perception of their existing notion of a literary text. They were asked to say whether they thought the style of each version was literary or academic. While 59% of the *Laypeople* said they thought the style in texts 1A and 2A (Version 1) was literary, 41% said they thought it was academic. Asked the same question again in relation to texts 1B and 2B, a significant increase was registered in the number of those who said that they thought the style was literary, 71.5%, while the number of those who said they thought it was academic dropped sharply to 28.5%. The results among the *Professionals* were different. While 58% of the participants in this group described texts 1A and

2A (Version 1) as literary, 42% described it as academic. Asked the same question again in relation to texts 1B and 2B (Version 2), the results were almost the same, 60% and 40% respectively. The results tend to show that the notion of literariness depends to a large extent on individual perception. In spite of the differences in the responses of the two groups, however, the majority of participants described Version 1 as academic and Version 2 as literary.

Nearly half of the *Professionals* said they found Version 1 of the Arabic translation easy to read while only 40% of the *Laypeople* found it so. This is a relatively slight margin but suggests that previous knowledge of the subject matter and a degree of understanding of what psychotherapy is and how it operates might have been helpful to the *Professionals*. Asked the same question again in relation to Version 2, a higher percentage of *Laypeople* (55%) said they found this version easy to read while a mere 4% increase was registered in the group of *Professionals*. A 15% increase on the part of the *Laypeople* and a 4% among the *Professionals* seem to suggest that the style adopted in Version 2 had a positive effect on the readers in both groups. Nearly half of the *Laypeople* (47%) and about a third (34%) of the *Professionals* thought that reading Version 1 required concentration. These figures drop significantly in relation to Version 2; only 26% of the *Laypeople* and 20% of the *Professionals* thought that reading the text required concentration. The idea that reading a text requires concentration is juxtaposed with the idea that it is easy to read. The two questions are deliberately put one after the other to ensure that the phrase “requires concentrating” is interpreted in terms of the mental effort that the reader puts in while reading and therefore has a less positive sense than reading with ease.

Two questions directly related to psychotherapeutic discourse were put to the participants to discover how much or how little of a role was played by style in the process of sense-making and whether or not it helped them make cognitive gains. 47% of the *Laypeople* and 40% of the *Professionals* said that Version 1 did not give them a clear idea about the nature of the conversation between the psychotherapist and the patient. Although the majority in each

group gave a positive answer to the same question (53% and 60% respectively), the figures above reflect significant minorities. In response to the same question in relation to Version 2, a dramatic decrease in the numbers of the participants in both groups is noticed. Only 12% of the *Laypeople* and 4% of the *Professionals* said that texts 1B and 2B (Version 2) did not give them a clear idea about the nature of the conversation between the psychotherapist and the patient. In response to the second question about the psychotherapeutic discourse, the numbers suggest a similar trend. Nearly 65% of the *Laypeople* and 74% of the *Professionals* said that Version 1 did not give them a clear idea about the techniques used in a psychotherapy session. Only 35.5% and 26% respectively said it did. Asked the same question again in relation to Version 2, the number of participants who gave a positive answer increased significantly in both groups. Here, 70.5% of the *Laypeople* group and 92% of the *Professionals* group said that Version 2 gave them a clear idea about the techniques used in a psychotherapy session. There is enough evidence here to suggest that the approach adopted in the translation of Version 2 has had a positive impact on a large majority of participants in both groups. It appears that the stylistic shifts made in Version 2 have succeeded in transforming the character of the narratives so that the text has changed from being esoteric in the source language and has become exoteric in the target language.

Following a pragmatic approach to translation that goes beyond the linguistic sign on the page to embrace a wider sense of the term ‘text’ and delve deeper into the context of the situation described in the source text, Version 2 sought to bring the conversations between the psychotherapist and the patient to life and thus make them more accessible to the general reader represented here by the *Laypeople* group. The results from the reading experiment suggest that the style of Version 2 has had a positive effect not only on the *Laypeople* but unexpectedly on the *Professionals* too.

The surprising element in the figures above is twofold. First, the number of *Professionals* (20 out of 50) who said that the texts in Version 1 did not give them a clear idea about the nature of the conversation between the psychotherapist and the patient is higher than expected. Second, the sharp

decrease from 40% to 4% in their response to the texts in Version 2 is similar to that registered among the *Laypeople*. This ran contrary to the expectation that as members of the psychotherapeutic community, the *Professionals* would find Version 1 accessible enough and would not need the discourse implied in it to be unpacked for them. Their responses suggest that in spite of their background knowledge of how a psychotherapy session is run and the techniques used by psychotherapists, they found that Version 2 was more instructive than Version 1. It is worth remembering here that the statistics generated by the reading experiment only suggest a general trend and do not give a clear idea about the individual's response to the texts. It may be that only a minority of the group were highly experienced professionals in the field of psychology and psychotherapy. Among the remainder there may have been students of psychology and psychotherapy who had not yet acquired knowledge of psychotherapeutic discourse or others who were no longer practicing and had lost some of their previous knowledge.

Unlike the responses of the *Professionals*, those of the *Laypeople* were expected. The figures quoted above confirm the hypothesis that in the absence of what Werth (1999: 117) calls *Common Ground*, readers from outside the psychotherapeutic community would find Version 1 less accessible than Version 2. The vast majority (88%) of the participants in this group said that Version 2 gave them a clear idea about the nature of the conversation between the psychotherapist and the patient. Compared to the response of the same group to Version 1 (53%) there is a 25% increase. It is interesting, however, that the statistics reveal that almost half (47%) of the *Laypeople* said that Version 1 did not give them a clear idea about the nature of the conversation between the psychotherapist and the patient. This is a significant minority which suggests that among the *Laypeople* there were some who not only could read Version 1 with ease but could also follow the type of discourse implied in the text. This seems to provide some evidence that supports Bizzell's (1992: 222) argument, discussed in section 2.2 in Chapter Two, that individuals sufficiently interested in a specific activity even when this is no more than a hobby do belong to a discourse community and are implicated in interpretative activities. It may well be that some of the *Laypeople* in the present research

were genuinely interested in psychology and psychotherapy and that interest had equipped them with enough background knowledge and understanding to be able to access an esoteric text with no extra help.

There is sufficient evidence in the responses given by a significant majority in both groups to suggest that the participants were conscious of the stylistic variations between Version 1 and Version 2. 64% of the *Laypeople* and 80% of the *Professionals* found the styles in Versions 1 and Version 2 very different while 30% and 18% respectively found the styles slightly different. Only a small minority in each group said they saw no difference in style between the two versions. Two interesting observations can be made here. First, the majority of participants in each group was sensitive to style and did not fail to notice the stylistic shifts made in Version 2. Second, a significantly higher percentage of the *Professionals* than *Laypeople* noticed the difference. However, this on its own does not tell us much about the importance of style to the *Professionals*. It should be seen in relation to Question 6 which clearly asked all participants to say which of the two styles they preferred. The majority in both groups expressed a preference for Version 2 with a higher percentage (88%) registered among the *Professionals*.

As discussed in Chapter Four, the two translation approaches adopted in creating Version 1 and Version 2, which consist firstly of a linguistic approach that seeks to establish equivalence at the level of cohesion and secondly of a pragmatic one that seeks to increase coherence between the text and its readers, take into account the potential function of the translation without being rigid about how different groups of the readership in the target language should read it. This latter point was discussed in section 6.2 in Chapter Two. Each version tilts the translation either to the side of readers in the target language who can be seen as near equivalents of those addressed by the author in the source language or to the side of those whose knowledge of psychology and psychotherapy is limited. In the context of a reading experiment, it is unreasonable to tell the participants how they should read the given excerpts or what function the text is supposed to perform. Instead, the experiment includes two hypothetical questions about which of the two styles

the participants would like to read the book in in Arabic and for what purpose they would read it. Assigning function to the text was thus left to the participants as representatives of potential readers of *Sent before my Time* in Tunisia. Any text, literary or non-literary or anything in-between, can be read *efferently* or *aesthetically* as Rosenblatt (1979, 1986) argues, a point discussed in Chapter Two. Below are the results of the two hypothetical questions which appear as additional questions at the end of the last reading activity in the reading experiment.

Asked in which style they would prefer to read an Arabic translation of *Sent before my Time*, 67% of the *Laypeople* and 88% of the *Professionals* chose the style of Version 2. As for how they would read the book, 24% of the *Laypeople* said they would do so with a view to learning something from it, or to use Rosenblatt's term above, they said they would read the text *efferently*. Nearly twice as many of the *Professionals* said they would do the same. About a third of the *Laypeople* said they would read the book with a view to enjoying the stories and language used in telling them, or again to use Rosenblatt's term, read it *aesthetically* while only 10% of the *Professionals* said they would do so. Nearly half of the participants in both groups said they would read the book both *efferently* and *asthetically*.

There is an element of surprise in these statistics particularly in relation to the *Professionals*. In addition to the significant number of them who showed an unexpected preference for Version 2, a high proportion (42%) said they would read the whole book translated in the style used in Version 2 to learn something from it and almost half (48%) said they would read it both to learn something from it and to enjoy the stories and the language used in telling them. As pointed out elsewhere in this thesis, the author of *Sent before my Time*, chose a style that she judged suitable for the target audience. Version 1 of the Arabic translation sought to recreate the style of the source text based on the assumption that the same style would also be suitable for the purposes of the translation in the target language. The statistics show that only 12% of the participants in this group said that they would prefer to read the whole book in Arabic translated in the style of Version 1. This suggests that adherence to the

style of the source text may not be as desirable as one might expect. In fact, creating a style in the target text that mirrors that in the source text may prove to be counter-productive in the target culture. This obviously depends to some extent on how different the cultures involved are. In the present study, the response of the participants who were thought of as a near equivalent to those addressed in the source text seems to suggest that altering the style of the source text may be desirable.

3. Analysis of qualitative data

In the following section an analysis will be given of the main themes that emerged from the answers given to the open-ended questions where the participants in both groups had to choose between text 1 A and text 1 B and then again between text 2 A and 2 B. They were twice asked to explain why they liked one text better than the other. As explained in more detail in section 4.2 in Chapter Three (Methodology), this was done to ensure the consistency of the participants' response to the style of each version rather than the style of each text. Texts A correspond to Version 1 and texts B correspond to Version 2. The answers were combined in the previous chapter to avoid repetition. The participants' responses will be analysed in relation to the questions posed by this thesis and will be linked back to the issues raised in the literature review and the conceptual framework discussed in Chapter Two. The focus here will be on how and why either of the translated versions succeeded in capturing the attention of the 150 participants. The views and thoughts expressed by members of the focus groups will also be incorporated into the analysis as they shed a considerable light both on the relationship between the reader and the text and on the effect produced by style had on their interaction with the materials used in the reading experiment.

As mentioned in the Chapter Three (Methodology), focus group discussions were a development from the open-ended question referred to above. They served as an opportunity to delve deeper into the question of style and how the stylistic variations in the two Arabic versions conditioned the participants' responses to the narratives. It is worth remembering here that the participants in the focus groups could not be described as representatives of all

of those who took part in the reading experiment but a sample of potential readers of an Arabic translation of the book in Tunisia. The analysis will be divided into two parts, the first relating to the *Laypeople* and the second to the *Professionals*.

3.1 *Laypeople*'s interaction with the translations and their preferences

Version 2, as argued in Chapters Four and Five, was created with Tunisian laypeople in mind. Based on the assumption that their knowledge and experience of psychotherapy and psychoanalysis are limited compared to those who are directly involved in this discipline, the Arabic translation goes beyond the linguistic sign on the page to embrace a wider and more flexible notion of text. The written source text, according to this understanding, is a mere reduction of a larger thing that is somehow more than the sum of the words used in the source text. Version 2 diverges from the style of the source text and adopts a different style that is often found in literature and more specifically in fiction. Instead of a summary of a session with a psychotherapist, stylistic features have been introduced to transform the narrative so that the psychotherapeutic discourse becomes more apparent. Using Leech and Short's ([1981] 2007) categorization of speech and thought modes, Version 2 turns reported speech back into direct speech as an attempt to bring to life the sessions the author had with her patients in real life. By doing so it is intended to turn an esoteric text into an exoteric one, or in other words, make the source text more accessible for the general reader in the target language. The stylistic features introduced are also designed to elicit certain responses from the reader. Care has been taken to make the conversation in the text both engaging and interesting to secure the reader's attention and increase their understanding of how psychotherapy works. The analysis of the *Laypeople*'s responses to Version 1 and Version 2 reveals to what extent *exotericising* through translation has been effective.

Nearly two thirds of the participants in the *Laypeople* group said they liked texts 1B and 2B (or Version 2) better than texts 1A and 2A (or Version 1) while the remaining third (35%) said they liked texts A more than texts B. As can be seen in section 2.2.i. in the previous chapter, the reasons given by this

group cover many of the issues anticipated above. Furthermore, the views and thoughts of the participants in the *Laypeople* focus group (reported in section 2.3.i. in the previous chapter and Appendix I) are not only consistent with those expressed by the participants in the reading experiment but also go deeper into the issues covered and provide a clearer picture of the readers' response to style in the Arabic translations. To avoid repetition, the reasons given by the participants for liking one version more than the other will be blended with the views and thoughts of the participants in the focus group where appropriate. The analysis here is organised according to the themes that emerged in the reading experiment and the focus group discussion.

3.1.i Style and cognitive gains

The responses given by the participants from the *Laypeople* group provide some evidence for a connection between style and the amount of attention the readers paid to the text. Indeed, some of these linked the style in Version 2 to the fact that they felt they had to pay more attention to what they were reading. They mentioned that even though they had already read “the same story” in text 1A and text 2A (Version 1), once they started reading text 1B and text 2B (Version 2), they knew it was the same story and yet something made them more alert. Some said it was the dialogue that made them “slow down” their “reading speed” and pay more attention to the voices in the narrative while others said it was the “pace of the text” that caused them to pay more attention and read more slowly. Other participants pointed out that unlike Version 1, where they felt the author/narrator was telling them everything, they felt they had to “work harder” and rely on themselves to make sense of what they were reading in Version 2. Others used phrases like “concentrate more,” “work harder,” “work with the author,” “it made me think harder,” etc. to describe the effect of style in Version 2. All these terms strongly suggest a direct relationship between the style used in Version 2 and the mental effort the participants had to make while reading it. The term “hard work” is used by the participants in a positive sense. In fact, the work was “rewarding” for many of them. They explained that thanks to the style in Version 2, they discovered something about psychotherapy or learned something about the nature of a

psychotherapist's job. There is some evidence here to suggest that a shift in style in Version 2 triggered attentive reading which led to cognitive gains on their part in the sense meant by Boase-Beier (2004, 2006) although her discussion was mainly related to literary texts and more specifically to poetry.

In the quantitative data above we saw a significant increase in the number of participants who said that texts 1B and 2B (Version 2) gave them a clear idea about the techniques used in a psychotherapy session, 70.5%, compared to the 35.5% registered in relation to texts 1A and 2A (Version 1). It seems that the author's style, or to be accurate, a faithful mirroring of it in the target text, failed to trigger a more positive response and, as a result, the majority of the participants put less effort into the act of reading. A plain and straightforward style in which the author's voice dominates the narrative may be responsible for less active reading that does not engage the attention and fails to excite curiosity about the subject matter. The participants' responses in this instance suggest that one of the effects of such style is a diminishing of enthusiasm for the story leading to a lower level of co-operation on the part of the reader. It is interesting to note here that the original style, which is imitated in Version 1, does not seem to have worked with the participants in the *Laypeople* group. The majority of these did not feel the need to put in more effort in their reading in order to supply what was missing. It seems that the language used in Version 1 failed to send signals to the readers about the amount of mental effort they had to make if they wanted to make cognitive gains. Instead, what was implied by the author remained unsupplied by the reader with the result that less is learned and less enjoyment is derived from the text. Learning and enjoyment are not easy to measure with accuracy but there is some evidence in the participants' answers to the open questions in the reading experiment and in the focus group discussion that Version 2 scored higher than Version 1 in this respect. Version 2 supplies what is implied in Version 1 by converting reported speech into direct speech and adding prosodic features that occur in natural speech but, paradoxically, seems to have caused the reader to "work harder" and concentrate more. The reader here is not invited to supply the psychotherapeutic discourse that is missing in Version

1 but to supply the mental images of the situation depicted in the narrative, a process that kept the reader's attention engaged while reading texts 1B and 2B. The expression "work with the author" used by a number of participants in this group succinctly describes the nature of cooperation between the author and the reader; the former supplies language and the latter builds mental images of the situation described in the text.

3.1.ii The "fly-on-the-wall" effect

While Version 1 was designed to tell the reader what happened in the same way as did the source text, Version 2 was designed to pull the reader into the narrative and make them feel involved in it both mentally and emotionally. As explained in Chapters Four and Five and illustrated with examples from the narrative excerpts, the transformation undergone by the source text in the process of translation was intended to increase general readers' ability to understand the nature of the psychotherapeutic discourse that underpins the narrative in the source text. This has been achieved by adopting a translation approach that incorporates stylistic features often found in fiction. The distribution of the content, the layout of the text on the page, the quality of language used in it and the pace of the conversation are all intended to elicit certain responses from the reader, mainly from those who were not thought to be members of the psychotherapeutic discourse community. The transformation of the source text in Version 2 was expected to increase its accessibility for the *Laypeople* group. The style adopted in Version 2 was meant to open up the text world and extend its horizons among a wider readership in Arabic.

There is evidence to suggest that Version 2 succeeded in increasing the participants' involvement in the act of reading thanks to its style. A considerable number of the participants in the *Laypeople* group found texts 1B and 2B so vivid that they felt they "were there in the room" with the psychotherapist and the patient. It seems that the style in Version 2 helped them build a clear image of the two women involved in a serious conversation. In fact, some of the participants said they could almost see everything going on in the text while others reported that the style made them feel as they were

“witnessing” the session with the psychotherapist. Some compared the experience to “watching a film.” Not only did the participants experience the visual dimension in the narrative but also the auditory dimension. Some reported that they could almost “hear the characters” talking. Others commented on the pauses in the narratives and the effect it had on the process of reading. Some thought the pauses caused them to “slow down their reading” and “live the text” while others reported that silence, which is built into the narrative, made what they were reading more real. Other participants commented on the pace of the text and its rhythm which made them adjust their reading to take in what they were “witnessing.” Some participants in the focus group discussion compared Version 2 to “a novel or play” where the reader constructs images arising from the narrative.

3.1.iii The effects of a “dry” text

The issue of ‘dryness’ came up in the answers to question 6 in the reading experiment where the participants were asked to say which of the two styles they liked best and explain why. Texts 1A and 2A (or Version 1), were described by some of the *Laypeople* as “جاف” or dry. In the present experiment, dryness could be explained in the terms suggested by Gutt (1992: 33) and covered in section 4.3 in Chapter One. Some readers of translations of the Scriptures who inhabit a different culture experience dryness as a “natural consequence of a contextual gap,” (ibid.). It could be that some of the *Laypeople* group encountered a similar problem. They might have found the text “dry” because the context in which it was processed yielded fewer contextual effects compared to the context in which the intended audience processed the source text. As explained above, the participants in this group were not experts in psychology and they live in a country where the practice of psychotherapy is neither widespread nor well understood. It should also be borne in mind that the participants had agreed to read the selected texts in the context of a reading experiment and had not chosen to read them spontaneously. This factor is bound to have affected the nature of their interaction with the text. It may well be that those who found texts 1A and 2A

dry had not invested much effort in reading them and, consequently, their reading yielded fewer effects

Dryness may also be responsible for the sense of boredom experienced by 13.5% of the participants in this group in relation to Version 1 and by 8% in relation to Version 2. It is possible that some participants found the texts boring because they were not interested in the subject matter and therefore decided, possibly unconsciously, not to cooperate with the text. Some participants said they found the style in texts 1A and 2A was dry and “did not encourage” them to “interact with the text”. Others said they felt they were “passive” readers because they found the style dry. The dryness of the text, in their opinion, caused them to feel less curious about its content. The participants’ responses to the phenomenon of a dry text suggest that there is a connection between style and the effort the reader is prepared to invest in the activity of reading. A sense of a dry text in this instance led to a diminishing interest and withdrawal of cooperation. Dryness could also be explained by the lack of what Werth (1999: 117) calls *Common Ground*. In this case, dryness was experienced by participants who did not have the necessary background knowledge to fill in the gaps in the text and make full sense of it.

Not all the participants in this group, however, reported experiencing this phenomenon of dryness. Just over a third of the *Laypeople* (35%) said they liked Version 1 more than Version 2 because they found its style “easier,” “more straightforward” and “less complicated.” Some argued that the dialogue in Version 2 made reading “hard work” while others explained their preference for Version 1 by the fact that texts 1A and 2A took less time to read and required “less effort.” One participant in the *Laypeople* focus group explained that she preferred text 1A and 2A because they “looked shorter” than text 1B and 2B and that she did not “have time to read long texts.” Another student expressed the same preference explaining that texts 1A and 2A were easier “as long as you, as a reader, focus on what you’re reading.” The same participant explained that the reader might experience a sense of dryness in Version 1 “when he doesn’t know much about what is being discussed or when he isn’t patient enough to concentrate while reading.” It is interesting to note that the

answers given by the participants who preferred Version 1 to the open-ended question asking for reasons for their preference are all shorter than the answers given by those who preferred Version 2. The brevity of their answers reflects their preference for an economical style.

It is equally interesting to note that the language used by the participants in this section differs from that used by those who liked Version 2 not only quantitatively but also qualitatively. The relatively simple language they used in their written answers suggests that they are perhaps less keen on reading and less enthusiastic about expressing their response to a text. Their answers in general provide some evidence for a direct link between the complexity of style, as perceived by the reader, and the amount of effort and time he or she is prepared to invest in reading a text. The reading experiment in this thesis was not designed to measure the participants' comprehension of the translated texts but to assess their response to the style used in each version. Saying that they found Version 1 "easier to follow" or "easier to understand," however, does not necessarily mean that they were able to follow the psychotherapeutic discourse that is implied in the narrative. Their answers strongly suggest that they were satisfied with a quick and straightforward reading from which they got the gist of the "story" without suffering the "pressure" that they experienced while reading Version 2.

3.1.iv Efferent vs. aesthetic reading

Section 2 above dealt with the answers to two hypothetical questions asking which of the two styles the readers would like to read the whole book in and how they might read it if they chose to read it in Arabic. In the absence of a real choice on the part of the participants of the reading material, it remains hard to tell exactly how they approached the translated texts. What is clear, however, is the way they responded to style in Version 1 and Version 2 both in writing and in the focus group discussion. A significant number of participants in the *Laypeople* group explained their preference for Version 2 by the sense of beauty they experienced in relation to texts 1B and 2B. Their comments include expressions such as "beautiful," "eloquent," and "elegant." While the notion of beauty in a written text remains highly subjective, it is interesting to

notice that the participants in this experiment used in it in more or less the same way to describe style in Version 2. To be more specific, they used the adjective “beautiful” to describe the language used in the text and the question of beauty came up again in the focus group discussion.

The participants were then invited to talk more about their experience of the texts and explain what they meant by the term “beautiful.” The choice of words or phrases, the structure of a sentence or utterance, the intertwining of voices, the pace of the narrative, etc. all contributed to the participants’ experience of the text. For some, the language “sounded beautiful” because it succeeded in communicating complex feelings and thoughts. The success of the narrative in “talking” to the reader, argued a participant, made the text beautiful. It was “the rhythm” of the language that created this sense of beauty, argued another, and allowed her to imagine the situation and to “pace” her reading “to match the time of the text.” Beauty, according to another participant, was in the choice of words and structures that “suit the situation and reflect the inner life of the characters.” Another participant found the language in Version 2 beautiful because it “successfully imitates a real situation in real life with real people.” She found the style used to deal with a serious topic “delicate and transparent.” For others, it was the use of standard Arabic to describe “human nature” and “the fragility of our existence” that made the text sound beautiful. Another participant argued that, for her, beauty was not necessarily in the choice of words or structures but in the “ability of the text to make the reader willing to go into it and explore the world it depicts.” Using the language “economically” created a sense of beauty, according to another participant.

The views and thoughts reported above paint a complex picture of an aesthetic experience. What makes a text beautiful varies from one person’s experience to another which shows that each reading act is as individual as the person who carries it out. The participants’ comments suggest that the closer the translation was to the situation reported in the source text the more beautiful it sounded to them. Version 2 seems to have struck a note with these participants who lacked knowledge and experience of psychotherapy and psychoanalysis. Where Version 1 failed to excite the curiosity of the majority of the *Laypeople* participants, Version 2 seems to have excited their interest through its style. The

dialogue, the narrator's voice, the brief descriptions of the body language and facial expressions of the psychotherapist and her patient are, among other features, obvious contributors to the sense of beauty experienced by the readers. It is also interesting to note that some of the participants talked about the emotional effect the text had had on them. For these, beauty was not defined by the language of the text alone but by its ability to engage their attention and satisfy their curiosity. The comments here suggest that, for some, the reading experience in Version 2 was both enjoyable and beneficial. The text served two functions for them at the same time; an aesthetic function and a pragmatic function. They found the text both beautiful and useful. Indeed, for some, the beauty of the text was in the fact that it succeeded in communicating to them serious themes about psychology and psychotherapy.

3.2 The *Professionals'* interaction with the translations and preferences

According to the hypothesis advanced in this thesis, the *Professionals* were expected to show a preference for Version 1 thanks to its simple semi-academic style. Because they were directly or indirectly involved in psychotherapy as professionals or students of psychology, they were considered to be members of the psychotherapeutic discourse and, in that respect, similar to the readership addressed by Cohen. Their knowledge and experience of the discipline were expected to make them capable of reading the selected narratives from *Sent before my Time* translated in a style similar to the original one in the source text and to make sense of them with little intervention on the part of the translator. It was also assumed that an academic or semi-academic style in Arabic would meet their expectations and needs. A style, like the one adopted in Version 2, was expected to appeal more to the *Laypeople* group.

An attempt was made in Version 1 of the Arabic translation to preserve the esoteric nature of the text and hence a linguistic approach that aimed to secure equivalence at the level of cohesion was adopted. As mentioned above, the issue of function was left entirely in the hands of the participants. At no point were they told what function each version was supposed to serve and who the book was originally written for. How they

would read their preferred version and for what purpose were asked as hypothetical questions and the answers given to these questions were analysed in the quantitative data above. In the sections below, the focus of the analysis and discussion will be on the qualitative data derived from the open-ended questions that were answered in writing by participants in the *Professionals* group as well as the contents of the focus group discussion held with members of the same group. To avoid repetition, the reasons given by the participants for liking one version more than the other will be combined and discussed with the views and thoughts of the participants in the focus group where appropriate.

As mentioned in the quantitative data analysis above, the responses of the *Professionals* group to the translations came as a surprise, particularly the preference of the majority for Version 2 over Version 1. A significant majority of 88% of the *Professionals* group showed a preference for Version 2 while only 12% said they preferred Version 1. The analysis here is organised according to the themes that emerged in the reading experiment and the focus group discussion.

3.2.i Style as an invitation to learning

One of the reasons given by a number of participants in this group for liking Version 2 better than Version 1 was the fact that they felt the style was “more engaging,” “multi-layered,” “more powerful.” In fact, like some participants in the *Laypeople* group, they found the style in Version 2 “deep” and “rich” which “encouraged” them to read the narratives more actively. They felt that the style in Version 2 compelled them to pay more attention and read carefully. The dialogue in the narratives, they argued, excited their curiosity and allowed them to study the utterances more closely. It seems that the vividness of the situation in Version 2, which is absent in Version 1, had turned the narrative into an opportunity for learning.

As professionals, or students in the discipline aspiring to become professionals, the participants in this group engaged with the texts at the level of the discourse contained within the narrative. They did not read it passively,

accepting everything said by the narrator/psychotherapist, but rather, they read her contribution to the conversation critically. Some said that, while reading Version 2, they found themselves wondering what the psychotherapist was going to say next or why she chose to say what she said in that way. Here, it seems that the notion of the text being “engaging” acquires a different dimension from that discussed in relation to the *Laypeople* group above. For the participants in the *Laypeople* group, texts 1B and 2B were found to be engaging in the sense that their style made them curious about the stories and the emotional transaction between the psychotherapist and the patient whereas for the participants in the *Professionals* group, it seems that the psychotherapeutic discourse caused them to engage with the narrative as a critical observer or a learner. This suggests that despite the fact that both versions were relevant to them as practitioners (or students), the majority of participants in the *Professionals* group could relate more to Version 2 than to Version 1. It appears that style in Version 2 caused them to pay attention not only to the story but to the interaction between the psychotherapist and the patient.

Instead of the “dry,” “flat,” “limited,” and less “exciting” style in texts 1A and 2A, the more immediate and vivid style in texts 1B and 2B provided them with an opportunity to observe and study the dialogue within the narrative. In this instance, the participants relied on their previous knowledge and experience of the subject matter and engaged in a dialogue with the text in which they played the part of the observer. The style adopted in Version 2 made them question, criticise and evaluate the performance of the psychotherapist. According to one participant, the narrative was “psychotherapy in action.” Other participants thought that the text “highlights the psychotherapist’s techniques” and “illustrates how the psychotherapist works.” The way the texts are constructed and presented in Version 2 increased these participants’ involvement not only emotionally but also intellectually.

Like the participants in the *Laypeople* group, they felt as if they “were there in the room” with the psychotherapist and her patient, “watching and

listening.” There is some evidence in the participants’ responses that the effort they had invested in the act of reading was rewarded in at least two ways. First, there was a sense that “you have achieved something,” as one participant put it. Second, learning was accompanied by a certain degree of pleasure found in the language of Version 2. Not only did the narratives in Version 2 make some participants in the *Professionals* group want to read more from *Sent before my Time*, but it also inspired some participants in the focus group to write their own stories based on their practice. One participant said that she felt that perhaps she too “could write like that.” Another participant thought the style used in Version 2 could teach her “how to write about [her] cases in future.”

The last two comments suggest that the cognitive gains made by the participants in the *Professionals* group were twofold. First, there is the immediate gain whereby the reader learned something directly related to their field of interest. Second, there is the long term gain whereby the texts they engaged with in the reading experiment prompted them to aim for similar effects in their own future writing. This suggests that style not only communicates the content of a text but also communicates itself to the reader. In other words, in addition to being a vehicle for a message, style can be the message itself. In this experiment, style seems to have encouraged a special way of reading the text and interacting with the discourse contained in it and, at the same time, to have inspired the participants to imitate it in future.

3.2.ii A preference for a ‘less literary’ style

A small minority, 12%, in the *Professionals* group preferred Version 1 to Version 2 arguing that the style used in the former would be more suitable for their purposes. They found the style in texts 1A and 2A “easier,” “shorter,” “less demanding” and “less complicated” than the style in texts 1B and 2B. This reveals the subjective element in the responses: what was easy for one participant was challenging or demanding for another.

It is interesting to observe how short the responses given by these participants were. There seems to be a connection between the length of the excerpts, as perceived by the participants, and the amount of time and effort

they were prepared to invest in reading them. Interestingly, their written answers to the open-ended question, where they were asked to give an explanation or a reason justifying their preference, were very brief indeed. Unlike those who preferred Version 2, the answers here tend to be clipped and direct perhaps reflecting their preference for an economical style such as that of Version 1. It is interesting to note that regardless of which group they belonged to (*Laypeople* or *Professionals*), those who preferred for the style in Version 1 to that in Version 2 gave short answers and did not elaborate on the point they made.

One participant in the *Professionals* focus group who belonged to the minority of participants who preferred Version 1 and explained that her choice was based on the fact that texts 1A and 2A made her “work more” compared to the amount of work she did in relation to texts 1B and 2B. She explained that because the author in Version 1 did not give away a great deal of detail, she found herself, as a reader and practitioner, asking questions about the way the psychotherapist might have dealt with the situation. She further argued that she “had to rely on her knowledge and imagination to make sense of the story.” This last comment suggests that the style used in Version 1, at least as far as the minority of participants were concerned, succeeded in giving the right amount of detail to maintain interest and trigger the background knowledge necessary to interpreting the text.

Version 2, according to some of the participants, failed to sustain their interest because they found it longer, more “complicated” and it therefore required more time and effort. This view perhaps sums up the general attitude among this minority group towards style in texts that they regard as useful to them in their profession. Their preference for Version 1 seems to stem from their confidence in their ability to establish coherence in their minds between a text and their previous knowledge of a specific subject. This suggests that readers with sufficient knowledge, background information and interest are capable of expanding a written text in their heads with no extra help from the text producer. Such views are in line with the hypothesis on which the choices and decisions were based in relation to Version 1 of the Arabic translation. The

figure of 12% of participants in the *Professionals* group, however, does not confirm that members of the psychotherapeutic discourse prefer a simple style that does not include literary stylistic features such as those employed in fiction. Contrary to the assumption made that potential readers from this group in Tunisia would find a semi-academic style suitable for their purposes, it transpired that a style that borrowed features from a literary genres was preferred.

3.2.iii Combining efferent and aesthetic readings

Judging by the responses of the majority of the participants in the *Professionals* group, reading the translated texts was a complex activity that combined learning with pleasure. Some of these participants described Version 2 as “beautiful” and “more eloquent.” The notion of beauty in relation to texts 1B and 2B (Version 2) was raised in the focus group discussion as an attempt to understand what exactly the participants found beautiful about the text. The participants had different opinions about what they found beautiful in Version 2. It was the “rhythm of the text,” according to one and “the balance between the voices,” according to another. For these, and others, in the group, it was also the vividness of the situation created by the pauses and punctuation that lent the text a sense of beauty.

It seems that the way the narrative was presented on the page encouraged the participants to read it in a way that was different from the way they read Version 1. One of those quoted above mentioned that as a reader (of texts 1B and 2B), you “listen carefully to the narrator’s comments and act on them as instructions on how you should read the narrative.” Another participant commented that it was the language that he found beautiful explaining that he thought it was “simple and yet penetrates into the heart and mind.” These comments suggest that the style adopted in Version 2 caused the participants to interact with it at a deep level and experience some sense of beauty.

Instead of the producing the dryness experienced by several participants in relation to Version 1, Version 2 seems to have helped the

participants “live the text,” as one of them put it by giving voice to the psychotherapist and her patient. Like the session with the *Laypeople* group, the issue of standard Arabic was also raised by some participants in the *Professionals* group. A link was made between using standard Arabic to talk about “the human condition” or “universal themes” and the sense of beauty experienced when reading the text.

Some participants argued that because they did not express emotions in standard Arabic in everyday life, the discussion between the psychotherapist and her patient in the text felt to them “more poetic than dialect.” Indeed, the same participant said she found both versions beautiful for the same reason. The general view among the participants, however, is that Version 2 was felt to be more beautiful than Version 1. It is possible that reading Version 2 activated in these participants some associations with literary works in Arabic thanks to its more complex style which enabled them to see things from multiple angles.

In the absence of any information about the type of the text or who it was written for, the participants seemed to have responded to the signals sent by Version 2 particularly in terms of the way the text appears on the page and the stylistic features it contains. The quality of the discussion with the focus group showed that their literary competence and enthusiasm for reading was consistent with the information given in the reading habits questionnaire. It was noteworthy that most of them were able to combine an efferent reading with an aesthetic one. They were interested in studying the psychotherapeutic discourse, as practitioners or students, and at the same time keen to experience what they perceived as beautiful in the text.

Conclusion

In this chapter the results of the reading experiment were analysed and interpreted in conjunction with the contents from the focus group discussions held separately with participants from the *Laypeople* group and the *Professionals* group. The results from the reading habits questionnaire were analysed with a view to gaining an understanding of all the participants and the

differences among them. These results were used to interpret their responses to the two versions of the Arabic translation of excerpts from *Sent before my Time*. The results from the reading experiment were divided into two types; quantitative data and qualitative data. The quantitative data pertaining to the closed questions asked at the end of each excerpt were first analysed in relation to each group then compared to each other. The qualitative data included answers to the open-ended questions as well as the translated transcripts of the discussions held with the two focus groups. The reasons given by the participants for liking one version better than the other were examined and interpreted in light of the views, thoughts and comments made by members of the focus groups. The themes and trends that emerged in the qualitative data were linked back to the questions raised in this thesis. At every stage of the analysis and where appropriate conclusions were drawn and linked back to the relative issues raised in the literature review chapter as well as the concepts discussed in Chapter Two.

Although the number of participants in the *Laypeople* group who preferred Version 2 was lower than that in the *Professionals* group, it is nonetheless a majority. This confirms the first part of the hypothesis this research set out to test. It is fair to say that the general reader in Tunisia, represented here by 100 participants labelled *Laypeople*, found Version 2 more accessible than Version 1. The data suggest that the majority in this group, albeit a small one, were helped by the style of the narrative in texts B (Version 2) to live the text and enter its world. The text, it seems, was not a mere object but “an event” as Fish (1970: 72) describes it. The data also suggest that the majority of participants in this group gained some understanding of what psychotherapy is about and how it works. This obviously did not happen with all the participants in this group. Indeed a large minority did not respond positively to Version 2. For them, Version 1 was more preferable thanks to its style. However, as pointed out above, this could be explained by the fact that they were not prepared to invest time and effort in reading a text that they thought was complicated and demanding.

The surprise the reading experiment revealed concerns the group of *Professionals* who were assumed to be a near equivalent to the intended readers in the source language and accordingly they would be satisfied with the style used in texts A (Version 1). Contrary to the expectations made at the beginning of this research, the vast majority of this group showed preference for the style used in texts B (Version 2) which was made with the general reader in mind. The data suggest that although the participants in this group belonged to the psychotherapeutic discourse community, most of them responded more positively to the version that sought to bring the psychotherapeutic discourse to the fore for the benefit of those who did not have knowledge or experience of psychology or psychotherapy. It seems that the style used in Version 2 brought them closer to the text and drew them into its world. Like the participants in the *Laypeople* group, they reported that they had lived the text and experienced a deep level of involvement. They were alive to the happenings in the narratives as well as to the language used in them. It seems that their attention was centred not only on the relationship dynamics in the stories but also on what they were “living through” during their relationship with the text in the way described by Rosenblatt (1978: 25).

In the final chapter, this research will be brought to a close by summarising the major findings and conclusions. An evaluation of the research will be made, pointing out its strengths and limitations. Recommendations for further study will also be made.

CONCLUSION

1. A brief summary of the research project

The present research represents a new approach to style in the field of Translation Studies. The prevailing trend has been to consider the style of a translated text in terms of its relationship with the source text while focusing strongly on the challenges the translator faces in recreating the original style. Much progress has been made at least in the last two decades in the study of style in translation. Different approaches and methodologies have been used by scholars in the field to investigate a wide range of style-related issues. Some have looked at the phenomenon of style in translated texts using stylistics as a tool to investigate the relation of the translator's style to that of the source text: Malmkjaer's case studies (2003, 2004), for example, applied what she called translational stylistics to interrogate the translator's work in search of the rationale for deviating from the source text's style. Other scholars have focused on the style of the translator and used corpora to identify and analyse regular patterns of linguistic behaviour found in the works of translators with the aim of showing that translators, like source text authors, leave their own trace on the translated text. Studies by Baker (2000) and Saldanha (2011) exemplify this approach. Other scholars such as Gutt (2000) and Boase-Beier (2004, 2006, 2011) were inspired by principles offered by Sperber and Wilson's (1986, 1995) Relevance Theory and adopted a cognitive approach in their studies of style in translation.

Acknowledging and building on the crucial role that these established approaches attribute to style in determining the character of texts, the present research investigated whether style could be consciously exploited with a view to enhancing meaning and making a specialised text accessible to a wider readership in the target language. This involved not merely analysing and describing existing texts to discover what style had achieved, but making predictions about what it might achieve in translations that had not yet been, but subsequently were, undertaken. Instead of using fiction or sacred texts, this research used narratives from a non-fiction book by Margaret Cohen (2003) in

which she shares her experience as a child psychotherapist working in an intensive care unit with members of her discourse community.

This thesis sought to explore the possibility of turning an esoteric text such as *Sent before my Time* into an exoteric one through translation. The project was based on the hypothesis that while a translation that preserved the original style in the target language would be suitable for a readership similar to that addressed by the author in the source language, a wider readership in the target language would find the psychotherapeutic discourse underlying the selected narratives hard to access due to the lack of knowledge and experience of such specialised discourse. Unlike laypeople in the source language who live in a culture where psychoanalysis and psychotherapy have taken root and become widespread, the general population in Tunisia, where the reading experiment was carried out, belong to a culture that still at best regards the discipline with suspicion or worse, stigmatises those who need it and receive it. The lack of understanding of the benefits of psychotherapy to society as a whole and the underinvestment in making it more widely available as a viable way of treating mental health is in stark contrast to the rich legacy left by early Islamic scholars and philosophers who were pioneers in this field of knowledge. As seen in Chapter Two, the modest size of the psychotherapeutic community in Tunisia suggests a wide gap between it and the rest of society in terms of knowledge and experience of what psychotherapy is and how it works. This research was in part an attempt to improve the situation.

The translation of selected narratives from the book was designed to bridge the linguistic gap between the intended readership in the source language and its counterpart in Tunisia on the one hand, and between the latter (members of the psychotherapeutic discourse community in Tunisia) and the Tunisian general reader on the other. Two Arabic versions were made following two different approaches; the first (Version 1) aimed to preserve the style of the source text while the second (Version 2) deliberately deviated from it and adopted a different style. Version 1 was created with the psychotherapeutic discourse community in mind and assumed that the style chosen by the source text author and recreated in Arabic would meet their

needs and expectations. Version 2 was created with the wider readership in mind and assumed that because the general reader had little or no knowledge and experience of psychotherapeutic discourse, a different style that brought a psychotherapeutic session to life would make the text more accessible for them. In either case, style was thought to play a significant role in the way the reader interacted with the text. Instead of speculating about how different readers in Tunisia would read the text and whether or not its style had any effect on the way they interacted with it, a reading experiment was carried out in Tunisia on two groups of participants. The first group, named *Professionals*, was composed of people with previous knowledge and experience of psychotherapy and psychoanalysis whereas the second group, named *Laypeople*, was composed of people who were educated but had little or no knowledge or experience of psychotherapy or psychoanalysis.

By producing two different translations of the same text based on a hypothesis about two groups of potential readers, it was shown that stylistic features adapted to the target audience rather than designed to imitate the style of the source text can lead to a significant deepening of understanding and appreciation of the text among a wide readership in Tunisia.

The results of an experimental reading of the two translations showed that adherence to the style of the source text may in certain circumstances be counterproductive. While reproducing the original style in the translation of literary texts may be a criterion of the accuracy and faithfulness of the translation, there can be factors at play in the case of non-literary texts that lead to incomprehension or rejection by target readers if the complex relation between style and the discourse community they belong to is not taken into account.

The translation that deliberately altered (*exotericised*) the style of the source text was shown to be preferred by the majority of readers who compared the two translations under experimental conditions. Even the readers who were members of the same discourse community as those addressed by the author were, by a large margin, in favour of the translation that used strong stylistic modifications.

2. Answers to the sub-questions

The research supports the following answers to the sub-questions posed in the introduction:

- a- What translation approaches to a text can be used to produce two stylistically different versions in Arabic for two groups of readers?

For the group of readers in Tunisia who were believed to be a near equivalent to the readership addressed by the source text author, a linguistic approach was used in the translation of the selected narratives. Here the focus was on establishing textual equivalence as described by Baker (1992) by following the source text as closely as the target language allowed without distorting the meaning as understood through the linguistic signs on the page. Cohesion was an important aspect that this version sought to preserve. The resulting translation, referred to as Version 1, was an attempt to mirror not just the source text style but also the assumptions made by the author about the readership and their ability to make sense of the narrative and reconstruct for themselves the exchange between the psychotherapist and her patient. In this version, the psychotherapeutic discourse that underpins the narrative remains in the background. The story is told from the point of view of the author who is also the psychotherapist.

For the second group of readers in Tunisia who were believed to be ordinary readers with little or no knowledge and experience of psychotherapy, a pragmatic approach was used in the translation of the same narratives. Version 2 of the Arabic translation aimed to establish a degree of coherence that Version 1 lacked. To produce Version 2, it was necessary to go beyond the text as a set of linguistic symbols on the page and embrace a more comprehensive definition that took into account other factors that contribute to textuality and meaning production. Here, the text was seen not as a stable entity but, rather, as a vessel containing a communicative event that served a particular purpose at a particular time under particular circumstances. The style chosen by the text producer can only be seen in the context in which this form of communication took place and in relation to the intended audience. To establish a degree of

coherence between the narratives and the general reader in Tunisia, some stylistic features often found in fiction were introduced in Version 2. Here the narrator's voice was separated from that of the psychotherapist. Reported speech and thoughts were turned into direct speech and thoughts based on the categories of speech and thought representations as described by Leech and Short ([1981] 2007). Version 2 of the Arabic translation also sought to reinstate natural elements of speech that had been omitted in the source text. Facial expressions, body language, tone of voice, interruptions and silence are all features of face-to-face conversation that were included in Version 2 of the Arabic translation.

- b- Is the style chosen by the source text author suitable for a near equivalent psychotherapeutic discourse community in Tunisia?

As shown in the previous chapter, a significant majority of the group of *Professionals* showed preference for Version 2 which was especially created for the other group of participants, the *Laypeople*. This surprising result disconfirmed the hypothesis that a near equivalent discourse community in the target language would find an Arabic translation of narratives from *Sent before my Time* that preserved the style of the source text more suitable for their needs than a second translation that altered that style. The quantitative and qualitative data showed that although this group of participants found Version 1 accessible thanks to their knowledge and experience of the psychotherapeutic discourse, it was Version 2 that they found more engaging and useful. It seems that they found that Version 2 had more to offer than more Version 1. The majority of participants in the *Laypeople* group liked Version 2 better than Version 1 although the number here was lower than that in the *Professionals* group. *Laypeople* found that Version 2 was more accessible than Version 1 which confirms the hypothesis that because they did not belong to the psychotherapeutic community, they would prefer a different style from that of the original text.

- c- To what extent can stylistic features pertaining to fiction influence the way the target readers interact with non-literary narratives?

The reading experiment results and focus group discussions revealed that the stylistic features introduced in Version 2 had some influence on the way the majority of participants in both groups interacted with the text. Some described “living” the text while others reported “seeing” and “hearing” the psychotherapeutic session in progress. They explained how the use of direct speech, punctuation and pauses made them slow down their reading speed and pay more attention to the exchange between the psychotherapist and her patient. Some participants reported that they found the text so vivid that they felt as if they were there in the room. Others felt that the appearance of the text in Version 2 “encouraged” them to read it differently from the way they had read Version 1. Although, as explained elsewhere in the thesis, reading is an individual transaction between the reader and the text, it is reasonable to say that the response of the vast majority of the participants was directly influenced by the stylistic features in Version 2.

- d- Can style in the target language increase the reader’s engagement with the text and secure access to a specialised discourse for laypeople?

The majority of the participants in the *Laypeople* group found Version 2 more engaging and more accessible than Version 1 thanks to its style. They reported that the style in Version 2 allowed them to follow the conversation between the psychotherapist and the patient and better understand how psychotherapy worked. They also described how the style made them pay more attention and engage with the narrative. This was exactly the aim of Version 2. However, a sizable minority in this group preferred Version 1 although it remains unclear if they had engaged with the text at the level of discourse. The reading experiment did not set out to test or measure the participants’ comprehension of the text. It is also important to remember that those who said that they preferred Version 1 did not always give a positive reason for doing so. For some, the length of Version 2 texts caused them to read the narratives with less enthusiasm while others were discouraged by the way the text appeared on the page. For the latter group, a text that looked like a dialogue meant it was more demanding and that impression adversely affected the way they engaged with it.

3. Implications for Translation Studies

The research established that adopting a broader view of what a source text is, how it came into being and who it is addressing can liberate the translator from constraints and expand the range of options open to them. This may not be true of all non-literary texts but if a text contains complex material of strong human interest, the introduction of stylistic modifications may positively impact on the quality of the translation. The case for this will be stronger the closer the source text style is to a genre and the more suited its content to the use of literary devices such as narrative and dialogue. The research demonstrated that using stylistic features of this kind can reinforce the meaning of an esoteric text increasing its relevance and accessibility without compromising its essential message. Awareness of these possibilities ought to inform scholarly appraisal of translations.

To some extent the approach described in this research is already widespread outside academia. Translators often make judgements about the needs and expectations of the readership in the target language and are trusted by editors and publishers to do so. Their knowledge of the source language culture and that of the target language places them in a position to act as a bridge between the two. This aspect of their work, however, often escapes scrutiny until after publication and has not been systematically analysed. The present research suggests that there could be value in studying it with a view to understanding the contribution it can make rather than simply the threat it may represent to the integrity of the translation process.

4. Limitations

The main limitations of the study were firstly, that it proposes practical means of approaching texts that have yet to be translated and thus introduces a tool whose main usefulness is to translators rather than scholarly analysts of finished translations; secondly, that the application of the methods described here is restricted to non-literary texts.

While the first of these is a serious limitation, it can be countered by the recognition that many translation scholars are also translators who could gain much valuable insight and experience by the application of the

exotericising method. It should also be noted that for teaching purposes, the approach adopted in this research could provide dynamic evidence of the influence of style and the nature of discourse communities.

The *exotericising* method is unsuitable for translating literary texts which use highly nuanced language and tend to be written in a style that enhances meaning, but that very fact may have its own value: assessing the suitability of a text for *exotericising* may well be a useful way of deciding whether or not it is literary. Genres are in a sense *exotericised* literary forms and can certainly be translated into similar genres in other languages. While the final decision as to whether or not a given text falls into the category of genre may not lie with a focus group or the participants in a reading test, their responses can certainly influence a scholarly consensus.

5. Recommendations

The usefulness of the approach developed in this research does not lie primarily in its capacity to increase the literary interest of texts. While some reports, esoteric writings of various kinds, case studies and other non-fictional texts may increase in interest and circulate more widely as a consequence of its application to them, most would benefit only to the extent of lessening the sense of dryness often experienced by readers of translations. However, a vast number of texts that assume a degree of knowledge or experience on the part of the reader fall into this category and it may be that significant improvements in communication between cultures could be achieved through fairly minor alterations made to the protocols observed in translating them. The objective of introducing such protocols along the lines suggested by this research would not be to render “dry” texts highly readable. Giving greater freedom to the translator to modify their style using literary effects might achieve only the lesser but in many ways more important goal of ensuring these texts are read at all.

A secondary recommendation arises from the method used in this research to compare the effectiveness of different translations by testing them on groups of potential readers. Obtaining feedback about various aspects of the text could be a useful way for publishers to set guidelines and goals for the

translator before the main work of translation begins. Major translation projects might also benefit by the running of focus group discussions with enthusiastic potential readers while work on the translation is still ongoing. Refining the translation and making it more suitable for the target language readers using these collaborative methods might not only improve the quality of the product but could also be helpful to publishers seeking to boost their sales.

Further research could be carried out on a larger scale involving participants from different parts of the Arabic-speaking world. A project of this would obviously need more time and more resources. Most importantly, it would require collaboration with other researchers with similar interests in different universities. To continue promoting psychotherapy and psychoanalysis among Arabic-speaking populations, narratives from texts such as *Sent before my Time* could be translated for performance by professional actors or amateurs.

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APPENDICES

Appendix A: Ethics approval

Appendix B: Participant information (Arabic)

Appendix C: Participant information (English translation)

Appendix D: Reading experiment materials

Appendix E: Reading experiment questions translated into English

Appendix F: Reading habits questionnaire (Arabic)

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Appendix H: Quantitative data (reading experiment results)

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Appendix K: Target text, Version 1

Appendix L: Backtranslation from Version 1

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Appendix A

University Ethics Sub-Committee for Science and Engineering and Arts
Humanities

01/12/2015

Ethics Reference: 3917-cg233-

schoolofmodernlanguages TO:

Name of Researcher Applicant: Chokri Ghezal

Department: Modern Languages

Research Project Title: To what extent can negotiating translation options with potential readers improve the readability of the translated text?

Dear Chokri Ghezal,

RE: Ethics review of Research Study application

The University Ethics Sub-Committee for Science and Engineering and Arts Humanities has reviewed and discussed the above application.

1. Ethical opinion

The Sub-Committee grants ethical approval to the above research project on the basis described in the application form and supporting documentation, subject to the conditions specified below.

2. Summary of ethics review discussion

The Committee noted the following issues:

Approved

3. General conditions of the ethical approval

The ethics approval is subject to the following general conditions being met prior to the start of the project:

As the Principal Investigator, you are expected to deliver the research project in accordance with the University's policies and procedures, which includes the University's Research Code of Conduct and the University's Research Ethics Policy.

If relevant, management permission or approval (gate keeper role) must be obtained from host organisation prior to the start of the study at the site concerned.

4. Reporting requirements after ethical approval

You are expected to notify the Sub-Committee about:

- Significant amendments to the project
- Serious breaches of the protocol
- Annual progress reports
- Notifying the end of the study

5. Use of application information

Details from your ethics application will be stored on the University Ethics Online System. With your permission, the Sub-Committee may wish to use parts of the application in an anonymised format for training or sharing best practice. Please let me know if you do not want the application details to be used in this manner.

Best wishes for the success of this research project.

Yours sincerely,

Prof. Paul Cullis

Chair

Appendix B



خاصّ بالمشاركين في البحث: لمحة عن البحث و الغاية منه و تصريح بالموافقة على المشاركة فيه

إسم الباحث: شكري الغزال
عنوانه الإلكتروني و عنوان الجامعة

إسم فرشملا: ماملإا جلاصدمأ روتكدلا
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بموافقة لجنة أخلاقيات البحث بجامعة لستر

السلام عليكم و شكرا مسبقا على المشاركة في هذا البحث.

أرجو أن تتفضّلوا بقراءة هذه اللّحة عن بحث دكتورا أقوم به في مجال التّرجمة.

موضوع البحث و السّؤال الرّئيسي الذي يحاول الإجابة عنه:

إخراج النّص من دائرته الضّيقة عبر التّرجمة: إلى أيّ مدى يمكن أن يساهم تعديل أسلوب نصوص مختصّة في توسيع دائرة قرائها باللّغة العربيّة؟

يهدف هذا البحث إلى الكشف عن الدور الذي يمكن أن يلعبه الأسلوب في تفاعل القراء المحتملين في تونس مع نصوص سرديّة غير خيالية و فهم ردود فعلهم تجاه طريقة صياغتها في اللّغة العربيّة.

المطلوب من المشاركين في هذا البحث هو:

- 1- أن يجيبوا عن إستمارة حول عاداتهم في القراءة.
- 2- أن يقرؤوا مجموعة من المقتطفات المترجمة و يبدووا رأيهم فيها عن طريق الإجابة عن عدد من الأسئلة المرافقة تخصّ الأسلوب و اللّغة.

ملاحظة

ليست الغاية من الأسئلة إختبار ذكاء المشارك أو قدرته على فهم النصوص و إنما تسليط الضوء على ميولات القارئ و مدى تفاعله مع المقطعات المترجمة. عملية القراءة و الإجابة عن الأسئلة المرافقة لا تتطلب وقتا طويلا و يمكن للمشارك أن يقوم بها على مراحل و لكنها تقتضي التركيز. و لذلك أرجو من المشاركين أن يختاروا وقتا مناسباً للقراءة و أن تتم العملية في ظروف مريحة تشبه الظروف العادية التي يختارونها لأنفسهم عندما يتفرغون للمطالعة أو الدراسة.

الرجاء عدم التردد في التواصل معي في أي وقت إذا كان لكم أسئلة أو إستفسارات.

- ☐ أوافق على المشاركة في هذا البحث. قرأت المعلومات أعلاه و أفهم دوري في هذا القسم من البحث.
- ☐ أعلم أنه يمكنني الإنسحاب من البحث في أي وقت و لأي سبب.
- ☐ وقع إعلامي أن الباحث تعهد بعدم الفصح عن المعلومات الشخصية للمشارك.
- ☐ من حقّي أن أسأل الباحث أي سؤال في أي وقت على مدى المشاركة في البحث.
- ☐ تحصلت على نسخة من هذه الوثيقة.
- ☐ يمكن أن ينشر البحث أو جزء منه دون الإدلاء بأسماء المشاركين.

إسم المشارك:

.....

الإمضاء:

.....

التاريخ:

.....

Appendix C



Participant Information and Consent Form*

* Please note that this translated version of the Arabic form is only intended for the readers of this thesis who may not be able to read Arabic.

With permission from the Ethics Committee at The University of Leicester

Investigator and contact details

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Hello and thanks in advance for taking part in this research.

Please read this brief introduction about the research I am carrying out as part of my PhD thesis in the field of translation.

Thesis title: Exotericising Through Translation: Stylistic Variations and their Effects on Arabic Readers The research aims to reveal the role style could play in the interaction between potential readers in Tunisia and non-fiction narrative texts and understand their response to the way these texts are written in Arabic.

Participants are required to:

- 1- Answer a reading habit questionnaire.
- 2- Read some translated excerpts and express their opinions by answering some questions about language and style at the end of each excerpt.

Please note

That the purpose of this activity is not to test the intelligence of the participants and their ability to understand a text but to shed some light on their reading tendencies and response to some translated excerpts. Reading and answering the questions do not require much time and could be done in stages. However, the participant will need to concentrate on the activity. I would appreciate it if the participants could read in comfortable conditions similar to those in which they normally read or study.

Please do not hesitate to get in touch with me if you have any queries.

- ☐ I agree to take part in the above research. I have read the Participant Information above and I understand my role in this research.
- ☐ I understand that I am free to withdraw from the research at any time and for any reason.
- ☐ I have been informed that the confidentiality of the information I provide will be safeguarded.
- ☐ I am free to ask any questions at any time before and during the study.
- ☐ I have been provided with a copy of this form.
- ☐ The data I provide may be used for publication, but my name will not be published.

Name of participant

Signed.....

Date.....

Appendix D

Reading Experiment materials

النص الأول (أ)

التقيت بالسيدة كالي بعد أسبوع و كان يُون قد بلغ قرابة الشهر من عمره. قالت إنها تشعر بالذنب لأنها كانت سعيدة وهي في طريقها إلى المستشفى و تساءلت كيف لها أن تشعر بالسعادة في حين كان يون يمرّ بظروف صعبة. كانت تشعر أنه كان ينبغي عليها أن تكون إلى جانب ابنها لحمايته. قالت أنها كانت تشعر بالكرهية نحو كلّ من يمعن النظر إلى مولودها و خاصة أفراد عائلتها. تساءلت حينها إن كانت هي تنظر إليه حتّى يبقى على قيد الحياة. خطر لي أنها كانت تشعر بالفزع من المشاعر العدائية تجاه أون و بالتالي فإنّ تلك المشاعر قد تمّ توزيعها على الآخرين. لقد كانت تتصرّف تجاههم كما لو كانت تريد صرف نظراتهم الشريرة عن رضيعها.

في تلك الفترة تقريباً أخبرتني السيّد كالي أنها كانت تنشاجر كثيراً مع زوجها. لقد تمّ تثبيت جهاز تنفّس في شكل قناع إلى وجه يون ممّا أثار غضب والديه لأنه كان يمنعهما من رؤية وجهه و كذلك لأنهما كانا يشعران أنّه كان يسبّب له ألماً حاداً. أخبرتني أيضاً أنها سوف تخضع للتصوير باستخدام أشعة إكس كمحاولة لتحديد مكان جهاز منع الحمل داخل جسدها.

لم يمرّ وقت طويل بعد ذلك حتّى أصيب يون بالتهاب السحايا الدماغيّة ممّا أنتج عنه نوبات من الإضطراب بالرغم من أنّ تلك الحالة حُجبت تحت تأثير فينوباربيتون الدواء المنوم و المضادّ للإختلاج.

كان والدا يون يشعان بالحزن الشديد عندما قدما لمقابلتي معاً. قالت السيّد كالي إنها لم تكن تشعر أنها قادرة على النظر إلى رضيعها و خاصة إذا كان يصارع نوبة من تلك النوبات. قالت إنها حزينة جداً بسبب الجرح السيء الذي خلّفه الأنبابيب التي كانت مثبّنة إلى يده. كانت قد أدركت أنّها كانت ستخلّف ندباً دائماً. لم تعد ترغب في زيارته مستقبلاً لأنها لم تعد تتحمّل الجلوس بجانب الآلة الحاضنة. في نهاية الحصة قال لي إنّهما يشعان بالفزع من إمكانية نقل عدوى التهاب السحايا إلى طفلهما الآخر.

بعد أسبوع حدّثتني السيّد كالي عن شعورها بالاندماج مع يون إلى درجة أنه لمّا توقّف عن التنفّس شعرت هي أيضاً بأنّها غير قادرة على التنفّس. و عندما قدم الفريق الطّبي لإنقاذه وجدت نفسها تتراجع متّجهة نحو الباب. قالت إنّها إنسحبت بعيداً إلى عالمها الصّغير. تساءلت حينها إن كان يون يفعل نفس الشيء عندما يسجّل قلبه إنخفاضاً في دقّاته. شعرت خلال تلك الجلسة بحضورها العنيف العارم و لم يخطر لي إلّا بعد مغادرتها أنّها ربّما كانت تدافع عن نفسها ضدّ الظّنون التي كانت تراودها بشأن موت يون. شعرت أنّي ربّما خذلتها لأنني لم أفهم مشاعرها حينها.

1- كيف وجدت النص؟

سهل القراءة ☐ يتطلّب تركيزاً ☐ شيقاً ☐ مملاً ☐

2- كيف تصف أسلوب النص؟

أدبي ☐ أكاديمي/ علمي ☐ لا أدري ☐

3- هل يعطيك النص فكرة واضحة عن طبيعة الحوار الذي دار بين المحللة النفسية و متلقي العلاج؟

نعم ☐ لا ☐

4- هل يعطيك النص فكرة واضحة عن أساليب العلاج النفسي أثناء الجلسة مع المحللة النفسية؟

نعم ☐ لا ☐

النص الأول (ب)

التقت المحللة النفسية بالسيدة كالي بعد أسبوع و كان يُورن قد بلغ قرابة الشهر من عمره.

"كيف تشعرين اليوم؟" سألت المحللة النفسية.

"يتناوبني شعور بالذنب الآن لأنني كنت سعيدة و أنا في طريقي إلى المستشفى. كيف لي أن أشعر بالسعادة و يُورن يمرّ بهذه الظروف الصعبة؟ كان ينبغي أن أكون إلى جانبه لحمايته." قالت السيدة كالي و بدا على وجهها مزيج من الغضب و الإمتعاض ثم أضافت "أشعر بالكرهية تجاه كل من يمعن النظر إلى يُورن و خاصة أفراد عائلتي."

"ربما أنت تنظرين إليه حتى يبقى حيًا." قالت المحللة النفسية قبل أن تواصل تفسيرها لسلوك السيدة كالي "تشعرين بالفزع من أن تكون لك مشاعر عدوانية تجاه يُورن و بالتالي فإن تلك المشاعر قد تم توزيعها على الآخرين بدلًا من أن تحمليها أنت. و الآن أنت تتصرفين كما لو كنت تريدين صرف نظراتهم الشريرة عنه."

التزمت السيدة كالي الصمت لحظة ثم غيرت موضوع الحديث:

"أنا و زوجي نتشاجر كثيرًا هذه الأيام. لقد ثبتوا جهاز تنفّس في شكل قناع إلى وجه يُورن. نشعر بالغضب بسبب ذلك القرار السخيف. كيف لنا أن نرى وجهه؟ أنا و زوجي نرى أن ذلك القناع يسبب ألماً حادة ليورن. و زيادة على كل ذلك سأذهب إلى المستشفى لأخضع للتصوير باستخدام أشعة أكس. إنها محاولة لتحديد موقع اللولب الرحمي."

لم يمرّ وقت طويل بعد ذلك اللقاء حتى أصيب يُورن بالتهاب السحايا الدماغية و نتجت عن ذلك نوبات من الإضطراب بالرغم من أن تلك الحالة حُجبت تحت تأثير فينوباربيتون، الدواء المنوم و المضاد للإختلاج.

كان والدا يُورن يشعران بالحزن الشديد عندما قدما لمقابلة المحللة النفسية معًا.

"أشعر أنني لم أعد قادرة على النظر إلى يُورن. لا أتحمل النظر إليه و هو يصارع نوبة من تلك النوبات،" قالت الأم و أضافت "أشعر بالحزن بسبب ذلك الجرح الرهيب الذي خلّفته تلك الأنابيب التي ثبتوها إلى يده. كنت أدرك منذ البداية أنها كانت ستخلّف ندبًا لن يزول أبدًا."

كان الزوج ينظر إليها و بدا أنه يشاطرها الرأي دون أن يتكلّم.

"لا أرغب في زيارته مستقبلًا. لم أعد أتحمل الجلوس بجانب تلك الحضّانة،" قالت الزوجة و في صوتها حشجة.

"نشعر بالفزع من إمكانية نقل عدوى التهاب السحايا الدماغية إلى طفلنا الآخر،" قال الزوج بأكثر هدوء.

بعد أسبوع قدمت السيدة كالي لمقابلة المحللة النفسية بمفردها.

"أشعر بالاندماج مع يُورن إلى درجة أنه حين توقّف عن التنفّس شعرت أنا أيضًا أنني غير قادرة على التنفّس. و لما قدم الفريق الطبي لإنقاذه وجدت نفسي أترجع نحو باب الغرفة."

توقّفت عن الكلام لحظة ثم قالت:

"إنسحبت بعيدًا إلى عالمي الصغير."

تساءلت المحللة النفسية في قرارة نفسها إن كان يُورن يفعل نفس الشيء كلما إنخفضت دقات قلبه. أحست خلال تلك الجلسة بحضور الأم العنيف العارم و لم يخطر لها إلا بعد نهاية المقابلة أن السيدة كالي ربما كانت تدافع عن نفسها ضدّ الظنون التي كانت تراودها بشأن موت يُورن. شعرت أنها ربما خذلتها لأنها لم تفهم مشاعرها أثناء المقابلة.

1- كيف وجدت النص؟

☐ سهل القراءة ☐ يتطلب تركيزا ☐ شيئا ☐ مملا

2- كيف تصف أسلوب النص؟

☐ أدبي ☐ أكاديمي/ علمي ☐ لا أدري

3- هل يعطيك النص فكرة واضحة عن طبيعة الحوار الذي دار بين المحللة النفسية و متلقي العلاج؟

☐ نعم ☐ لا

4- هل يعطيك النص فكرة واضحة عن أساليب العلاج النفسي أثناء الجلسة مع المحللة النفسية؟

☐ نعم ☐ لا

5- إلى أي مدى تلاحظ الاختلاف في الأسلوب بين النص (أ) و النص (ب)؟

☐ اختلاف واضح ☐ اختلاف طفيف ☐ لا أرى إختلافا

6- أي الأسلوبين تفضل؟

☐ النص (أ) ☐ النص (ب)

لماذا؟

.....
.....
.....
.....
.....

النص الثاني (أ)

و في إحدى جلساتنا الأسبوعية حدثتني السيدة أفنز عن كابوس رآته قبل وفاة زُوي بأيام قليلة. سَمِعْتُ روحًا شريرة تخشخش من وراء النافذة محاولة الدُخول إلى غرفتها. كانت تريد أن تأخذ زُوي معها. إستيقظت وهي تشعر بالفرع. بدت علامات الحرج و الخوف واضحة على وجهها وهي تحدثني عن ذلك الكابوس و تساءلت إن كنت أظن أنها مجنونة و إن كانت هناك أرواح شريرة. و كانت تقبع وراء تلك الأفكار أسئلة رهيبة عن مكان وجود زُوي في ذلك الحين. سألت إن كانت زُوي في مكان موحش أو إن كانت قد تُركت في البرد تحت التراب أو أنها بطريقة ما في مكان آمن في تفكيرها أين يمكن أن تتحدث إليها. لاحظت أنها قد إنحرفت عن موضوع الحديث و تاهت في ثنايا أفكارها و مشاعرها و كانت هي أيضا واعية بذلك. أحيانا كانت تشعر بالرعب بسبب ذلك و تساءلت إن كانت حالتها العقلية غير مستقرة و إن كانت ستصاب بالجنون. و لكن سرعان ما أدركت أنه ليس بإمكانني أن أجيب عن تلك الأسئلة و لكنني كنت أقدر جميع تلك الأفكار و المشاعر و أدرك أن ما تمر به هو جهد ناتج عن حزنها على موت رضيعتها و أنني لم أتفاجأ بشعورها بالإرهاق. كما أشرت إلى أن الأمر كان سيكون غريبا إن لم تكن تشعر بالألم و أن دموعها و مشاعرها غالية جدا. بدا أن ما قلته قد خفف شعورها بالمضايقة من طرف تلك الدُموع و المشاعر. قالت إنها لا تقوم بالكثير من الشؤون في البيت و كانت تشعر أنه لم يكن لديها وقت للقيام بأي شيء إذ أنها كانت مشغولة التفكير إلى حد كبير.

و كررت السيدة أفنز مرارا أنه ليس هناك أحد يستحق اللوم و لكنها كانت دائما تعود إلى نفس السؤال: لماذا حدث هذا؟ و كان ذلك السؤال يُطرح في كل جلسة مثل خيط يمتد على طول قطعة من النسيج. لقد كانت في صراع مستمر مع ذلك السؤال. ما الذي تسبب في موت زُوي؟ ... فهي و زوجها لم يرتكبا أي خطأ و ستكون تصرفاتهما مماثلة مع رضيع آخر ... كيف لهما أن يعلما أن نفس الشيء لن يحدث مع رضيع آخر؟ أحيانا بدت تقاسيم وجهها لبنة كلما فكرت في زُوي أو حتى الأمل في إنجاب رضيع آخر و أحيانا أخرى بدت تقاسيم وجهها قاسية بسبب شعورها بالمرارة و تختفي مع ذلك كل الأفكار الرقيقة اللبنة.

1- كيف وجدت النص؟

☐ سهل القراءة ☐ يتطلب تركيزا ☐ شيقا ☐ مملا

2- كيف تصف أسلوب النص؟

☐ أدبي ☐ أكاديمي/ علمي ☐ لا أدري

3- هل يعطيك النص فكرة واضحة عن طبيعة الحوار الذي دار بين المحللة النفسية و متلقي العلاج؟

☐ نعم ☐ لا

4- هل يعطيك النص فكرة واضحة عن أساليب العلاج النفسي أثناء الجلسة مع المحللة النفسية؟

☐ نعم ☐ لا

النص الثاني (ب)

"رأيت كابوساً قبل وفاة زُروي بأيام قليلة"، قالت السيدة أفنز "سمعت روحاً شريرة تخشخش من وراء النافذة. كانت تحاول إقتحام غرفتي. كانت تحاول أن تأخذ زُروي معها. إستيقظت و الدّعر يسري في سرايبي. "

بدت علامات الخوف و الحرج واضحة على وجهها. توقفت عن الكلام لحظة ثم سألت:

"هل تعتقدين أنني مجنونة؟ هل تؤمنين بوجود أرواح شريرة؟ ترى أين زُروي الآن؟ هل هي في مكان موحش؟ هل هي في مكان مظلم تحت التراب؟ أم تراها في ركن آمن في مخيلتي أين يمكن أن أتحدث إليها؟"

"لقد إنحرفت عن موضوع الحديث و صرت تائهة في ثنايا أفكارك و مشاعرك،" لاحظت المحللة النفسية.

"نعم،" ردت السيدة أفنز بصوت خافت منكسر و إنهمرت دموعها غزيرة.

ساد الصمت الغرفة لبعض الوقت.

"كيف تشعرين الآن؟" سألت المحللة النفسية بلطف.

"أحياناً عندما تراودني تلك الأفكار ينتابني خوف شديد،" قالت السيدة أفنز. "هل تظنين أنّ حالتي العقلية غير مستقرة؟ هل تظنين أنّه سيصيبني مسّ من الجنون؟"

"ليس بإمكانني الإجابة عن تلك الأسئلة للأسف،" ردت المحللة النفسية. "ولكنني أفكر أفكارك و مشاعرك كلّها و أدرك أنّ ما تمرّين به حالياً هو جهد ناتج عن موت رضيعتك. لست متفاجئة بشعورك بالإرهاق. سيكون الأمر غريباً إن لم تشعرني بالألم. إنّ دموعك و أحاسيسك غالبية جداً."

بعد سماع كلمات المحللة النفسية بدت السيدة أفنز أقلّ توتراً كما لو كان ذلك الرد قد خفّف عنها وطأة دموعها و مشاعرهما. التزمت الصمت لبعض الوقت ثم قالت:

"لا أقوم بالكثير من الشّون في البيت هذه الأيام. أشعر أنّه ليس لي وقت للقيام بأيّ شيء. لا أتوقف عن التّفكير و لو للحظة واحدة."

"الحزن على فقدان رضيع يعتبر في حدّ ذاته عملاً مضيئاً،" قالت المحللة النفسية.

لاذت السيدة أفنز بالصمت من جديد ثمّ عادت لتطرح نفس الأسئلة التي كانت بمثابة خيط يمتدّ على طول قطعة من النسيج:

"لست ألقى باللّوم على أحد و لكن لماذا حدث هذا؟ لماذا ماتت زُروي؟ أنا و زوجي لم نقترف أيّ خطأ؟ ترى ماذا حدث لها؟ لماذا ماتت بتلك الطّريقة؟ أنا و زوجي سنتصرّف بنفس الطّريقة إذا رزقنا برضيع آخر. كيف نضمن أنّ لا يتكرّر نفس الحادث مع رضيع آخر؟ ما حدث لزُروي يمكن أن يحدث أضيع آخر، أليس كذلك؟"

"أنت خائفة من المجهول و ليس لديك ثقة في المستقبل،" علّقت المحللة النفسية.

"ما حدث لزُروي يمكن أن يحدث لرضيع آخر،" كرّرت السيدة أفنز.

التزمت الصمت للحظة ثمّ انفجرت أسارير وجهها و قالت:

"آه زُروي. لقد كانت فتاة لطيفة."

بدت ملامح وجهها لبّنة كلّما ذكرت إسم زُروي أو دا عيها الأمل في الإنجاب مرّة أخرى و لكن سرعان ما تبدّد ذلك اللّين لتحلّ محلّه ملامح قاسية تفصح شعورها بالمرارة و الأسى.

1- كيف وجدت النص؟

سهل القراءة ☐ يتطلب تركيزا ☐ شيقا ☐ مملا ☐

2- كيف تصف أسلوب النص؟

أدبي ☐ أكاديمي/ علمي ☐ لا أدري ☐
3- هل يعطيك النص فكرة واضحة عن طبيعة الحوار الذي دار بين المحللة النفسية و متلقي العلاج؟

نعم ☐ لا ☐

4- هل يعطيك النص فكرة واضحة عن أساليب العلاج النفسي أثناء الجلسة مع المحللة النفسية؟

نعم ☐ لا ☐

5- إلى أي مدى تلاحظ الاختلاف في الأسلوب بين النص (أ) و النص (ب)؟

إختلاف واضح ☐ إختلاف طفيف ☐ لا أرى إختلافا ☐

6- أي الأسلوبين تفضل؟

النص (أ) ☐ النص (ب) ☐

لماذا؟

.....
.....
.....
.....

أسئلة إضافية

1- إذا أردت قراءة الكتاب مترجما إلى العربية، أي الأسلوبين تؤدّ أن يكون معتمدا في ترجمته؟

أسلوب النص (أ) ☐ أسلوب النص (ب) ☐

2- إذا توقّرت لك الفرصة، كيف ستقرأ الكتاب؟

تقرأه لتتعلّم شيئا ما؟ ☐ تقرأه لتستمتع بالقصص و اللغة المعتمدة في سردها ☐

الغائتين معًا ☐

هذه نهاية الأسئلة. شكر اجزيلا على المشاركة.

Appendix E

Reading experiment questions translated from Arabic into English*

*The following is a translation of the questions that accompanied the reading materials given to the participants.

Questions following excerpts 1 and 2, Version 1 (referred to in the Arabic copy as text 1 (A) and text 2 (A))

1- How did you find the style of the text?

☐ easy to read ☐ requires concentrating ☐ gripping ☐ boring

2- How would you describe the style of the text?

☐ literary ☐ academic/scientific ☐ I do not know

3- Does the text give you a clear idea about the nature of the conversation between the psychotherapist and the person receiving therapy?

☐ Yes ☐ No

4- Does the text give you a clear idea about the methods used in psychotherapy during a session?

☐ Yes ☐ No

Questions following excerpts 1 and 2, Version 2 (referred to in the Arabic copy as text 1 (B) and text 2 (B))

1- How did you find the style of the text?

☐ easy to read ☐ requires concentrating ☐ gripping ☐ boring

2- How would you describe the style of the text?

☐ literary ☐ academic/scientific ☐ I do not know

3- Does the text give you a clear idea about the nature of the conversation between the psychotherapist and the person receiving therapy?

☐ Yes ☐ No

4- Does the text give you a clear idea about the methods used in psychotherapy during a session?

☐ Yes ☐ No

5- To what extent do you notice the difference in style between text 1 (A) and text 1 (B)?

☐ clear difference ☐ slight difference ☐ no difference

6- Which of the two styles do you prefer?

☐ the style of text A ☐ style of text B

Why?

.....

.....

.....

.....

Additional questions (at the end of the reading activity)

1- If you wanted to read a translation of the book in Arabic, which style would you prefer it to be written in?

☐ the style of text A ☐ the style of text B

2- How would you read the whole book?

☐ With a view to learn something from it

☐ With the view to enjoy the stories and language used in telling them

☐ Both

This is the end of the reading activity.

Thank you very much for taking part in it

Appendix F



إستمارة حول عادات القراءة لدى المشاركين في البحث

الرجاء الإجابة عن جميع الأسئلة بوضع علامة X في الصندوق المناسب. الإستمارة تحتوي على 10 أسئلة.
الرجاء إختيار الإجابة الأقرب إليك.

1- كيف تصف نظام القراءة لديك؟

☐ أقرأ نادرا

☐ أقرأ من حين إلى آخر

☐ أقرأ بانتظام و بكثافة

2- لماذا تقرأ؟

☐ لأنني أجد متعة في ذلك

☐ لأنني أرغب في تثقيف نفسي و إثراء معرفتي

☐ لأنّ القراءة ضروريّة في مهنتي/دراستي

3- بأيّ لغة تفضّل القراءة؟

☐ العربيّة

☐ الفرنسيّة

☐ الإنجليزيّة أو لغة أخرى

4- كم كتابا تقرأ في السنّة تقريبا؟

☐ بين 0 و 1

☐ بين 1 و 5

☐ بين 5 و 10

☐ أكثر من 10

5- كم مقالاً أو بحثاً أكاديمياً تقرأ في السنة تقريباً؟

☐ بين 0 و 1

☐ بين 1 و 5

☐ بين 5 و 10

☐ أكثر من 10

6- ما نوع الكتب التي تفضل قراءتها؟

☐ كتب أدبية

☐ كتب غير أدبية

☐ كتب في مجال معرفي معين

7- ما هو الشيء الذي يشدك أكثر إلى الكتاب؟

☐ الموضوع/المواضيع التي يتناولها بالدرس

☐ اللغة المعتمدة من طرف المؤلف

☐ الأسلوب الذي يعتمد عليه المؤلف

8- هل تجد أحياناً أنّ أسلوب الكتاب يحول دون قراءته و فهم محتواه/ يشجّع على قراءته و يساعد على فهم

معانيه؟

☐ لا

☐ نعم

9- كيف ترى أهمية الأسلوب عند قراءة قصّة واقعية؟

☐ أهمية بالغة

☐ أهمية محدودة

☐ دون أهمية

10- كيف ترى أهمية الأسلوب عند قراءة قصّة خياليّة؟

☐ أهمية بالغة

☐ أهمية محدودة

☐ دون أهمية

هذه نهاية الأسئلة.شكرا.

Appendix G



Reading habits questionnaire*

*This is a translation from the original questionnaire for the readers of this thesis who may not speak Arabic.

Please answer all the questions by putting X in the right box. There are 10 questions in this questionnaire. Please choose the answer that is closest to you.

1- How frequently do you read?

☐ I rarely read

☐ I read from time to time

☐ I read regularly and avidly

2- Why do you read?

☐ Because I enjoy reading

☐ To educate myself and enrich my knowledge

☐ It is necessary for my work/studies

3- What language do you prefer reading in?

☐ Arabic

☐ French

☐ English or another language

4- How many books do you read per year approximately?

☐ Between 0 and 1

☐ Between 1 and 5

☐ Between 5 and 10

☐ More than 10

5- How many academic or scientific articles do you read per year approximately?

☐ Between 0 and 1

☐ Between 1 and 5

☐ Between 5 and 10

☐ More than 10

6- What type of books do you read?

☐ Literary books

☐ Non-literary books

☐ Books on a special field of knowledge

7- What attracts you most to a book?

☐ Its subject matter

☐ The language used by the author

☐ The style used by the author

8- Do you sometimes find that the style of a text has an impact on the way you read

it? ☐ Yes

☐ No

9- How important is style to you when reading non-fiction?

☐ Very important

☐ Of limited importance

☐ Not important

10- How important is style to you when reading fiction?

☐ Very important

☐ Of limited importance

☐ Not important

Thank you. This is the end of the questionnaire.

Appendix H

Quantitative data: Reading experiment results

Reading habits among participants

Questions 1 to 6	Laypeople	Professionals
1-How do you read?		
Regularly and frequently	21%	56%
Every now and then	24%	26%
Rarely	55%	18%
2-Why do you read?		
To educate myself and gain knowledge	36%	46%
I enjoy reading	25%	22%
It is necessary for my work/studies	39%	32%
3-What language do you prefer reading in?		
Arabic	66%	42%
French	27%	41%
English/Other	27%	17%
4-How many books do you read per year approximately?		
0-1	12%	24%
1-5	34%	49%
5-10	32%	15%
More than 10	22%	12%
5-How many academic/scientific articles do you read per year approximately?		
0-1	19%	08%
1-5	36%	28%
5-10	24%	12%
More than 10	21%	52%

Table 1: Reading habits among the participants (part 1)

Reading habits among participants (continued)

Questions 7 to 11	Laypeople (100 participants)	Professionals (50 participants)
6-What type of books do you read? <ul style="list-style-type: none"> ▪ Literary ▪ Non-literary ▪ A specific field of knowledge 	49% 29% 48%	60% 32% 64%
7-What attracts you most to a book? <ul style="list-style-type: none"> ▪ Its subject matter ▪ Its language ▪ Its style 	62% 14% 24%	69% 11% 20%
8-Do you sometimes find that the style of a book/author has an impact on the way you read it? <ul style="list-style-type: none"> ▪ Yes ▪ No 	78% 22%	82% 18%
9- How important is style to you when reading non-fiction? <ul style="list-style-type: none"> ▪ Very important ▪ Of limited importance ▪ Not important 	12% 35% 53%	09% 42% 49%
10- How important is style to you when reading fiction? <ul style="list-style-type: none"> ▪ Very important ▪ Of limited importance ▪ Not important 	72% 23% 05%	78% 16% 06%

Table 1: Reading habits among the participants (part 2)

Response to Excerpt 1 (Version A)

Question		Laypeople	Professionals
Q1. How did you find the text? Tick the relevant answer(s).	Easy to read	46%	68%
	Requires concentrating	44%	20%
	Gripping/interesting	18%	20%
	Boring	14%	12%
Q2. How would you describe the style of the text? Tick one answer only.	Literary	59%	56%
	Academic	41%	44%
Q3. Does the text give you a clear idea about the nature of the conversation between the psychotherapist and the patient?	Yes	55%	68%
	No	45%	32%
Q4. Does the text give you a clear idea about the techniques used in a psychotherapy session/	Yes	25%	28%
	No	75%	72%

Table 2: Participants' response to excerpt 1 (Version A) from *Sent before my Time* (Cohen 2003)

Response to excerpt 2 (Version A)

Question		Lay people	Professionals
Q1. How did you find the text? Tick the relevant answer(s).	Easy to read	34%	28%
	Requires concentrating	50%	48%
	Gripping/interesting	15%	16%
	Boring	13%	16%
Q2. How would you describe the style of the text? Tick one answer only.	Literary	59%	64%
	Academic	41%	36%
Q3. Does the text give you a clear idea about the nature of the conversation between the psychotherapist and the patient?	Yes	51%	52%
	No	49%	48%
Q4. Does the text give you a clear idea about the techniques used in a psychotherapy session/	Yes	46%	24%
	No	54%	76%

Table 3: Participants' response to excerpt 2 (Version A) from *Sent before my Time* (Cohen 2003)

Response to excerpt 1 (Version B)

Question		Laypeople	Professionals
Q1. How did you find the text? Tick the relevant answer(s).	Easy to read	58%	60%
	Requires concentrating	21%	20%
	Gripping/interesting	30%	28%
	Boring	07%	04%
Q2. How would you describe the style of the text? Tick one answer only.	Literary	71%	64%
	Academic	29%	36%
Q3. Does the text give you a clear idea about the nature of the conversation between the psychotherapist and the patient?	Yes	88%	100%
	No	12%	0%
Q4. Does the text give you a clear idea about the techniques used in a psychotherapy session?	Yes	67%	88%
	No	33%	12%
Q5. How different is the style in excerpt A from the style in excerpt B?	Very different	57%	72%
	Slightly different	35%	24%
	I see no difference	08%	04%
Q6. Which style do you prefer?	Style A	36%	08%
	Style B	64%	92%

Table 4: Participants' response to excerpt 1 (Version B) from *Sent before my Time* (Cohen 2003)

Response to excerpt 2 (Version B)

Question		Laypeople	Professionals
Q1. How did you find the text? Tick the relevant answer(s).	Easy to read	52%	44%
	Requires concentrating	31%	20%
	Gripping/interesting	31%	36%
	Boring	09%	08%
Q2. How would you describe the style of the text? Tick one answer only.	Literary	72%	52%
	Academic	28%	48%
Q3. Does the text give you a clear idea about the nature of the conversation between the psychotherapist and the patient?	Yes	88%	92%
	No	12%	08%
Q4. Does the text give you a clear idea about the techniques used in a psychotherapy session?	Yes	74%	96%
	No	26%	04%
Q5. How different is the style in excerpt A from the style in excerpt B?	Very different	71%	88%
	Slightly different	25%	12%
	I see no difference	04%	0%
Q6. Which style do you prefer?	Style A	34%	16%
	Style B	66%	84%

Table 5: Participants' response to excerpt 2 (Version B) from *Sent before my Time* (Cohen 2003)

Response to Version A (average response to excerpt1 and excerpt 2)

Question		Laypeople	Professionals
Q1. How did you find the text? Tick the relevant answer(s).	Easy to read	40%	48%
	Requires concentrating	47%	34%
	Gripping/interesting	16.5%	16%
	Boring	13.5%	14%
Q2. How would you describe the style of the text? Tick one answer only.	Literary	59%	60%
	Academic	41%	40%
Q3. Does the text give you a clear idea about the nature of the conversation between the psychotherapist and the patient?	Yes	53%	60%
	No	47%	40%
Q4. Does the text give you a clear idea about the techniques used in a psychotherapy session/	Yes	35.5%	26%
	No	64.5%	74%

Table 6: Participants' response to excerpt 1 (Version A) from *Sent before my Time* (Cohen 2003)

Response to Version B (average response to excerpt1 and excerpt 2)

Question		Laypeople	Professionals
Q1. How did you find the text? Tick the relevant answer(s).	Easy to read	55%	52%
	Requires concentrating	26%	20%
	Gripping/interesting	30.5%	32%
	Boring	08%	06%
Q2. How would you describe the style of the text? Tick one answer only.	Literary	71.5%	58%
	Academic	28.5%	42%
Q3. Does the text give you a clear idea about the nature of the conversation between the psychotherapist and the patient?	Yes	88%	96%
	No	12%	04%
Q4. Doe the text give you a clear idea about the techniques used in a psychotherapy session?	Yes	70.5%	92%
	No	29.5%	08%
Q5. How different is the style in excerpt A from the style in excerpt B?	Very different	64%	80%
	Slightly different	30%	18%
	I see no difference	06%	02%
Q6. Which style do you prefer?	Style A	35%	12%
	Style B	65%	88%

Table 7: Participants' response to excerpt 1 (Version B) from *Sent before my Time* (Cohen 2003)

Additional questions

Additional questions		Laypeople	Professionals
Q1. If you wanted to read the whole book to educate yourself and learn more about psychotherapy, which style would you prefer?	The style adopted in excerpts A	33%	12%
	The style adopted in excerpts B	67%	88%
Q2. Suppose the book was available in two versions, which version would you buy?	The style adopted in excerpts A	37%	08%
	The style adopted in excerpts B	63%	92%

Table 8: Additional questions related to style preferences

Appendix I

Qualitative data

1. Answers to open-ended questions in the reading experiment

a. Laypeople

Reasons given for liking the style of texts B better than texts A

1. The style in texts B encourages you to read from beginning to end with the same degree of curiosity. The style in texts A is straightforward but lacks energy.
2. The style in texts B relies on dialogue mostly. This engaged my attention and kept me curious all the way through.
3. The style in texts A is flat and does not require a lot of concentration. I liked the style in texts B because it made me work a little harder.
4. I very much enjoyed excerpts B thanks to the style. I found the style in texts A dry somehow.
5. The style in texts B gives the reader space to do their own thinking. The style in texts A, on the other hand, does not allow that. It is a dry style.
6. I prefer the style in texts B because it made me feel I was there in the room. I could hear and see everything.
7. I enjoyed reading excerpts B because the style is so different from the style in texts A. I did not like the author to tell me everything from her point of view.
The style in texts B invites the reader to work with the author.
8. I found texts B easier to follow than excerpts A. The style in B is more involving.
9. The style in texts B is richer than that in excerpts A. I found texts A boring somehow. The style in texts B is more literary. The language is beautiful and makes you want to read more.
10. The style in texts B made me think during the reading process about the patients and their circumstances. I found the stories more gripping when told in style B.

11. I liked the rhythm in texts B. The dialogue, the descriptions and the pauses made me feel I was there witnessing everything.
12. Reading texts B felt like watching a film. I found the style so visual that I felt I was almost there in the room with the two women. The style in texts A, on the other hand, is dry to some extent. This made me less curious.
13. The style in texts B won my attention. I was hooked. The dialogue is so vivid.

The stories are very moving.

14. I found the style in texts B harder to follow but this is a good thing. As a reader I like to make the effort and work with the author.
15. I found texts B easier to read. I liked the pauses because they made me slow down my reading speed. I thought that was done effectively.
16. I very much enjoyed the dialogue in texts B. It made me realise that the role of the psychotherapist is not to talk but listen to the patient.
17. The style in texts B is deeper than that in excerpts A. It takes you to areas where you do not normally go. It is hard work but I found it very interesting.
18. The style in texts B is more eloquent. The language sounded beautiful.
19. I liked the style in texts B because it allowed the characters to speak directly without the narrator's help.
20. I found the style in texts B more gripping than that in texts A. I felt involved in the narrative.
21. The style in texts B gave me a clear idea about how the psychotherapist works with her clients. The style in texts A is dry. I found it easy to read but I was not sure I understood everything.
22. The style in texts B is more visual. I could almost see the two women talking to each other. I found the stories in style B more moving.
23. The style in texts B is rich and has many layers. It is more demanding than the style in texts A but it is certainly more rewarding in the end. I felt I was involved in the stories.

24. The style in texts B leaves a good impression. I felt curious when I first started reading texts A but then I soon felt almost indifferent. The style in excerpts B makes you want to know what the patient is experiencing.
25. I found the style in texts B clearer than the style in texts A. I felt moved by the stories in texts B. The style in A is flat and dry. You do not feel involved. You are just a passive reader.
26. I found the style in texts B brilliant. It is easy to read and yet requires concentration. I found myself reading it again because the language was beautiful.
27. The style in texts B operates on many levels. There is the narrative, the characters, the discourse and the narrator's voice. All these things made me work harder whereas the style in texts A is flat and one-dimensional.
28. I prefer the style in texts B more gripping. Although the stories felt familiar after reading texts B, the style in texts B made me feel as if I was there listening and watching the session with the psychotherapist.
29. Texts B take you to a different world thanks to its style. It makes it easy to imagine the situation and see and hear everything the two women say. It also increases your curiosity about the subject.
30. Texts B helped me understand what psychotherapy is and how it works. The punctuation, the brief descriptions of the patients' body language and facial expressions and the pauses all contributed to creating a vivid image of the session. I felt I was there in the room.
31. The style in texts B succeeded in making me feel curious about what is being discussed. It is not just the content that I felt curious about but also the way the patient and the psychotherapist interacted with each other. The style in texts A failed to do that.
32. I found the style in texts B more open and more inviting. I felt the style in texts A dry. There was nothing for me to do except read and accept what the narrator is telling me. In texts B, on the other hand, I felt more involved. The style made me read more attentively.

33. I found the language used in texts B more beautiful. I know they are the same stories but I found that the style in B more appealing. I felt as if I was there seeing and hearing everything in the room.
34. The style in texts B makes you curious about the characters and the way they interacted with each other. It requires more attention but it is more rewarding than the style in texts A.
35. I liked the language in texts B so much that I read them twice. Excerpts A sounded like normal language. They are the same stories but the elegant style in texts B makes the narratives more interesting.
36. I found the style in texts B more persuasive than the style in texts A. when I was reading texts B, I felt as if I was there watching the two women interacting. The style in texts B breathes life into the narrative.
37. The style in texts B is easier to follow. The dialogue is so engaging.
38. Texts B helped me understand what goes on in a psychotherapeutic session and made me want to read more about the subject.
39. The style in texts B helps you understand the nature of conversation in a psychotherapeutic session.
40. I felt the style in texts B takes the reader into account. In texts A I felt indifferent but when I started reading texts B, I felt more involved in the stories.
41. When I started reading texts B, I felt I was reading more slowly. The language sounded more beautiful and the dialogue made me feel involved in the narrative.
42. I was not sure how a psychotherapeutic session worked in texts A. When I started reading the dialogues in texts B, I found the interaction between the psychotherapist and the patient so clear. I felt I wanted to read more of the stories.
43. The dialogues in texts B are so vivid that I felt I was there watching and listening to every word. The style in texts B helps you identify with the characters.
44. I found the style in excerpts B so interesting. I could follow the way the psychotherapist's mind worked. The style in texts B indirectly

explains what psychotherapy is and how it operates. The style in texts A is flat and less engaging.

45. The style in texts B relies on conversation. I discovered that this is not a normal conversation. It is the patient who talks more. The psychotherapist listens carefully and makes the patient express her emotions without putting much pressure on her.
46. I found the style in texts A dry. I could not relate to the story or the people involved in it. Texts B made me feel included as a reader. I felt the author was talking to me.
47. The style in texts B is more gripping than that in excerpts A. I felt indifferent towards the patients in texts A but when I read the stories again in style B I felt moved and wanted to read more. The conversation in texts B is so vivid and the narrator helps you imagine the situation easily.
48. I found the style in texts B much deeper than that in excerpts A. Reading texts A was easy but less rewarding. Reading texts B made me think more about psychotherapy and how it works.
49. In texts B the author brings to life complicated psychological problems through conversation. It is interesting to see how the same basic stories can be told so differently.
50. The language in texts B is very beautiful. I liked the pace of the text. The pauses made me read more slowly and live the text.
51. The style in texts B makes you live the text. You are transported to the room where the psychotherapist and the patients are engrossed in conversation. It is interesting to see how the same stories can be told in two different styles. Style B certainly wins my admiration.
52. I much prefer texts in style B. It is like opening a window on a world of complex emotions. The style in texts A does not explain clearly how psychotherapy works.
53. The style used in texts B is deep and makes you read more slowly. You feel you must pay attention to all the details the author gives because they are important.

The style in texts A is flat and does not invite the reader to be involved in it.

54. Texts B are much richer than texts A. The style in texts A is flat and fails to excite curiosity. When I read texts B, I felt I was able to imagine the situation. It was like watching a film.

b. Professionals

Reasons given for liking the style of texts b better than texts A

1. Texts B contain more description. The dialogue helps you to imagine the characters and gives a clear idea about the situation.
2. It is easier to follow the story in the form of a dialogue. I found texts A flat somehow.
3. The style in texts B encourages a more active reading. It takes more time to read but it is more engaging than the style in texts A.
4. The style in texts B is deep and more engaging. It makes you feel as if you were there watching and listening to what is happening.
5. The style in texts B gives space to the characters to express themselves by themselves and this brings them closer to the reader.
6. The style in texts B gives a better description of the patient's emotions. It makes you want to know more about the story.
7. The style in texts B succeeds in clarifying the role of the therapist. The style in texts A assumes the reader knows how psychotherapy works.
8. It is easier to follow the story in texts B without having the narrator explaining things. Here you see psychotherapy in action.
9. The narrator in excerpts A gets in the way of the story. The style in texts B limits the role of the narrator and gives more space to the characters to speak directly. This made me feel more emotionally involved.
10. It is easier to follow what is being talked about in direct speech. The use of reported speech in texts A is boring somehow.
11. The style in texts B makes you feel as if you were there in the room with the psychotherapist and patient.

12. I prefer texts B because they sound beautiful when I read them in my head.
13. I can almost hear the characters in texts B. The description of how they interact is detailed and vivid.
14. The style in texts B allows the psychotherapist to display her skills better. I felt as if I was present in the room.
15. The style in texts B makes the narrative more gripping. I feel I want to read more to see how the whole session was conducted.
16. The style in texts B highlights the psychotherapist's techniques who listens more than she speaks. The dialogue is more engaging.
17. The style in texts B is well paced. The pauses give a vivid idea about what really happens in a psychotherapeutic session.
18. The style in texts B uses punctuation effectively. I find this helpful when I am reading a story. It allows me as a reader to imagine the situation better.
19. The style in texts B makes you live the moment. I felt as if I were watching the session.
20. The style in texts B gives the reader a better idea about the feelings of the patients during the session and how the psychotherapist deals with them. The style here makes the situation alive.
21. The style in texts B does justice to the job of a psychotherapist.
Although the psychotherapist does not say much, you can feel she is totally engrossed in the case she is dealing with. As a reader, I felt more involved with the exchange in direct speech than with the narrative in texts A.
22. The style in texts B illustrates how psychotherapy works. It highlights the role of the psychotherapist as a listener. Texts A fail to transmit to the reader the nature of the discourse that takes place in a psychotherapeutic session.
23. The style in texts B invites the reader to witness what is going on and somehow experience the session along with the patients.
24. The dialogue in texts B is so vivid that I felt I was watching the session.

25. The style in texts B makes the narrative richer and adds a different dimension to it. The reader is drawn into the story. I felt curious about the psychotherapist's role in the session.
26. The style in texts B is multi-layered which makes the style in texts A flat. By flat here I mean superficial and not very interesting.
27. The style in texts B keeps the narrator's voice under control. In texts A the narrator tells you everything from her point of view. In texts B the patient and the psychotherapist are given centre stage.
28. The dialogue in texts B makes it easier to see how a psychotherapist works.
29. The style in texts B gives priority to the nature of the communication between the psychotherapist and the patient. It reflects how a session works in real life. I like to see how other psychotherapists deal with the emotions of their patients.
30. The style in texts B brings the dynamics of the relationship between the psychotherapist and the patient to life. This makes the session more interesting from the point of view of a practitioner. The style here invites the reader to observe what is being said instead of being told by the narrator.
31. The style in texts B is much richer in comparison to the style in texts A. The style in texts A makes the text dry. I like the vivid description of how the patients behave during the session. This makes the text very vivid and easier to follow.
32. The style in texts A makes the narrative flat. In texts B, the style is deep and more interesting. It makes reading more enjoyable.
33. The style in texts B is more inviting. It makes you more curious about what is happening.
34. The style in texts A is limited and limits the text to what the narrator says. The reader here is simply a consumer of the text.
35. The style in texts B is more powerful than the style in texts A. In texts B, I felt emotionally involved in the narrative.
36. Both texts are saying more or less the same thing but somehow the style in texts B says it better. It is more eloquent.

37. When I read the texts in style A, I felt I was reading a normal story but when I read the same story in style B I felt more involved as a reader. The language used in style B is more beautiful.
38. The style in texts B goes beyond reporting what happened in the psychotherapeutic session. It beautifully illustrates how psychotherapy works in real life.
39. The style in A is does not invite the reader to live the text. The style in texts B is exactly the opposite. I felt I was there in the room.
40. The style in texts B is more literary. I found it more enjoyable than the style in excerpts A because the language sounded beautiful and the situation vivid.
41. The style in texts B makes it easier to follow the exchange between the psychotherapist and the patient. I found it more exciting than the style of texts A.
42. The style in texts A causes the reader to read them passively whereas the style in texts B makes the reader put in more effort. It is more involving and more rewarding. When you make the effort to read a text you feel you have achieved something.
43. The style in in texts B requires more concentration and you feel that you are drawn into the conversation. It makes you wonder what the psychotherapist is going to say next.

2. Focus group discussions

a. Laypeople

Question1: In the excerpts you read for this experiment, which of the two versions did you like best and why?

I liked texts B better than texts A. I think I can read patiently enough to follow an argument or a story line but I felt texts A were flat and not very interesting. For me dryness occurs when the author uses a style that fails to charm the reader.

I very much liked texts B because I found them appealing. They made me emotional. The stories were the same of course but when I read them in the

first version I felt almost indifferent. When I read them again in the second version I felt more involved both emotionally and intellectually. The style in texts B is definitely more elegant. I found myself interested in the story and the characters involved.

I totally agree. The stories in texts A sounded a bit boring because they're told from one point of view. I could read them but I didn't feel very enthusiastic about them. When I read the same stories again in a different style I found them really gripping. I felt I wanted to read more. This could be something to learn from.

I found the stories in texts B more readable. I felt I was totally engrossed. It is the details of the conversation that grabbed my attention. I felt as if I were there among the characters. The style made a difference to the way I engaged with the texts.

Question 2: What aspect(s) of texts A/B captured your attention?

I found the interaction between the psychotherapist and the patient very interesting. It's mainly listening on the part of the psychotherapist. I didn't know that before. I always thought it was the other way around. I thought it was the psychotherapist who does most of the talking.

I found the layout attractive. The content in texts B is displayed in a way that attracted my attention. This works for me because I happen to like literary text such as novels or plays. The way the psychotherapist interacted with the patient was very interesting in texts B. I was surprised that her role was to listen more than to speak.

Question 3: Do you think style is important in telling a story like the one you have read even when it belongs to a specific field of knowledge such as psychotherapy?

I think any story deserves to be told well if its author wants to communicate better with their audience. Perhaps they want the reader to learn something from the story or agree with them on particular way of thinking. In this case, the way they tell the story matters.

For me it's important that the writer should adopt a style that is capable of giving energy to the story. A story that is told in a bad style is unlikely to leave an impression on the reader. It must have a good style that makes the reader want to read until the end. Even when the topic is interesting or important, a bad style can cause the reader to lose interest.

For me if the story is interesting enough, I will read it even when the style is not very good. But of course a good style normally makes reading easier and more enjoyable. People often learn things from stories. Even a scientific text, for example, that includes well told stories can be very effective.

Style has a great power over the reader. It can either help him get the point under discussion or stand as a barrier between him and the content of the text. I think many people stop reading a book or article because of its style. Yes, the style of a story is very important in any field of knowledge.

Question 5: Which of the two sets of texts did you read more quickly/slowly and why?

As I said, I liked texts A better than texts B. Texts A looked like solid chunks of texts with no or little gaps between the lines. I felt this style is more serious and therefore needed to be read more slowly. I found myself reading texts B more quickly partly because I found the stories more or less the same and partly because I'm not keen on dialogue. I simply raced through the texts.

My experience was exactly the opposite. I read texts A more quickly because they looked more serious and I found them dry. Texts I read more slowly. I think it's the style and language that sounded nicer. I found myself reading more slowly and more attentively. Yes, texts B are a bit longer but they're more engaging and require more attention.

I read texts B more slowly because I could feel the gravity of the issues the patient and the psychotherapist were discussing. I was very much interested in the dynamics between the two women. I found myself guessing how the psychotherapist was going to respond to the patient's utterances. The pauses

and the narrator's comments on silence certainly made me slow down my reading.

I took the narrator's comments on silence, pauses and the emotional fragility of the patient as signals to the reader to read more slowly and imagine the situation. None of that was done in texts A. Maybe that's why I read them more quickly. I found them less engaging.

Question 6: If you wanted to learn about psychotherapy, which of the two versions would you choose and why?

I would choose the second because I find its style more involving. I like to be involved in what I'm reading. The second version explains things indirectly which means you can both learn about something and enjoy the reading experience.

Although I said I liked the stories told in the style of texts A, I would choose the other version if I wanted to learn about how psychotherapy works. I didn't find it easy to read like the others in the room but I would certainly make the effort if I wanted to learn about the topic.

I think it always depends on what you want to get out of a text. If I wanted to learn more about psychotherapy and how it's done, I'd choose a version in the second style because it's more detailed and takes you right into the situation. If I simply wanted to read about cases of people suffering from psychological problems, without feeling the need to know how psychotherapy actually works, I'd choose a text in the style of texts A.

Question 7: Some of you mentioned the terms "beauty" and "beautiful" mainly in relation to texts B. In what way did you find the texts beautiful?

In my opinion it's the ability of the language to communicate effectively with the reader. I find standard Arabic beautiful when it's used to describe human nature and the fragility of our existence. And when all this is done in a simple language that can be understood by ordinary people, the beauty of the language becomes more pronounced.

For me the beauty of language is a subjective matter of course. I found texts B more beautiful than texts A because they rely mainly on dialogue. This allows the reader to move in the space of the text easily and see things from a different angle. So for me, the beauty is not necessarily in the choice of words or expressions but it's the ability of the text to make the reader willing to go into it and explore the world it depicts.

I found texts B beautiful because they use language economically. The narrator doesn't say much but what she says adds a touch of beauty to the narrative. She helps you read the text correctly, I think. You're in a way working with her to construct the situation she's talking about. I find this beautiful.

What I found beautiful in texts B is the pace of the conversation. The use of direct speech, the punctuation, the brief descriptions and the pauses all contribute to give a pleasant feeling to the reader. There's perfect timing in the conversation. Everything seems to be measured and calculated to increase this aesthetic dimension of the text.

b. Professionals

Question 1: In the excerpts you read for this experiment, which of the two versions did you like best and why?

I was very much interested in seeing how the psychotherapist dealt with the patient's emotions. Texts A sound like an account of a session whereas texts B sound like a full description of what happened and what was said in a session, or at least part of it. This is why I liked texts B better than texts A.

Texts B take the reader straight into the session. I felt whether you were interested in the subject or not, the author managed to grab your attention and put you there in the middle of the psychotherapeutic session. I felt as if I was watching every little movement and listening to every syllable the psychotherapist and the patient uttered. I found texts B more engaging.

I found texts A interesting and easy to read. I felt texts B were too detailed. Yes, they were vivid because the author tells you everything, but when I read texts A, I found myself asking questions like how did the psychotherapist

deal with this situation. I think texts A made me work more which is a good thing. I had to rely on my knowledge and imagination to make sense of the story.

Question 2: What aspect(s) of texts A/B captured your attention?

I read the first text (1 A) with great interest but when I turned the page and saw the second text I felt more curious. The story is more or less the same but the style is so different in text B. I found the literary style very engaging. It invites the reader to be more involved in what is happening.

The difference between the two styles is very obvious. I read the first text with interest but when I started reading the second version of the same story, I felt I was there in the room while the session was in progress. The conversation and the brief descriptions of the two characters and how they interacted made the atmosphere so vivid.

The literary style in texts B made me pay attention not only to the story but to the dynamics between the two women. I found the way the psychotherapist communicated with the patient so true to the spirit of our profession.

Question 3: Do you think style is important in telling a story like the one you have read even when it belongs to a specific field of knowledge such as psychotherapy?

I agree that it always depends on what the function of the story is. In texts A, for example, I felt the author was sharing the story with the reader in that particular style because she didn't think details were important. It's a question of priority. It all depends on who you're sharing the story with and for what purpose.

The style in which stories are told is important in our field because it can help the reader understand certain points which may be relevant to the analysis of the case.

Question 5: Which of the two sets of texts did you read more quickly/slowly and why?

Although I found texts A interesting and relevant, I read them quickly. They were easy and straightforward. Texts B, on the other hand, were more detailed and more absorbing. I felt I needed to read them more slowly because that way I could follow exactly what the psychotherapist and patient were discussing.

I found texts B more emotionally and intellectually stimulating. I read them slowly and attentively. Every little detail was important. The way the narrator described the pace of the conversation made me pause and imagine the session. It's like being transported in time. You forget about real time and enter into a different time. You basically live the text as if it were reality.

I think the punctuation in texts B made me read more slowly and more attentively. The narrator's comments about the manner in which the two women spoke and interacted with each other made me pause and imagine the situation. Texts A were in large blocks which made treat them like ordinary texts that one reads quickly. They didn't encourage me to read them slowly.

Question 6: If you wanted to learn about psychotherapy, which of the two versions would you choose and why?

I'd choose the second version. I think it explains things better. The language is more beautiful and the meaning is clear. For me this is important because that way I don't lose interest.

The second version sounds like the right one for me. I like its literary style which takes the reader into account and communicates with him better. It also makes you imagine the situation. It's like being there witnessing everything. As a student of psychology, this is very good. I can learn from this book.

I'd like to read the book in the second version because the language it uses is vivid and realistic. We don't have many serious books on the subject of psychology and psychotherapy in Arabic. We do most of the reading in French for the course. The second version would also be useful to anyone who wanted to write stories related to their practice either to share with other practitioners or with ordinary readers.

Question 7: Some of you mentioned the terms “beauty” and “beautiful” in relation to texts B. In what way did you find the texts beautiful?

I found the rhythm of the text beautiful. It isn't the choice of words or expressions but the pauses that punctuate the exchange between the psychotherapist and the patient.

When you, as reader, listen carefully to the narrator's comments and act on them as instructions on how you should read the narrative, you'll be able to construct the text and appreciate it better.

I suppose because we don't speak standard Arabic in day-to-day life to talk about our feelings, the text sounds beautiful. The themes the texts treat are not necessarily relevant to every reader but they do touch us as humans. Text B succeeds in making the reader experience what the patient is going through simply by making her speak for herself.

It somehow reminds you of literary texts where the substance is almost always about the human condition. Here we have a universal theme, grieving over a loved one, experienced by a mother in a Western society and put into simple Arabic. I find it very moving. For me this is the beauty of language. It's simple and yet penetrates into the heart and mind.

Appendix J

Source text

Excerpt 1 from *Sent before my Time* (Cohen 2003: 11-12) exactly as it appears in the book

When the baby was one week old I spoke to the mother, who, I discovered, was called “Mrs Kelly.” She told me that her husband had already spoken to me, and I remembered the young man by the incubator. She said that she was a Protestant, her husband a Catholic, and at present she was living at her mother’s so that her other little boy, who was one year old, would be looked after while she visited the hospital. There were difficulties with her husband’s parents, who did not accept her. She said that she was more in touch with feelings than her husband was, that she sometimes longed to be cuddled and told that she was lovely. She talked about what she wanted to do if the baby died. She would take out all the tubes and hold him for as long as she wanted. Then she would go home, not see anyone, maybe never be able to see her parents again.

Two days later Mrs Kelly burst into tears as soon as she saw me. She told me that the baby, who was now named “Ewan,” had suffered a setback. She was desperate for a cigarette, something for herself. She told me that this pregnancy had been a mistake, she had not had her coil checked because she was so busy with her first baby, and she had become pregnant. She had had bleeding during the pregnancy. They had never found the coil; maybe it was still inside her.

After another three days I saw Mrs Kelly, and again she immediately began to cry. The session with me was a long diatribe against the doctors and nurses, and about how difficult things were at her mother’s, because her mother was assuming that she was going to be sterilised. She had wanted a granddaughter and now she was hoping for one from her daughter-in-law, who was pregnant. Mrs Kelly was hurt by her mother’s excitement and bitterly felt the loss of her own pregnancy. She wanted to be cruel to her mother. She said that she would like to drive away from all of this to be in a bubble somewhere. She was envious of her sister who was young and carefree, whereas she was tied down to nappies and a breast pump.

Source text

Excerpt 2 from *Sent before my Time* (Cohen 2003: 13-14) exactly as it appears in the book

A week later, when Ewan was nearly a month old, I saw Mrs Kelly. She said she felt guilty about feeling happy on the way to the hospital. She wondered how she could be happy when Ewan was going through all this. She thought that she should be by his side and protect him. She hated anyone looking at him, particularly her family. I wondered if she looked at him to keep him alive. I thought that she was terrified of having hostile feelings towards Ewan, and so these feelings were split off into others; she behaved as if they had the evil eye and she did not want them to look at him.

At about this time Mrs Kelly told me that she and her husband were rowing a lot. Ewan had a mask on as part of his ventilation, and his parents hated this because they could not see his face, and also because they felt that it distressed him. Furthermore, she told me that she was going to have a scan to try to locate the coil lodged inside her.

Very soon after this, Ewan developed meningitis and was having fits, although this was masked by the phenobarbitone. Mother and father were both tremendously upset and came to the session together. Mother felt that she could not look at Ewan any more, in case he was fitting. She was also very upset by the bad wound he had from the tubes in his hand. She knew that this would leave a permanent scar. She did not want to visit him any more, she could not bear to sit by the incubator. At the end of the session, they said they had become terrified that they might carry away the meningitis and give it to their other child.

A week later, Mrs Kelly told me about her identification with Ewan--that when he stopped breathing, she could not breathe; that when he was having some intervention, she found herself backing out the door. She said that she went off into her own little world far away. I wondered whether Ewan was doing the same with his bradycardias. During this session I felt quite overwhelmed by her, and it was only afterwards that I thought that she was defending herself against thoughts of Ewan dying. I felt that I had let her down by not understanding this at the time.

Source text

Excerpt 3 from *Sent before my Time* (Cohen 2003: 22) exactly as it appears in the book

~~sight of other mothers with their newborn babies.~~ Mrs and Mrs Smith were sitting together talking when I came in; she, in particular, looked very composed. They were very welcoming to me as I explained who I was, and they immediately launched into a description of the previous few days. It was very impressive to hear how they shared in this story-telling, each allowing the other to speak. They told me how Mrs Smith had gone into labour at their local hospital. She was moved to our hospital because the twins would need intensive care. Both parents said that the worst part had been waiting for the ambulance. Mother said that the twins had been in two separate amniotic sacs. She described the girl as having been on top. She had kicked a lot in the womb; she had kicked her brother, who had been underneath and was described by his mother as more of a wriggler. Sometimes the girl would come up so high that her mother had to move her down. Later she described her as trying to climb up to her heart. The mother felt that her daughter had bullied her brother. The waters of his amniotic sac had broken and brought on labour. I wondered whether mother felt that the girl was responsible.

Mother had had an epidural, and after birth the twins were taken down to the intensive care unit. Mr Smith described his son being born and being whisked aside for resuscitation. He wanted to go with him but also to be beside his wife for the next baby coming out. Right at the beginning he thus experienced the pull in two directions that he was to continue to find so difficult. As the girl was born, she grasped his finger, which he had offered her. He found this immensely moving and felt very close to her. Father said that he was finding it very hard to leave the hospital and go home at night. Mother felt feeling closer to the boy, father to the girl. I made an appointment to see them in two days' time, again in their room.

Source text

Excerpt 4 from *Sent before my Time* (Cohen 2003: 28 29) exactly as it appears in the book

When the twins were two weeks old, I met the Smith parents again, this time on the unit. Mrs Smith was having problems about her room on the postnatal ward, which was needed for another woman whose baby had died. A compromise was suggested: Mrs Smith should have it for one more night and then be given a room in the Nurses' Home. She said that she had not minded giving up her room to this woman, although the woman had eventually decided to go home. What she minded was that they had told her in the morning that she had to move out, and she knew that Daniel was going to have his prong put back in, and she had wanted to come down and sort him out. The nurses had said that she could do that, but they might pack her things up while she was with him. She had not wanted them to do that because some of her things were very personal. So she packed them away herself, and when she got downstairs, the doctor was already working on Daniel. She felt that the nurses could not give her that hour, and she was very upset with them. She repeated this many times.

The parents went on to talk about the weekend, which, they said, had been bad. Father was worried about there not being enough staff; he wondered what would happen if all the babies went into crisis at once. A very sick baby had been admitted, and everyone seemed to be working on it, even the nurse who should have been looking after the twins. He went on to say that it really was not safe on the unit, with so few nurses—that Lucy had stopped breathing and mother had stimulated her and got her breathing again, but he wondered what would have happened if they had not been there. Father said that he wanted to be reasonable, but he also wanted the best care for the babies. He repeated that he liked it on the unit; in a funny way it felt like home. It was a relief from outside, where no one really understood what they were going through. He felt quite snappy at work. He talked about wanting to slap someone's face. I said that perhaps it was rather surprising to him to be having murderous feelings. He looked very shocked and denied that they were murderous. But mother interrupted and agreed with me that they were murderous. She said that she had had very nasty feelings about the woman whose baby had died. She had thought that the nurses should have helped her because she had live babies.

Source text

Excerpt 5 from *Sent before my Time* (Cohen 2003: 43-35) exactly as it appears in the book

I saw the Smiths in the fifth week after the twin's birth. Mr Smith, coming in a few minutes after his wife, said that Daniel had just had a bradycardia when I walked in, and that this had happened the week before as well. He repeated this several times. I wondered if I was supposed to be the repository of a whole range of chaotic feelings that were hard to sort out: blame that I did not know about this, guilt that I had walked into the nursery and caused such a thing to occur, anger that I should be accused of such a thing, and mindlessness that a world of such primitive superstition should rule. Lucy's heart had been examined by a Brompton heart specialist that day. Mother had not told father that it was happening because he "might have had a heart attack." Mother said quite gaily that it was all right, except that the specialist had had cold hands and Lucy had not liked this. It seemed to me that there were lethal amounts of anxiety around, and there was a serious question about who could bear it. Father went on to express this tremendous sense of guilt: guilt about his work, guilt about the twins. They talked about the impact of twins—always having to choose one, always having to make one wait; that whenever you are with one, you are not with the other. Father talked about how much he liked the unit—it felt like home; they even had a good laugh with the unit staff in the evenings. It seemed that the unit provided some kind of holding situation for him. When I asked mother about herself, she said that on that day, as she was driving in, she suddenly had a lump in her throat. She thought there were a lot of feelings there. I thought that she had stifled them, and that perhaps this was the only way that she could function in a situation that was so cruel to her maternal feelings. I thought she had some identification with the cold-handed surgeon, perhaps unconsciously thinking that he could not do what

he had to do unless his feelings were kept cold and detached. People who were more in touch, like her husband, might have a heart attack.

Source text

Excerpt 6 from *Sent before my Time* (Cohen 2003: 62 63) exactly as it appears in the book

~~no sound~~. His eyes were closed. His legs, shoulders, and other arm writhed as if trying to get rid of something. She let go for a minute, and he stopped screaming. She took up his arm again, and he began to writhe. She said, “You see, Maggie, you have to get the needle in gently, just through the wall of the vein so that you can insert the line—oh, there, I’ve burst it.” Blood welled out, and she wiped it. I felt her pulling me to watch what she was doing, but I wanted to watch the baby’s face. She said that the problem was that there really were not any good veins left—the senior doctor wanted the two good ones in his legs left in case another line had to go in. She looked over his legs and other arm and then back to the original arm. She held the torch against it, and John was writing again. His face was creased up in pain. She inserted the needle, and his mouth opened again in this terrible noiseless scream. She said, “Oh, St Valentine’s day—I was listening to the radio, I put it on to Kiss

FM—anyway I’m working all day—today and Friday—I don’t feel much like Valentine’s day—my car has broken down—everything.” John’s alarm went off, and she looked worried—what was going wrong with him? She wondered rather pointedly if the senior doctor was in the office. I offered to go and look, and she said with great relief, “Oh would you?” But he was not there.

I came back to her, and she said she’d try just one more time—that if you tried for too long, you just got into a bad state. As I looked at them, I did not know which one I felt more sorry for—they both seemed so desperate. Again John was writhing as she held his arm and screamed when the needle went in.

Another SHO came in and said, “oh Jane, can’t you get it in?” She said that she could not, went on trying, and then gave up. She looked at the baby and said “You horrible little thing.” I said that I had thought she must be feeling angry by now—she said that it was awful, that it made you hate the baby. Anthony, the other SHO, came over, and she said that she could put the baby through the mincer. He said that he would hold the light for her, and she tried again—this time John was screaming continuously. The two of them pored over him—Jane was whistling softly to the music. I began to feel quite sick. I wondered why people care so much about torture and yet allow this to go on. Jane failed again—and got up. Anthony took her place. He said something quite kindly about the little fellow and then added that he was misbehaving. Anthony set to; at one point he moved in rhythm with the music. He relentlessly continued while John writhed and screamed. Eventually he got it in. He looked up triumphantly and jiggled around in his

seat to the music. He said to a nurse that he should always play this music when he was trying to get in a long line.

Source text

Excerpt 7 from *Sent before my Time* (Cohen 2003: 76-77) exactly as it appears in the book

I saw the mother on the postnatal ward. She sat slumped in a chair by her bed, saying very little. Eventually she said that she thought she could still feel the babies inside her. She was worried about why her husband was away so long at the telephone. I thought that the loss of her babies from inside her left her feeling confused and frightened. I arranged to meet mother and father together in a small room off the unit. I was struck by how much older than her 24 years mother looked. She spoke very little, and I wondered how much English she could understand. I imagined how frightening her labour must have been, so traumatic and in such foreign surroundings. The father greeted me in a very formal way, stretching wide his hands and making a speech. He asked me to thank the doctors who were, he knew, doing so much for their babies. This felt like a propitiation to some powerful authority in whose hands he felt himself and his family to be. I was to be the mediator. He went on to tell me about the labour and about the other baby that had died. He seemed to be in charge of his wife and her feelings. In the next few days he asked me what he should do about his wife's unhappiness. He wanted some method of getting rid of it, and he found it hard to wait and listen. I felt that he was rather bossy and dominating with his wife, but I reflected on how helpless he must feel. I asked the parents for permission to observe their twins, telling them that I was particularly interested in twins, and they readily agreed.

Source text

Excerpt 8 from *Sent before my Time* (Cohen 2003: 132-133) exactly as it appears in the book

One week she told me about how, a few days before Zoe died, she had had a nightmare that an evil spirit was rattling on the window, trying to get in, that it wanted to take Zoe away, and that she had awoken in terror. She was clearly embarrassed and frightened telling me about this—wondering whether I would think she was mad, whether there were evil spirits, and, lying outside this thought, terrible questions about where Zoe was now—whether she was in some evil place, or abandoned in the cold earth, or whether she was in some way safe in her mother's mind, where she could talk to her. I noticed how Mrs Evans veered around in her thoughts and feelings, and she was aware of this too. Sometimes it frightened her. She wondered whether she was unstable, whether she was going mad. She soon realised that I could not give her any answers, but she was reassured that I valued all these thoughts and feelings, recognising that this was the hard work of mourning and not surprised that she was exhausted. I did point out to her that it would be very strange if she were not in pain, and that her tears and feelings were very precious. This seemed to make her feel less persecuted by them. She said that she was doing very little at home, but she felt she had no time to do anything, she was so preoccupied.

Again and again Mrs Evans reiterated that no one was to blame. But she kept coming back to the question of why it had happened. This ran like a thread throughout our meetings. She constantly beat her head against the question: what had caused Zoe's death ... she and her husband had done nothing wrong ... they would be the same with another baby ... how could they know the same thing would not happen with another baby? Sometimes her face softened with thoughts of Zoe, and even with the hope of another baby; sometimes it hardened in bitterness, driving away all soft and tender thoughts.

Source text

Excerpt 9 from *Sent before my Time* (Cohen 2003: 134-135) exactly as it appears in the book

Sometimes Mrs Evans's feelings erupted in another way—not towards blaming herself, but towards blaming the child-minder. She blamed her for putting Zoe upstairs, for putting her to sleep on her side, for, as it emerged, sending her child up to see if Zoe was awake. And these thoughts could teeter over into the unthinkable—that she was murdered. This was exacerbated by the police coming to Mrs Evans's house on the day Zoe died to get details about the child-minder and going there to investigate. In her mind, they burst in, although they may have come quite tactfully as part of standard police practice when a child has died. These thoughts of murder reappeared from time to time—with the feeling that that way madness lay. I think it was a tremendous relief to her that I could hear this calmly without getting caught up and overwhelmed myself. Gradually she was able to talk more openly of her hatred—her hatred of the child-minder and of the whole world. Sometimes she felt that it was she and Zoe against the whole world. And I think she often held on to her hatred with grim determination, because it was not so unbearable as the days when she was overwhelmed by the loss.

The absence of her baby in her arms, the emptiness, the silence—these she described with the utmost poignancy. She said that she could tell me, because I did not cry, like her husband and her mother; she did not have to worry about her own crying, as she did with them. On the other hand, unlike the rest of the world, I would listen, and I seemed to understand. I knew that I was helped by my training to listen, to reflect, and to bear what I was hearing—but I also knew that what she told me had a tremendous impact on me, and I think she had some sense of that and was relieved that she could touch me so particularly. She told me that every night she went to sleep holding Zoe's blanket—it still smelt of her—and that Zoe's smell pervaded the house. She dreaded this wearing off. The imprint of her head was still in her cot. She dreaded the days since death outnumbering the days of her life. I could feel her yearning for Zoe's physical presence. I think the intensity of this pain also made her worry whether she would go mad and whether the pain would become so bad that she would not be able to bear it.

Source text

Excerpt 10 from *Sent before my Time* (Cohen 2003: 136-138) exactly as it appears in the book

~~optimistic, lively thoughts and a bitter turning away from life.~~ She told me that she was having very frightening nightmares and that she had gone to her GP, who had given her antidepressants, saying that she would advise counselling, but the GP knew that was seeing me, and that it did not seem to be helping her. Noting to myself that possibly mother's anger and frustration with me was being put into the GP, I asked her about the nightmares. She said that they were always about Zoe: in one she had got Zoe back from the hospital--she needed feeding, so she had gone to get her bottle, and Zoe had said "please." In the dream she had said to her husband: 'They've even taught her to speak' — she had missed that—they had taken even that away. And Zoe was not right, she did not look right. She was handicapped. Later in the dream, whenever she looked at Zoe, she was missing an arm or a leg or some part of her. She thought she had dreamt this because she had watched a film about Bosnia, where some children, who were starving, had stolen some food and had had their hands cut off. In other dreams she had not changed Zoe's nappy for three days. It seemed to me that in these dreams she felt she was not looking after Zoe properly and that she was starving. She agreed and went off into a bitter tirade about her loss: this should not have happened. She had not done anything wrong; other people did all kinds of dreadful things, and it did not happen to them—there was no justice. She would like to turn away from the world and never have another baby.

Gradually Mrs Evans told me how sometimes made herself go through painful memories, like a torture. I asked her what was happening between her and her mother. I wondered what had happened to her own internal mother, who might protect her from this kind of torture. It emerged that she and her mother, always so close, had recently become estranged, and that her mother was in some pain about this. I wondered whether she was trying to show her mother in some small way what it felt like to lose a daughter. I also thought that there was a feeling that if she could not have a daughter, then her mother should not have one either and would be punished likewise. She said that she would not hurt her mother for the world, she loved her, but she did want someone to know how it felt to be alone with all this. She then told me how she wished she had held Zoe before the funeral, but she could not— she was frightened. She said she had been a coward. I thought that she was frightened of Zoe because she was dead. She nodded and said that Zoe looked dreadful, not like herself, and she felt so frightened of her. The full impact of this mother's terror in the presence of her dead baby hit me. I remembered Zoe in the dream not looking right. I

said that I thought there was a little girl part of Mrs Evans that was frightened in the night with these dreadful dreams, and she wanted to call a good comforting mother who would make some sense of them, as children do in the night. But it seemed as if she was delivered up to a bad witch, who told her when she was so frightened that she was bad, not good enough to be a mother. She told me that she woke from these dreams in great distress sobbing.

Appendix K

Target text (Version 1)

Excerpt 1 from *Sent before my Time* (Cohen 2003: 11-12)

عندما بلغ المولود أسبوعاً من العمر تحدّثت إلى والدته التي كانت تدعى "كالي". قالت إنّ زوجها قد سبق و أن تحدّث معي فتذكّرت ذلك الشاب بالقرب من الآلة الحاضنة. قالت إنّها مسيحية تنتمي إلى المذهب البروتستاني في حين أنّ زوجها كان ينتمي إلى المذهب الكاثوليكي. كما ذكرت أنّها كانت حينئذ تقيم في بيت والدتها التي تقوم برعاية ابنها الأول البالغ سنة واحدة من العمر أثناء زيارتها لمولودها الجديد في المستشفى. لقد كانت هناك بعض المشاكل مع والدي زوجها اللذان رفضا القبول بها بسبب إختلاف مذهبها الديني. قالت إنّها إنسانية عاطفية أكثر من زوجها الذي كانت أحياناً تتمنى لو يحتضنها و يقول لها إنّها امرأة لطيفة. تحدّثت عمّا كانت تريد أن تفعل لو توفّي رضيعها. قالت لو حدث ذلك سوف تنتزع كلّ تلك القنوات و تحتضنه ما شاءت و بعد ذلك تعود إلى البيت دون أن تقابل أحداً و ربّما لن تكون قادرة بعد ذلك على لقاء والديها مرّة أخرى.

بعد يومين و ما إن رأنتني حتّى أجهشت السيّدة كالي بالبكاء و أخبرتني أنّ الرضيع الذي سمّياه يُون قد تدهورت حالته. لقد إنتابتها رغبة ملحة في تدخين سيجارة شيء لها هي دون غيرها. قالت إنّ حملها الأخير حدث على سبيل الخطأ لأنّها لم تعرض نفسها لفحص طبيّ للتأكد من فاعلية اللّولب الرحمي. كانت مشغولة برعاية ابنها الأول و كانت النتيجة حملاً ثانياً لم تخطّط له. لقد أصيبت بنزيف دموي داخلي أثناء الحمل و لم يتمكّن الفريق الطّبي من العثور على تلك القنوات المانعة للحمل. ربّما مازالت موجودة داخلها.

إنّقيت بالسيّدة كالي بعد ثلاثة أيّام و ما إن رأنتني حتّى بدأت في البكاء كما فعلت من قبل. طغى على المقابلة تهجّماً طويلاً و لاذعاً على الأطبّاء و الممرّضين و تحدّثت عن صعوبة الوضع في بيت والدتها التي كانت تفترض أنّها كانت كانت تفترض أنّها سيّتم تعقيمها. لقد كانت والدتها ترغب في حفيده و هاهي الآن تأمل أن تنجب لها زوجة ابنها الحامل واحدة. لقد أصابها حماس أمّها و فرحتها بالألم و شعرت شعرت بالمرارة لأنّ حملها لم يّتم على أحسن وجه. لقد كانت لها رغبة في أن تكون قاسية تجاه والدتها. كانت تودّ أن تقود سيّارتها إلى مكان بعيد عن كلّ المشاكل لتشعر كما لو كانت داخل فقاعة هوائية تسبح في الجوّ في مكان مجهول. كانت تشعر بالحسد تجاه أختها الصّغرى التي كانت حياتها خالية من الهموم في حين أنّها هي تجد نفسها حبيسة لحفّافات الرّضّع و آلة ضخّ الحليب مشدودة إلى صدرها.

Target text (Version 1)

Excerpt 2 from *Sent before my Time* (Cohen 2003: 13-14)

إلتقيت بالسيدة كالي بعد أسبوع و كان يُون قد بلغ قرابة الشّهر من عمره. قالت إنّها تشعر بالذّنب لأنّها كانت سعيدة وهي في طريقها إلى المستشفى و تساءلت كيف لها أن تشعر بالسعادة في حين كان يون يمرّ بظروف صعبة. كانت تشعر أنه كان ينبغي عليها أن تكون إلى جانب ابنها لحمايته. قالت أنها كانت تشعر بالكراهية نحو كلّ من يمعن النّظر إلى مولودها و خاصّة أفراد عائلتها. تساءلت حينها إن كانت هي تنظر إليه حتّى يبقى على قيد الحياة. خطر لي أنّها كانت تشعر بالفزع من المشاعر العدائية تجاه أون و بالتّالي فإنّ تلك المشاعر قد تمّ توزيعها على الآخرين. لقد كانت تتصرّف تجاههم كما لو كانت تريد صرف نظراتهم الشريرة عن رضيعها.

في تلك الفترة تقريباً أخبرتني السيّد كالي أنّها كانت تتشاجر كثيراً مع زوجها. لقد تمّ تثبيت جهاز تنفّس في شكل قناع إلى وجه يون ممّا أثار غضب والديه لأنّه كان يمنعهما من رؤية وجهه و كذلك لأنّهما كانا يشعران أنّه كان يسبّب له آلاماً حادة. أخبرتني أيضاً أنّها سوف تخضع للتصوير باستخدام أشعة إكس كمحاولة لتحديد مكان جهاز منع الحمل داخل جسدها.

لم يمرّ وقت طويل بعد ذلك حتّى أصيب يون بالتهاب السّحايا الدّماغية ممّا أنتج عنه نوبات من الإضطراب بالرّغم من أنّ تلك الحالة حُجبت تحت تأثير فينوباربيتون الدّواء المنوم و المضادّ للإختلاج.

كان والدا يون يشعران بالحزن الشّديد عندما قدما لمقابلتي معاً. قالت السيّد كالي إنّها لم تكن تشعر أنّها قادرة على النّظر إلى رضيعها و خاصّة إذا كان يصارع نوبة من تلك النوبات. قالت إنّها حزينة جداً بسبب الجرح السيء الذي خلّفه الأنبيب التي كانت مثبتّة إلى يده. كانت قد أدركت أنّها كانت ستخلّف ندباً دائماً. لم تعد ترغب في زيارته مستقبلاً لأنّها لم تعد تتحمّل الجلوس بجانب الآلة الحاضنة. في نهاية الحصة قالوا لي إنّهما يشعران بالفزع من إمكانية نقل عدوى التهاب السّحايا إلى طفلهما الآخر.

بعد أسبوع حدّثتني السيّد كالي عن شعورها بالاندماج مع يون إلى درجة أنّه لمّا توقّف عن التنفّس شعرت هي أيضاً بأنّها غير قادرة على التنفّس. و عندما قدم الفريق الطّبي لإنقاذه وجدت نفسها تتراجع متّجهة نحو الباب. قالت إنّها إنسحبت بعيداً إلى عالمها الصّغير. تساءلت حينها إن كان يون يفعل نفس الشّيء عندما يسجّل قلبه إنخفاضاً في دقّاته. شعرت خلال تلك الجلسة بحضورها العنيف العارم و لم يخطر لي إلّا بعد مغادرتها أنّها ربّما كانت تدافع عن نفسها ضدّ الطّنون التي كانت تراودها بشأن موت يون. شعرت أنّني ربّما خذلّتها لأنّني لم أفهم مشاعرها حينها.

Target text (Version 1)

Excerpt 3 from *Sent before my Time* (Cohen 2003: 22)

كان السيّد والسيدة سميث جالسان معًا و يتحدثان حين دخلت الغرفة و كانت الأم بصفة خاصة قد بدت هادئة. و عندما قدّمت نفسي رحبًا بي و إنطلقا حاليًا في وصف ما حدث في الأيام القليلة الماضية. لقد أثارت طريقتهما في سرد الأحداث إعجابي، فقد كان كلّ واحد منهما يسمح للآخر بالحديث. وصفا لي كيف ذهبت السيدة سميث إلى المستشفى لما أتاها المخاض و كيف تمّ نقلها إلى هذا المستشفى لأنّ التّوأمن كانا سيحتاجان إلى الرّعاية المركّزة. قالا إنّ إنتظار سيّارة الإسعاف كان أسوأ مرحلة. قالت الأم إنّ كلّ واحد من التّوأمن كان في غشاء جنيني منعزل عن الآخر. و وصفت لي كيف كانت الطّفلة الجنين في أعلى الرّحم كثيرة الحركة و كيف كانت تركل أخاها الذي كان في الجزء الأسفل. قالت إنّ كان من النّوع المتمعّج. في بعض الأحيان كانت الطّفلة الجنين تصعد إلى الأعلى بشكل جعل الأم تدفعها نحو الأسفل. ثمّ وصفت كيف كانت تحاول التسلّق إلى قلبها. و أضافت أنّها كانت تشعر بأنّ الطّفلة الجنين كانت تضايق أخاها الجنين بسلوكها المستأسد ممّا تسبّب في تمزّق غشائه الجنيني و انفجار السائل المحيط به و هكذا أتاها المخاض ميكرًا. تساءلْتُ حينها إن كانت الأم تشعر بأنّ البنت كانت مسؤولة عمّا حدث.

كانت الأم قد تلقت بُنْجًا موضعيًا فوق الحافية و بعد الولادة تمّ نقل التّوأمن إلى وحدة العناية المركّزة في طابق سفلي. وصف السيّد سميث كيف ولد ابنه و كيف أخذوه جانبًا بسرعة لإنعاشه. أراد أن يذهب معه و لكنه أراد أيضاً أن يبقى بجوار زوجته أثناء ولادة الرضيع الثّاني. لقد كان منذ البداية قد مرّ بتجربة شعر فيها بقوة تجذبه في إتجاهين مختلفين و لا يزال الآن يجد ذلك الوضع صعبًا جدّا. عندما ولدت البنت قدّم لها إصبعه فأمسكت به في قبضتها. لقد حرّك ذلك مشاعره و أحسّ بصلة وثيقة تجمعهم بها. قال إنّ يجد صعوبة في مغادرة المستشفى و الدّهاب إلى البيت في المساء. ثمّ وصفت الأم شعورها بالقرب من الولد أكثر بينما كان الأب يشعر بأنه أقرب إلى البنت. حدّدت موعدًا للقاء بهما في عرفتتهما مرّة ثانية بعد يومين.

Target text (Version 1)

Excerpt 4 from *Sent before my Time* (Cohen 2003: 28-29)

عندما بلغ التّوأمين أسبوعين من العمر إلتقيت بالسّيد والسّيدة سميث و لكن كانت الجلسة هذه المرّة في غرفة داخل الوحدة. كانت السّيدة سميث تواجه بعض المشاكل بخصوص غرفتها في جناح ما بعد الولادة إذا كانت هناك إمراة أخرى تحتاج إلى تلك الغرفة بعد أن فقدت رضيعها. لقد تمّ إقتراح التّسوية التّالية: يمكن للسّيدة سميث أن تمكث في الغرفة ليلة أخرى و لكن بعد ذلك يجب أن تنتقل إلى غرفة ثانية في المبنى المخصّص للممرّضات. قالت السّيدة سميث إنّها لم يكن لديها إعتراض على التّنازل عن غرفتها الحاليّة إلّا أنّ تلك المرأة قرّرت في النّهاية الدّهاب إلى بيتها. الشّيء الذي أزعج السّيدة سميث هو أنهم طلبوا منها إخلاء غرفتها في الصّباح و كانت تعلم أنّ الفريق الطّبي كان ينوي إعادة تثبيت جهاز التّنفّس إلى دانيال ذلك اليوم. و كانت تريد أن تكون إلى جانبه و تعتني به في الطّابق السّفلي. و كانت الممرّضات قد قالت لها إنّها بإمكانها ذلك إلّا أنّه من الممكن أن يجمعن أمّعتها في حقيبتها أثناء غيابها. و لكنّها رفضت تلك الفكرة لأنّ بعض أشيائها كانت خاصّة و قرّرت جمعها في حقيبتها بنفسها. و لكن عندما نزلت إلى الطّابق السّفلي وجدت الطّبيب قد شرع في العمل. شعرت السّيدة سميث أنّ الممرّضات لم يسمحن لها بساعة واحدة ممّا جعلها تشعر بالغضب تجاههنّ. و كرّرت قول ذلك مرّات عديدة.

و واصل الوالدان حديثهما عن عطلة نهاية الأسبوع التي قالّا إنّها كانت سيّئة. لقد كان الأب قلقاً لأنّه لم يكن هناك عددًا كافيًا من الأطّباء و الممرّضين و تساءل ماذا سيحدث لو أنّ جميع الرّضّع مرّوا بفترة حرجة في نفس الوقت. لقد تمّ إستقبال رضيع في حالة خطيرة و بدا أنّ جميع أفراد الإطّار الطّبي قد إنشغلوا بمعالجته بما في ذلك الممرّضة التي كان من المفترض أن تعتني بالتّوأمين. و واصل القول إنّ عدد الممرّضات المحدود يجعل الحياة داخل الوحدة عرضة للخطر. و كانت لوسي قد توقّفت عن التّنفّس و لكن تمكّنت أمّها من إنعاشها حتّى أصبحت قادرة على التّنفّس من جديد و تساءل السّيد سميث ماذا كان سيحدث لو لم يكن هو و زوجته هناك. قال إنّها كان يريد أن يكون كلامه في إطار المعقول و لكنّه كان أيضًا يريد أن تتوقّف للرّضّع أفضل أنواع العناية. و أعاد القول بأنّه يحبّ الجوّ داخل الوحدة لأنّه كان يمنحه إحساسًا غريبًا بالراحة كما لو كان في بيته. لقد كانت الحياة هناك بمثابة البديل المريح عن الحياة خارج المستشفى لأنّه لا أحد هناك يفهم جيّدًا صعوبة التّجربة التي تمرّ بها عائلته. لقد كان سريع الإنفعال في مكان عمله. و تحدّث عن رغبته في أن يصفع وجه أحدهم. فُلّت لعلّه كان تفاجأ إلى حدّ ما بالرّغبة في القتل التي كان يشعر بها. لقد بدت عليه ملامح الصّدمة عند سماعه لتلك الملاحظة و نفى إن كانت لديه أيّة مشاعر من ذلك النّوع. أمّا زوجته فقد كانت متّفقة معي بشأن تلك المشاعر و قالت إنّ أحاسيس شرّيرة كانت تخالج صدرها تجاه تلك المرأة التي فقدت رضيعها. كانت تشعر أنّها كانت أجدر بمساعدة الممرّضات من تلك المرأة لأنّ رضيعها كان على قيد الحياة.

Target text (Version 1)

Excerpt 5 from *Sent before my Time* (Cohen 2003: 34-35)

إلتقيت بالسيد والسيدة سميث في الأسبوع الخامس بعد ولادة التوأمين. قال السيد سميث الذي وصل بعد بضعة دقائق من بداية اللقاء إنَّ دانيال كان قد أصيب بأزمة تباطؤ دقات القلب منذ قليل و كان قد مرَّ بأزمة مماثلة الأسبوع الماضي. و كرّر قول هذا مرارًا عديدة. تساءلتُ إن كنتُ بمثابة مستودع لأنواع شتى من المشاعر المشوشة التي يصعب تنظيمها و من بينها اللوم لأنني لم أكن على علم بتلك الأزمة القلبية، و الشعور بالذنب لأنَّ قدومي إلى قاعة الحضانة قد سبَّب تلك الحادثة، و الغضب لأنَّه وقع إتهامي بذلك، و كذلك اللين تجاه سيطرة عالم الخرافات البدائية. لقد قام أخصائي في أمراض القلب من مستشفى "برمبتن" (Brompton) بفحص قلب لوسي ذلك اليوم. لم تخبر الأم زوجها بذلك "خوفًا من إصابته بأزمة قلبية" على حدِّ تعبيرها. و قالت بطريقة مرحة إنَّ الفحص تمَّ في ظروف حسنة إلا أنَّ لوسي لم تطق يدي الإخصائي الباردة. بدا لي أنَّ هناك درجة عالية من القلق و كان أيضاً سؤال مهمَّ بخصوص من كان قادرًا على تحمُّله. و اصل الأب الحديث ليعبِّر عن إحساسه العميق بالذنب إزاء عمله و إزاء التوأمين. تحدَّث كلَّ منهما عن تأثير التوأمين فقد كانا مجبرين دومًا على إختيار واحد دون الآخر و ذلك يعنى أنَّه ينبغي على الرضيع الثاني الإنتظار. فكلمًا كانا مع واحد لم يكن بإستطاعتهم أن يكونا مع الآخر. تحدَّث الأب عن مدى إستحسانه للوحدة فقد كانت بالنسبة إليه بمثابة البيت و كان هو و زوجته يمرحان مع الفريق الطبي العامل في المساء. بدت الوحدة و كأنَّها مصدر دعم و مساندة. عندما سألتُ الأمَّ عن أحوالها قالت إنَّها أحسَّت في ذلك اليوم و هي تقود سيَّارتها داخل مبنى المستشفى بإختناق في حنجرتها. قالت إنَّها تظنُّ أنَّ المكان يعجُّ بأحاسيس عديدة. أعتقد أنَّها كانت تكتم تلك المشاعر و ربَّما كانت تلك الطَّريقة الوحيدة التي تسمح لها بمواصلة النَّشاط في ظروف كانت شديدة القسوة على مشاعر الأمومة لديها. ربَّما كانت قد دمجت نفسها مع يدي الطَّبيب الباردة. ربَّما كانت تظنُّ عن غير وعي أنَّه لم يكن قادرًا على القيام بما كان يجب أن يقوم به إلا إذا حافظ على برودة مشاعره و إنفصالها. إنَّ الأشخاص الذين تربطهم صلة أمتن بالمريض، و من بينهم زوجها ، مُعرَّضون إلى الإصابة بأزمة قلبية.

Target text (Version 1)

Excerpt 6 from *Sent before my Time* (Cohen 2003: 62-63)

كانت عيناه مغلقتين و ساقاه و كتفاه و ذراعه الأخرى تتلوى كما لو كان يحاول التخلّص من شيء ما. و لما تركت دجاين ذراعه لبرهة توقّف عن الصّراخ. و لما أمسكت بها من جديد بدأ يتضوّر كما فعل من قبل. ثم قالت "أنظري، ماجي. يجب إدخال الإبرة في ذراعه بلطف من خلال جدار الشريان حتّى نتمكّن من إيلاج الأنبوب. آه، لقد جعلته ينفجر." و سال دم دجون فمسحته بمنديل. و شعرتُ بيدها تجذّبي لأرى ما كانت تفعل و لكنني كنت أفضل مراقبة وجه الرّضيع. قالت إنّ المشكل يتمثّل في أنّه لم تتبقّ أيّة شرايين صالحة بخلاف الشريانين في ساقه و كان رئيس الأطباء يريد الاحتفاظ بهما لإيلاج أنبوب آخر إذا إقتضت الضّرورة ذلك. ألقت نظرة على ساقيه و ذراعه الأخرى ثم نظرت إلى الذراع الأولى. و جهّت البطارية نحوها و كان دجون يتضوّر من جديد و كان وجهه مجعّداً من فرط الألم. ثم أدخلت الإبرة ففتح فمه ليصرخ مرّة أخرى صرخته الصّامته الرّهيبية. فقالت دجاين "آه، يوم القديس فالنتين. كنت أستمع إلى الرّاديو. اخترت الإستماع إلى إذاعة كِسْ أف أم. على كلّ حال أنا أعمل طيلة اليوم، اليوم و يوم الجمعة. ليست لي رغبة في الإحتفال بعيد الحبّ. لقد تعطلّت سيّارتي. كلّ شيء ... و أصدر جهاز الإنذار الخاص بدجون صوتاً منبّهاً فبدت على دجاين علامات القلق. ما الذي أصابه؟ و تساءلت بشيء من الحدة إن كان رئيس الأطباء في مكتبه. فأبديت إستعداداً للذهاب هناك و أجابت بصوت يعبر عن الإرتياح "نعم، أرجوك." فذهبت إلى مكتب رئيس الأطباء و لكنه لم يكن هناك.

و عندما عدت إليها قالت إنّها ستحاول مرّة أخرى و أضافت أنّها إذا حاولت لمدة طويلة جداً فسوف تصاب بالتوتر. نظرتُ إليها ثم إلى دجون و لم أدر تجاه أيّهما كنت أشعر بالأسف فقد بدا لي أنّ كلاهما كان في حالة يائسة. كان دجون يتضوّر من جديد وهي تمسك بيده و أطلق صرخة حين أدخلت الإبرة في ذراعه. ثمّ قدم طبيب مبتدئ آخر و قال "آه، دجاين، أليس بإمكانك إدخال الإبرة؟" قالت إنّها لم تتمكّن من ذلك و حاولت من جديد و لكن دون جدوى فتخلّت عن المهمة. نظرتُ إلى الرّضيع و قالت "يالكَ من صغير مزعج." فقلت إنّني أعتقد أنّها تشعر بالغضب في ذلك الحين فقالت لقد كان الأمر مفرّغاً و من شأنه أن يجعلك تكره الرّضيع. ثمّ تقدّم "أنتوني" الطبيب المبتدئ الآخر نحوها فقالت دجاين إنّها مستعدة لوضع دجون في المفزمة. قال أنتوني إنّه سيمسك بالبطارية في حين تحاول هي من جديد و لكن دجون كان يصرخ بدون إنقطاع. لقد كان كلاهما منكّباً على الرّضيع و كانت دجاين تصفّر بلطف على إيقاع الموسيقى المنبعثة من جهاز الرّاديو. أصابني حينها شعور بالغثيان.

و تساءلت لماذا يكثرث النّاس كثيراً لتعذيب الآخرين و لكنهم في نفس الوقت يسمحون لهذه الممارسات بأن تستمرّ. و فشلت دجاين مرّة أخرى و نهضت من مقعدها فأخذ أنتوني مكانها. تحدّث بلطف عن الرّضيع الصّغير و أضاف أنّه ولد شقيّ. شرع في العمل و بدأ بعد قليل يتحرّك على إيقاع الموسيقى. و واصل العمل دون كلل أو ملل بينما كان دجون يتضوّر كامل الوقت. و أخيراً تمكّن من إدخال الإبرة في الشريان. رفع رأسه و إرتسمت على وجهه علامات النّصر و راح يهتزّ في كرسيّه كما لو كان يرقص على إيقاع الموسيقى ثمّ قال للممرضة ينبغي أن يستمع إلى تلك الموسيقى كلّما أراد إدخال أنبوب طويل في أحد الشرايين.

Target text (Version 1)

Excerpt 7 from *Sent before my Time* (Cohen 2003: 76-77)

زرت الأم في جناح ما بعد الولادة ووجدتها جالسة على نحو مرتخ على كرسيّ بالقرب من فراشها و كانت قليلة الكلام. و أخيرا قالت إنها تظنّ أنها لا تزال تحسّ بالتوأمين داخلها. كانت قلقة بسبب تأخر زوجها الذي كان يتكلم مع شخص آخر عبر الهاتف. أظنّ أنّ فقدان التوأمين بذلك الشّكل خلّف فيها شعورًا بالإرتباك و الخوف. نظّمت إجتماعًا بالأب و الأمّ معًا في غرفة صغيرة خارج القسم. تفاجأت لمظهر الأم الذي كان يوحي بأنّها أكبر بكثير من عمرها (24 سنة). لم تتحدّث كثيرًا و تساءلت إلى أيّ مدى كانت قادرة على فهم اللّغة الإنجليزيّة. تخيلت كم كان مخاضها مخيفًا و مؤذيًا في مكان غريب في بلد أجنبي. إستقبلني الأب بطريقة رسميّة جدّا و مدّ يديه أمامه و ألقى خطابًا. طلب منّي أن أشكر الأطباء و قال إنّهُ يعلم أنّهم بذلوا ما بوسعهم من أجل ولديهما. شعرتُ كما لو كان كلامه إسترضاء لسلطة ذات نفوذ كان يشعر أنّه و عائلته بين يديهما. و كنت أنا حسب تصوّره الوسيطة بينه و بين تلك السلطة. و واصل حديثه ليخبرني عن المخاض و عن رضيع/أخرقد توفى منذ مدّة. كان يبدو أنّه مسؤول عن زوجته و مشاعرها. و في الأيام القليلة التّالية سألني ماذا ينبغي أن يفعل حيال حزن زوجته. لقد كان يريد طريقة للتخلّص من حزنها و قد وجد الإنتظار و الإصغاء أمرًا صعبًا. شعرتُ أنّه كان رجلاً متسلّطًا نوعًا ما و مسيطرًا على زوجته، إلّا أنّني بعد التأمّل في أمره تبين لي أنّه كان دون شكّ يشعر بالعجز. طلبتُ من الزّوجين الإذن بمراقبة التوأمين و فسّرت لهما إهتمامي بالتوائم بصفة خاصة فوافقا على طلبي عن طيب خاطر و دون تردّد.

Target text (Version 1)

Excerpt 8 from *Sent before my Time* (Cohen 2003: 132-133)

و في إحدى جلساتنا الأسبوعية حدثتني السيدة أفنز عن كابوس رآته قبل وفاة زوي بأيام قليلة. سمعتُ روحًا شريرة تخشخش من وراء النافذة محاولة الدخول إلى غرفتها. كانت تريد أن تأخذ زوي معها. إستيقظت وهي تشعر بالفرع. بدت علامات الحرج و الخوف واضحة على وجهها وهي تحدثني عن ذلك الكابوس و تساءلتُ إن كنت أظنُّ أنها مجنونة و إن كانت هناك أرواح شريرة. و كانت تقبع وراء تلك الأفكار أسئلة رهيبة عن مكان وجود زوي في ذلك الحين. سألتُ إن كانت زوي في مكان موحش أو إن كانت قد تُركت في البرد تحت التراب أو أنها بطريقة ما في مكان آمن في تفكيرها أين يمكن أن تتحدث إليها. لاحظتُ أنها قد انحرفت عن موضوع الحديث و تاهت في ثنايا أفكارها و مشاعرها و كانت هي أيضا واعية بذلك. أحيانًا كانت تشعر بالرعب بسبب ذلك و تساءلتُ إن كانت حالتها العقلية غير مستقرة و إن كانت ستصاب بالجنون. و لكن سرعان ما أدركتُ أنه ليس بإمكانني أن أجيب عن تلك الأسئلة و لكنني كنت أقدر جميع تلك الأفكار و المشاعر و أدركتُ أن ما تمرّ به هو جهد ناتج عن حزنها على موت رضيعتها و أنني لم أتفاجأ بشعورها بالإرهاق. كما أشرت إلى أن الأمر كان سيكون غريبًا إن لم تكن تشعر بالألم و أن دموعها و مشاعرها غالية جدًا. بدا أن ما قلته قد خفف شعورها بالمضايقة من طرف تلك الدموع و المشاعر. قالت إنها لا تقوم بالكثير من الشؤون في البيت و كانت تشعر أنه لم يكن لديها وقت للقيام بأي شيء إذ أنها كانت مشغولة التفكير إلى حد كبير.

و كررت السيدة أفنز مرارًا أنه ليس هناك أحد يستحق اللوم و لكنها كانت دائمًا تعود إلى نفس السؤال: لماذا حدث هذا؟ و كان ذلك السؤال يُطرح في كلّ جلسة مثل خيط يمتدّ على طول قطعة من النسيج. لقد كانت في صراع مستمرّ مع ذلك السؤال. ما الذي تسبّب في موت زوي؟ ... فهي و زوجها لم يرتكبا أي خطأ و ستكون تصرفاتهما مماثلة مع رضيع آخر ... كيف لهما أن يعلما أن نفس الشيء لن يحدث مع رضيع آخر؟ أحيانًا بدت تقاسيم وجهها لبنة كلما فكرت في زوي أو حتّى الأمل في إنجاب رضيع آخر و أحيانًا أخرى بدت تقاسيم وجهها قاسية بسبب شعورها بالمرارة و تختفي مع ذلك كلّ الأفكار الرقيقة اللينة.

Target text (Version 1)

Excerpt 9 from *Sent before my Time* (Cohen 2003: 134-135)

أحياناً كانت مشاعر السيدة أفنز تنفجر كالبركان و لكن على نحو مختلف و لم يكن اللوم موجّهاً نحوها هي بل نحو مربية الأطفال التي كانت تعتني بزوي. ألفت السيدة أفنز اللوم على المربية لأنها كانت تترك زوي في الطابق الأعلى بمفردها و تضعها لتنام على جانبها. كما لامتها على إرسال طفلتها إلى الطابق الأعلى لترى إن كانت زوي مستيقظة أم نائمة. و كانت تلك الأفكار أحياناً تنعرج نحو ما لا يمكن تصوّره أي أنّ زوي قُتلت و لم يكن موتها مجرّد حادث. و خطرت تلك الفكرة على بالها بعد أن قدم أعوان الشرطة إلى بيتها يوم وفاة زوي للحصول على معلومات تخصّ المربية قبل التوجّه إلى هناك للتحقيق في ملابسات الوفاة. و كان أعوان الشرطة، حسب إعتقادها، قد دخلوا بيتها بنوع من القوة بالرغم من أنهم على الأرجح دخلوا بلباقة كما تقتضي الإجراءات الرّسمية المعمول بها عند القدوم لإخبار ذوي طفل بوفاته. و ظهرت تلك الأفكار من حين إلى آخر و رافقها الشعور بأنّها قد تودّي إلى الجنون. أظنّ أنّها وجدت إرتياحاً كبيراً في إصغائي إليها بهدوء و تجرّد دون أن تغمرني أفكارها و مشاعرها. وصارت بصفة تدريجيّة قادرة على التحدّث بصراحة عن شعورها بالكراهية تجاه المربية و العالم بأسره. و كانت أحياناً تشعر بأنّها هي و زوي كانا في صراع ضدّ العالم بأكمله. أعتقد أنّها كثيراً ما كانت تتمسّك بشعورها بالكراهية بإصرار شرس لأنّه شعور يمكن تحمّله مقارنة بالشعور بفداحة الخسارة الذي طغى عليها في الأيام الماضية. لقدّ كان وصفها لخلوّ ذراعيها من رضيعتها و الشعور بالفراغ و السكون التام المحيط بها وصفاً دقيقاً حاداً. قالت إنّ بإمكانها التحدّث إليّ لأنني لا أبكي كما يفعل زوجها و والدتها و إنّها لم تشعر بالقلق بشأن بكانها كما كانت تفعل كلّما تحدّثت إليهما. أمّا أنا فكنت مختلفة عن بقيّة العالم إذ كنت أصغي إليها و بدا لها أنّي كنت أنفهم ما تقول. كنت أعلم أنّ التدريب الذي تلقّيته قد ساعدني على حذق الإستماع و التأمّل و تحمّل ما أسمع و لكنني كنت أعلم أيضاً أنّ ما قالته السيدة أفنز لي كان له وقع هائل عليّ. كما أعتقد أنّها كانت واعية بذلك و كانت تشعر بالإرتياح لأنّها نجحت في تحريك مشاعري بشكل خاصّ. أخبرتني أنّها كانت تذهب للنوم كلّ ليلة وهي تحتضن غطاء زوي الذي لا يزال يحتفظ برائحتها. قالت إنّ رائحة زوي تملأ البيت كلّهُ. كانت تخشى أن تتلاشى رائحتها. و ذكرت أنّ أثر رأس زوي لا يزال مرتسماً على فراشها الصّغير ولكنّها كانت تخشى أن يأتي اليوم الذي تصبح فيه مدّة وفاة زوي تفوق عدد أيّام حياتها. كنت أحسّ بلهفتها إلى حضور زوي الجسدي. أظنّ أنّ شدة هذا الألم جعلها تخاف من الإصابة بالجنون أو ربّما تخاف أن يشتدّ الألم إلى درجة أنّها لن تستطيع تحمّله.

Target text (Version 1)

Excerpt 10 from *Sent before my Time* (Cohen 2003: 136-138)

قالت إنها كانت ترى أحلامًا مزعجة في تلك الفترة و كانت قد ذهبت إلى الطَّبيبة العامَّة فوصفت لها دواءً مضادًّا للإكتئاب و نصحتها بأن تذهب إلى مستشار نفسي. و كانت الطَّبيبة تعلم أن السيِّدة أفنز كانت تأتي إليَّ لتتلقَّى العلاج النَّفسي و لكنَّها قالت إنَّ ذلك يبدو غير مجدي. لاحظتُ في قرارة نفسي أنَّ السيِّدة أفنز ربَّما تنصَلَّت من غضبها و شعورها بالإحباط تجاهي و ألصقتهما بطبيبتها. سألتُها عن تلك الأحلام المزعجة فقالت لقد كانت جميعها متعلَّقة برُوي. و رأت في أحدها أنَّها عادت برُوي من المستشفى و قد حان موعد إرضاعها فذهبت لتحضر زجاجة الحليب. و كانت رُوي قد قالت لها "من فضلك". و ذكرْتُ أنَّها في الحلم قالت لزوجها "لقد علَّموها حتَّى الكلام". قالت لقد فاتها ذلك فقد سلبوا منها كلَّ شيء حتَّى فرصة تعلُّم الكلام. لم تكن رُوي على من يرام. لقد بدت في هيئة غير قويمَّة. لقد كانت معوَّقة. و في مرحلة لاحقة من الحلم و كلَّما نظرتُ إلى رُوي وجدتُها دون ذراع أو ساق أو جزء آخر من جسدها. ظنَّت السيِّدة أفنز أنَّها رأت ذلك الكابوس لأنَّها كانت قد شاهدت شريطاً عن البوسنة ظهر فيه أطفال جياع سرقوا بعض الطَّعام فتَمَّ عقابهم بقطع أيديهم. و في أحلام أخرى رأت أنَّها لم تغيَّر حَقَاطة رُوي لمدَّة ثلاثة أيَّام. بدا لي أنَّها في تلك الأحلام شعرت بأنَّها لم تعتني برُوي بشكل ملائم و كانت رُوي تشعر بالجوع. وافقتني الرُّأي و إنطلقت تتحدَّث عن مصابها بإسهاب و عنف: ما كان لذلك أن يحدث. لم تكن قد ارتكبت أيَّ ذنب. لقد ارتكب أناس آخرون أنواعاً شتى من الأعمال البغيضة و لم يحدث لم ما حدث لها. ليس هناك عدل. كانت تريد أن تنصرف عن العالم و لم تكن لها رغبة أبداً في إنجاب طفل آخر.

و أخبرتني تدريجياً كيف أنَّها كانت أحياناً تجبر نفسها على أن تعيش ذكريات مؤلمة كنوع من التَّعذيب. سألتُها عن علاقتها بوالدتها في تلك الفترة. تساءلْتُ ماذا حدث لأمِّها الداخليَّة التي يمكن أن تحميها من ذلك النوع من العذاب. تبَيَّن أنَّ السيِّدة أفنز كانت تجمعها علاقة حميمية بوالدتها و لكن في الفترة الأخيرة تغيَّرت تلك العلاقة إلى نفور ممَّا جعل والدتها تشعر بالحسرة. تساءلْتُ إن كانت تحاول أن تبَيَّن لوالدتها و لو بشكل محدود شعور من فقدت ابنتها. كما قلت إنني أرى أنَّه كانت هناك شعور داخلها تجاه والدتها يمكن أن يفسَّر كما يلي: إذا هي (السيِّدة أفنز) حرمتُ من أن يكون لها ابنة فإنَّه لا ينبغي لوالدتها أن يكون لها ابنة و هكذا يتمَّ عقابها (أي والدتها) بنفس الطَّريقة. قالت ليس هناك شيئاً في العالم تؤذي من أجله والدتها. قالت إنَّها تحبُّ والدتها و لكنَّها كانت تريد أن يحسَّ شخص بما بوحدتها في معاناتها. ثمَّ حدَّثتني كيف كانت تتمنَّى لو احتضنتُ رُوي قبل مراسم الجنائز و لكنَّها لم تكن قادرة على ذلك لأنَّها كانت خائفة جدًّا. قالت إنَّها كانت جبانة. قلت لها إنَّها كانت تشعر بالخوف من رُوي لأنَّها كانت ميَّنة. أومأت برأسها موافقة و قالت إنَّ رُوي في الحلم بدت في مظهر مرعب على غير العادة و لذلك شعرت بالفزع من رؤيتها. لقد صدمني شعور الأمِّ بالفزع أمام رضيعتها الميَّنة صدمة قاسية. تذكَّرتُ كيف بدت رُوي في الحلم في هيئة غير قويمَّة و قلت إنني أعتقد أنَّ هناك طفلة صغيرة، و هي جزء من السيِّدة أفنز، كانت تشعر بالفزع من تلك الأحلام المرعبة و تريد أن تنادي أماً طيِّبة تأتي إليها لتواسيها و تفسِّر لها تلك الأحلام كما يفعل الأطفال في اللَّيل حين يستيقظوا من حلم مزعج و لكن يبدو أنَّها قد سلَّمت إلى ساحرة شريرة قالت لها حين كانت تشعر بالفزع إنَّها (أي السيِّدة أفنز) امرأة سيِّئة لا تصلح أن تكون أماً. قالت السيِّدة أفنز إنَّها كلَّما رأت كابوساً استيقظت وهي تنسُجُ و تشعر بالضيق.

Appendix L

Back translation (from Version 1)

Excerpt 1 from *Sent before my Time* (Cohen 2003: 11-12)

When the baby reached one week of age I spoke to his mother who was called Mrs Kelly. She said that her husband had already spoken to me so I remembered that young man by the incubator. She said she was a Christian belonging to the Protestant sect while her husband belonged to the Catholic sect. And she mentioned that she was staying at that time at her mother's house who looked after her first son while she visited the new-born baby in hospital. She said she was a more affectionate person than her husband whom she sometimes wished would hug her and tell her she was a lovely woman. She talked about what she wanted to do if her baby died. She said if that happened, she would remove all those tubes and hug him very long and after that go back home without seeing anyone and maybe would never be able to see her parents again.

She told me that the baby, whom they had named "Ewan," had deteriorated. She felt a strong desire to smoke a cigarette, something for her and for anyone else. She said that her last pregnancy had happened by mistake because she had not been medically examined to check that the coil was functional. She was busy looking after her first son and the result was a pregnancy that she had not planned for. She had internal bleeding while she was pregnant and the medical team did not succeed in finding the coil. Perhaps it was still inside her.

I met with Mrs Kelly three days later and as soon as she saw me she burst into tears as she had done before. A long and sharp attack on the doctors and nurses dominated the session and she talked about how difficult the situation was at her mother's house; her mother who was assuming that she was going to be sterilised. Her mother had wanted a granddaughter and now she is hoping her daughter-in-law will give birth to one for her. Her mother's enthusiasm and happiness made her feel the pain and bitterness of the premature birth of her baby. She had a desire to be cruel to her mother. She felt a desire to be cruel to her mother. She wanted to drive her car somewhere away from all the problems to feel as if she were in an air bubble swimming in space in an unknown

place. She felt envious of her younger sister whose life was free from worries while she found herself a prisoner to babies' nappies and a milk pump fixed to her chest.

Back translation

Excerpt 2 from *Sent before my Time* (Cohen 2003: 13-14)

I met with Mrs Kelly a week later when Ewan was a month old. She said she felt guilty because she was happy on her way to the hospital. And she wondered how she could be happy while Ewan was going through hard times. She felt she should be by her son's side to protect him. She said she felt hatred towards anyone staring at her baby especially members of her family. I wondered if she looked at him to keep him alive. It occurred to me that perhaps she was terrified of her hostile feelings towards Ewan and so these feelings were attributed to other people. She behaved towards them as if she had wanted to ward off their evil looks at her baby.

At about that time Mrs Kelly told me that she was rowing a lot with her husband. They had fixed a breathing apparatus in the shape of a mask on Ewan's face which made the parents angry because it prevented them from seeing his face and they felt it cause him great pain. She also told me that she was going to be photographed using X-ray as an attempt to locate the coil inside her.

Not long after that, Ewan developed meningitis and was having fits although this was masked by the phenobarbitone.

Ewan's parents were tremendously upset when they came to see me together. Mrs Kelly said that she did not feel she was capable of looking at her baby especially when he was fighting one of those fits. She said she was very upset because of the bad scars left by the tubes fixed to his hand. She had realised that they would leave a permanent scar. She did not want to visit him anymore because she could not bear sitting by the incubator anymore. At the end of the session they said they felt terrified they might carry away the infection of the meningitis to their other child.

A week later Mrs Kelly talked to me about her identification with Ewan to the extent that when he stopped breathing she too felt unable to breathe. And when the medical team came to save him she found herself retreating towards the door. She said she had withdrawn to her little world far away. I wondered then whether Ewan was doing the same with his bradycardias. During this session I felt quite overwhelmed by her presence and it was only after she had left that I thought that perhaps she was

defending herself against thoughts of Ewan dying. I felt that I had let her down by not understanding her feelings at the time.

Back translation

Excerpt 3 from *Sent before my Time* (Cohen 2003: 22)

Mr and Mrs Smith were sitting together and talking when I entered the room and the mother in particular looked calm. When I introduced myself they were welcoming and started immediately to describe what had happened in the previous few days. I was impressed by the way they narrated the events as each other allowed the other to speak. They described to me how Mrs Smith had gone to the hospital when she was in labour and how they had been brought to this hospital because the twins needed intensive care. They said that waiting for the ambulance was the worst period. The mother said that each one of the twins had been in a separate amniotic sac. And she described to me how the baby girl at the top of the womb was very active and how she used to kick her brother who was at the lower part. She said he was of the wriggling kind. Sometimes the baby girl would climb up which made the mother push her down. Then she described how she was trying to climb up to her heart. And she added that she felt that the baby girl was bullying her brother which tore his amniotic sac and caused the waters around it to break and that was how she had an early labour. I wondered then if the mother felt that the girl was responsible for what had happened.

Mother had had an epidural, and after birth the twins were taken down to the intensive care unit. Mrs Smith described how his son was born and how they took him aside quickly for resuscitation. He wanted to go with him but he also wanted to stay by his wife while the second baby was born. From the beginning he experienced being pulled in two different directions and he still finds that so difficult. When the girl was born he offered her his finger and she grasped it in her fist. He was moved by that and felt a strong connection between them. The father said that he found it hard to leave the hospital and go home in the evening. Then the mother described how close he felt to the boy while the father felt closer to the girl. I made an appointment to see them in two days' time again in their room.

Back translation

Excerpt 4 from *Sent before my Time* (Cohen 2003: 28-29)

When the twins were two weeks old I went to see Mr and Mrs Smith but this time the session was in a room on the unit. Mrs Smith was faced with some problems concerning her room in the postnatal ward as there was another woman who needed it after she had lost her baby. The following solution was suggested: Mrs Smith could stay there one more night and after that she had to move to another room in the Nurses' Building. Mrs Smith said that she had no objection to give up her present room but that woman decided in the end to go back home. What annoyed Mrs Smith was that they had asked her to vacate her room in the morning and she knew that the medical team were going to put back in Daniel's prong that day. She had wanted to be by his side and take care of him on the floor below. The nurses had told her that she could do that but they might put her belongings in her suitcase while she was away. But she rejected that idea because some of her things were private so she decided to pack up herself. But when she went downstairs she found that the doctor had already started working. Mrs Smith felt that the nurses had not allowed her one single hour which made her feel angry with them. She repeated that several times.

The parents went on to talk about the weekend which they said had been bad. The father said he was worried because there were not enough doctors and nurses and wondered what would happen if all the babies went into crisis at the same time. A baby in a bad state had been admitted and the entire medical team seemed to be busy treating it including the nurse who was supposed to look after the twins. And he continued saying that the limited number of nurses exposed life on the unit to danger. And Lucy had stopped breathing but her mother managed to resuscitate her until she was able to breathe again and wondered what would have happened had not he and his wife been there. The father said that he wanted to speak within reason but he also wanted the best care for to be available for the babies. And he repeated that he liked the atmosphere in the unit because it gave him a strange sense of relaxation as if he were at home. Life there was like a nice alternative from life outside the hospital because nobody there could understand very well what his family was experiencing. And he talked about his desire to slap someone's face. He said he was snappy at work. And he talked about his desire to slap someone's face. I said perhaps he was to

some extent surprised by his murderous feelings. Signs of shock appeared on his face when he heard that observation and denied that he had such feelings. As for the wife, she agreed with me about those feelings and said that she had nasty feelings about that woman who had lost her baby. She felt that she was more worthy of the nurses' help than that woman because her babies were alive.

Back translation

Excerpt 5 from *Sent before my Time* (Cohen 2003: 34-35)

I met with Mr and Mrs Smith in the fifth week after the twins' birth. Mr Smith, who arrived a few minutes after the session had started, said that Daniel had just had a bradycardia and that he had a similar crisis the previous week. He repeated this several times. And I wondered if I was supposed to be a kind of repository of various types of chaotic feelings that were hard to sort out including that I was to blame for not knowing about this heart attack, a feeling of guilt because my arrival in the incubators room caused that incident and anger because I had been blamed for that as well as for lenient attitude towards the rule of superstitious and primitive beliefs. A heart specialist from Brompton hospital examined Lucy's heart that day. The wife had not told her husband lest he had "a heart attack" as she put it. And she said gaily that the examination went well except that Lucy could not bear the specialist's cold hands. It seemed to me that there was a high degree of anxiety and there was a serious question about who could bear it. And the father continued talking to express his deep feeling of guilt about his job and the twins. Each one of them talked about the effect of the twins as they were forced to choose one and not the other and that meant that the other baby had to wait. And each time they were with one they could not be with the other. The father talked about how much he appreciated the unit for it was for him like home and he and his wife had fun with the medical team in the evenings. The unit seemed to be a source of rest and support. When I asked the mother about herself, she said that she suddenly felt that day as she was driving into the hospital a lump in her throat. She said that she thought the place was teeming with emotions. I believe that she was suppressing those feelings and perhaps that was the only way that allowed her to continue to function in conditions that were cruel to her maternal feelings. I think she identified with the doctor's cold hands and perhaps she unconsciously thought that he could not do what he had to do only if he kept his emotions cold and separate. People who had a stronger connection with the patient, including her husband, were likely to have a heart attack.

Back translation

Excerpt 6 from *Sent before my Time* (Cohen 2003: 62-63)

His eyes were closed and his legs, shoulders, and other arm writhed as if trying to get rid of something. When Jane he let go of his arm for a minute, he stopped screaming. And when she took up his arm again and he began to writhe. She said “Look, Maggie. You have to get the needle in gently, just through the wall of the vein so that you can insert the line. Oh, I’ve burst it.” Blood welled out, and she wiped it with a kerchief. I felt her hand pulling me to watch what she was doing, but I wanted to watch the baby’s face. She said that the problem was that there were no good veins left except those in his leg and the senior doctor wanted to keep those for inserting another tube if it was necessary. She looked at his legs and other arm then at his first arm. She held the torch against it, and John was writing again. His face was creased up because of the extreme pain. She inserted the needle, and his mouth opened again in this terrible noiseless scream. She said, “Oh, St Valentine’s Day. I was listening to the radio. I chose Kiss FM. Anyway I’m working all day, today and Friday. I don’t feel like celebrating St Valentine’s Day. My car has broken down. Everything...” John’s alarm went off, and she looked worried. What was going wrong with him? She wondered rather pointedly if the senior doctor was in the office. So I showed willingness to go there and she said with great relief, “Yes, please?” And so I went to the senior doctor’s office but he was not there.

And when I came back to her she said she was going to try once more and that if you tried very long, you will get stressed. I looked at her then to John and did not know which one I felt more sorry for as they both appeared to me in a desperate state. John was writhing again as she held his hand and he screamed when she inserted the needle in his arm. Another trainee doctor came in and said “oh Jane, can’t you get it in?” She said that she could not, went on trying, and then gave up. She looked at the baby and said “you horrible little thing.” I said that I had thought she must be feeling angry by now. She said that it was a terrifying matter and that it could make you hate the baby. Then Anthony, the other trainee doctor, came over and Jane said that she could put the baby through the mincer. Anthony said that he would hold the torch for her while she tried again but John was screaming continuously. The two of them pored over him and Jane was whistling softly on the rhythm of musing coming from the radio. I

felt sick. I wondered why people care so much about torture and yet allow these practices to go on. Jane failed again and got up so Anthony took her place. He spoke kindly about the little baby and added that he was naughty. He began to work and then soon began to move following the rhythm of the music. He continued to work relentlessly while John writhed and screamed. And finally he managed to get the needle in the vein. He raised his head and an expression of victory appeared on his face and he started jigging in his seat as if he was dancing to the rhythm of the music and said to the nurse that he should listen to that music whenever he wanted to insert a long line in a vein.

Back translation

Excerpt 7 from *Sent before my Time* (Cohen 2003: 76-77)

I visited the mother on the postnatal ward and found her slumped in a chair by her bed, saying very little. And finally she said she could still feel the twins inside her. She was worried because her husband was away so long speaking to someone on the phone. I think loosing twins in that way has left her feeling confused and frightened. I arranged to meet mother and father together in a small room off the unit. I surprised by the mother's appearance which suggested she was older than her age (24 years). She did not speak much and I wondered how much English she could understand. I imagined how frightening and traumatising her labour was in a strange place in a foreign country. The father welcomed me in a very formal way and he gave a speech with his hands stretching wide in front of him. He asked me to thank the doctors and said that he knew they had done their best for their boys. I felt as if his speech was a propitiation to some powerful authority in whose hands he felt he and his family were. And I was, he imagined, a mediator between him and that authority. And he went on to tell me about the labour and the other baby that had died. He seemed to be in charge of his wife and her feelings. And in the next few days he asked me what he should do about his wife's grief. He wanted a method to get rid of her grief and he found it hard to wait and listen. I felt that he was an authoritarian man somehow and dominating with his wife, but after reflecting on his case it realised that he was undoubtedly feeling helpless. I asked permission from the parents to observe the twins and I explained that I was particularly interested in twins so they readily agreed and with no hesitation.

Back translation

Excerpt 8 from *Sent before my Time* (Cohen 2003: 132-133)

And in one of our weekly sessions Mrs Evans talked to me about a nightmare she had a few days before Zoe's death. She heard an evil spirit rattling behind the window trying to get into her room. It wanted to take Zoe away with it. She woke up in terror. Signs of embarrassment and fear appeared clearly on her face as she told me about that nightmare. And she wondered if I thought she was mad and if there were evil spirits. And behind those thoughts lurked terrible questions about where Zoe was at that time. She asked if Zoe was in an evil place and if she had been left under cold earth or if she was somehow in a safe place in her mind where she could talk to her. I noticed that she had deviated from the topic and got lost in the layers of her thoughts and emotions and she too was aware of this. Sometimes she was frightened of that and wondered whether her mental state was unstable and if she was going mad. But she soon realised that I could not answer all those questions but I appreciated all those thoughts and feelings and recognised that what she was going through was caused by exertion of mourning and I was not surprised that she was feeling exhausted. And I pointed out that it would be strange if she did not feel pain and that her tears and feelings were very precious. What I said to her seemed to have alleviated the feeling of being harassed by those tears and feelings. She said she was not doing a lot at home and she felt that she did not have time to do anything as she was so preoccupied.

And Mrs Evans repeated several times that on one deserved to be blamed but she always came back to the same questions: why did this happen? And that question was posed in every session and was like a thread going through a piece of cloth. She was in constant battle against that question. What caused Zoe's death? She and her husband did not do anything wrong and they would behave in the same way towards another baby ... How would they know that the same thing would not happen with another baby? Sometimes her face seemed to become softer when she thought of Zoe and even of the hope of having another baby and at other times her face looked hard as a result of feeling bitter and with that all those soft and tender thoughts would disappear.

Back translation

Excerpt 9 from *Sent before my Time* (Cohen 2003: 134-135)

Sometimes Mrs Evans's feelings erupted like a volcano but in a different way, and the blame was not directed at herself but at the child-minder. She laid the blame on the childminder because she used to leave Zoe alone upstairs and put her to sleep on her side. And she blamed her for sending her daughter upstairs to see if Zoe was awake or asleep. And sometimes those thoughts could teeter over into the unthinkable. In other words, she was murdered. That thought occurred to her after the police officers had come to her house to get some information about the child minder before they went there to investigate the circumstances of the death. The police officers, she believed, had burst into her house although it was likely The psychotherapist listened carefully without expressing her opinion for she knew that the police officers probably entered Mrs Evans's house tactfully as part of the police practice that was standard whenever they had to inform the parents of the death of their child. Those thought would appear from time to time accompanied by a feeling that they might lead to madness. I think she found a tremendous relief in the fact that I could listen to her calmly and objectively without getting overwhelmed by her thoughts and emotions. And she became gradually able to talk openly about her feeling of hatred towards the childminder and the whole world. Sometimes she felt that she and Zoe were in a battle against the whole world. She said she could speak to me because I did not cry as both her husband and mother did and that she did not worry about crying as she did whenever she spoke to them. I was different from the rest of the world because I listened to her and seemed to understand what she was talking about. I think she often held on to her feeling of hatred with wild determination, because it was a feeling she could bear more compared to the feeling of great loss that had overwhelmed her in the previous days. Her description of the absence of her baby in her arms and her feeling of emptiness and the total silence around her was detailed and poignant She said that she could tell me because I did not cry like her husband and her mother and she did not have to worry about crying as she did with them. As for me, I was unlike the rest of the world because listened carefully and seemed to understand what she was talking about. I knew that the training I had done had helped me to listen well, to reflect and to bear what I was hearing but I also knew that what she told me had a

tremendous impact on me. And I think she was aware of that and was relieved that she could touch my emotions so particularly. She told me that every night she went to sleep she would cuddle Zoe's cover which still smelt of her. She said that Zoe's smell filled the whole house. She dreaded that her smell would gradually disappear. And she mentioned that the imprint of Zoe's head was still on her little bed but she dreaded the day would come when the days since her death outnumbered the days of her life. I could feel her yearning for Zoe's physical presence. I think that the intensity of this pain made her terrified of becoming mad or perhaps she was afraid this pain would intensify to the point that she would not be able to bear it.

Back translation

Excerpt 10 from *Sent before my Time* (Cohen 2003: 136-138)

She said she was seeing disturbing dreams at that time and she had gone to see a GP who prescribed antidepressants and advised her to see a counsellor. And the GP knew that Mrs Evans was coming to me for psychotherapy but said that it did not seem to be beneficial. I noticed to myself that Mrs Evans had possibly distanced herself from her feelings of anger and frustration with me and attributed them to her doctor. I asked her about those disturbing dreams and she said that they were all about Zoe. And she saw in one that she had taken Zoe back home and it was time to feed her so she went to get her bottle. And Zoe had said to her "please." And she mentioned that in the dream she had said to her husband "they've even taught her to speak." She said that she had missed that as they had taken everything away from her even the opportunity to learn to speak. Zoe was not well. She appeared disfigured She was handicapped. Later in the dream, and each time she looked at her she found that an arm, a leg or some other part of her missing. Mrs Evans thought that she had that nightmare because she had watched a film about Bosnia in which there were hungry children who had stolen some food and had been punished by having their hands cut off. And in other dreams she saw that she had not changed Zoe's nappy for three days. It seemed to me that in these dreams she felt she was not looking after Zoe properly and that she was starving. She agreed with me and launched a bitter tirade about her loss: this should not have happened. She had not committed a sin. Other people had done all sorts of dreadful things but what happened to her did not happen to them. There is no justice. She wanted to turn away from the world and had no desire to have another child.

And she gradually told me how sometimes she forced herself to live those painful memories as a kind of torture. I asked her about her relationship with her mother at that time. I wondered what had happened to her internal mother who might protect her from that kind of torture. It became clear that she used to have an intimate relationship with her mother but that had recently turned into estrangement which caused her mother to feel deep regret. I wondered if she was trying to show her mother in a limited way what it felt like to lose a daughter. And I said that I thought there was a feeling inside her towards her mother that could be explained as follows:

if she (Mrs Evans) had been deprived of having a daughter, then her mother should not have one either and that way she (i.e. her mother) could be punished in the same way. She said there was nothing in the world she could hurt her mother for. She said that she loved her mother but she wanted someone to feel her loneliness in suffering. Then she told me that she wished she had cuddled Zoe before the funeral but she was unable to do that because she was frightened. She said she had been a coward. I said that she had felt afraid of Zoe because she was dead. She nodded her head in agreement and said that in the dream Zoe looked dreadful unlike her usual self and that is why she felt frightened of her. I was so shocked by the mother's feeling of terror in front of her dead baby. I remembered how in the dream Zoe did not look right I said I thought there was a little girl, a part of Mrs Evans, and she was frightened of those dreadful dreams and wanted to call a good mother who would come to her and comfort her as children do in the night when they wake up from a disturbing dream but it seems that she was delivered to an evil witch who told her when she was terrified that she (i.e. Mrs Evans) was a bad woman and was not fit to be a mother. Mrs Evans said that whenever she saw a nightmare she woke up sobbing and in distress.

Appendix M

Target text (Version 2)

Excerpt 1 from *Sent before my Time* (Cohen 2003: 11-12)

ذهبت المحللة النفسية لتحدث إلى السيدة "كالي"، أم المولود، عندما بلغ أسبوعًا من العمر.

"أخبرني زوجي أنه تحدث معك"، قالت الأم.

تذكرت المحللة النفسية ذلك الشاب الذي كان يقف بالقرب من الحضّانة منذ يومين.

"أقيم في بيت والدتي التي تعتني بابني الأول الذي يبلغ سنة من العمر و هكذا يمكنني القدوم إلى المستشفى"، هكذا بدأت السيدة كالي قصتها. "نمرّ ببعض الصّعوبات مع والدي زوجي. يرفضان القبول بي لأنني أنتمي إلى المذهب البروتستانتي. ينتمي زوجي والداه إلى المذهب الكاثوليكي."

"تشعرين بالعزلة بسبب ذلك"، قالت المحللة النفسية بلطف، "ولكنّ زوجك إلى جانبك، أليس كذلك؟"

"أنا زوجي نختلف عن بعضنا البعض. أنا عاطفية أكثر من زوجي"، ردت السيدة كالي ومسحة الحزن لا تفارق وجهها.

"أحيانًا أتمنى لو يحتضنني ويقول لي كم أنا لطيفة."

لاذت بالصمت بعض الوقت ثم قالت وهي تبكي:

"لو توفي الرضيع سوف أنتزع كلّ تلك القنوات و أحتضنه طويلًا. ثم أعود إلى البيت دون أن أكلم أحدًا. ربّما لن أستطيع رؤية أمي و أبي أبدًا."

بعد يومين و ما إن رأت السيدة كالي المحللة النفسية حتّى أجهشت بالبكاء كما فعلت في المقابلة السابقة.

"لقد تدهورت حالة يُون"، قالت بصوت فيه هلع و حزن شديدين ثم أضافت "تتناوبني رغبة ملحة في تدخين سيجارة. شيء لي أنا وحدي"، تنهّدت بعمق و واصلت "لقد حدث هذا الحمل الأخير على سبيل الخطأ. كان يجب أن أعرض نفسي لفحص طبيّ للتأكد من فاعلية جهاز منع الحمل المزروع في رحمي و لكن لم يكن لي وقت لذلك. كنت مشغولة برعاية ابني الأول و كانت النتيجة حملًا ثانيًا لم نخطّط له. أصابني نزيف دموي داخلي أثناء الحمل و لم يتمكن الأطباء من العثور على اللولب الرحمي. ربّما لا يزال داخلي. من يعلم؟"

إنقذت المحللة النفسية بالسيدة كالي بعد ثلاثة أيام و ما إن وقعت عيناها عليها حتّى أجهشت بالبكاء كما فعلت في المقابلة الماضية. طغى على هذا اللقاء تهجّمًا طويلًا لاذعًا على الأطباء و الممرّضين و تحدثت عن صعوبة الوضع في بيت والدتها. قالت وهي لا تزال تبكي:

"كانت أمي تفترض أنّه سيتمّ تعقيمي و لن أنجب من جديد. كانت ترغب في أن تكون لها حفيدة و هاهي الآن تأمل أن تنجب لها زوجة أخي الحامل واحدة."

"و كيف تشعيرين إزاء ذلك؟" سألت المحللة النفسفة.

"يؤلمني أن أرى تحمّس أمي لحمل زوجة أخي. أشعر بمرارة لأنّ حملي لم يتّم على أحسن وجه."

توقّفت عن الكلام لحظة ثمّ قالت:

"أجد في نفسي رغبة في أن أكون قاسية تجاه أمي."

تنهّدت بعد أن جفّفت دموعها و قالت:

"أودّ أن أقود سيّارتي إلى مكان بعيد عن كلّ هذه المشاكل حتى أشعر أنّني داخل فقاعة هوائية تسبح في الفضاء."

ساد الصّمت الغرفة لبعض الوقت ثمّ قالت:

"أشعر بالحسد تجاه أختي الصّغرى. حياتها خالية من الهموم تمامًا أمّا أنا فأجد نفسي أغير الحفّافات كامل الوقت

و الآن آلة ضحّ الحليب مشدودة إلى صدري."

Target text (Version 2)

Excerpt 2 from *Sent before my Time* (Cohen 2003: 13-14)

إلتقت المحللة النفسىة بالسيدة كالي بعد أسبوع و كان يُورن قد بلغ قرابة الشهر من عمره.

"كيف تشعرين اليوم؟" سألت المحللة النفسىة.

"يتنابني شعور بالذنب الآن لأتني كنت سعيدة و أنا في طريقي إلى المستشفى. كيف لي أن أشعر بالسعادة و يُورن يمرّ بهذه الظروف الصّعبة؟ كان ينبغي أن أكون إلى جانبه لحمايته." قالت السيدة كالي و بدا على وجهها مزيج من الغضب و الإمتعاض ثمّ أضافت "أشعر بالكراهية تجاه كلّ من يمعن النّظر إلى يُورن و خاصة أفراد عائلتي."

"ربّما أنت تتظرين إليه حتّى يبقى حيّاً." قالت المحللة النفسىة قبل أن تواصل تفسيرها لسلوك السيدة كالي "تشعرين بالفزع من أن تكون لك مشاعر عدوانيّة تجاه يُورن و بالتّالي فإنّ تلك المشاعر قد تمّ توزيعها على الآخرين بدلاً من أن تحمّلها أنت. و الآن أنت تتصرّفين كما لو كنت تريدين صرف نظراتهم الشريرة عنه." إلترمت السيدة كالي الصّمت لحظة ثمّ غيّرت موضوع الحديث:

"أنا و زوجي نتشاجر كثيرًا هذه الأيام. لقد ثبتوا جهاز تنفّس في شكل قناع إلى وجه يُورن. نشعر بالغضب بسبب ذلك القرار السّخيف. كيف لنا أن نرى وجهه؟ أنا و زوجي نرى أنّ ذلك القناع يسبّب آلامًا حادة ليورن. و زيادة على كلّ ذلك سأذهب إلى المستشفى لأخضع للتصوير باستخدام أشعّة أكس. إنّها محاولة لتحديد موقع اللّولب الرّحمي."

لم يمرّ وقت طويل بعد ذلك اللقاء حتّى أصيب يُورن بالتهاب السّحايا الدّماغية و نتجت عن ذلك نوبات من الإضطراب بالرّغم من أنّ تلك الحالة حُجِبَتْ تحت تأثير فينوباربيتون، الدّواء المنوم و المضادّ للإختلاج.

كان والدا يُورن يشعران بالحزن الشّديد عندما قدما لمقابلة المحللة النفسىة معًا.

"أشعر أنّني لم أعد قادرة على النّظر إلى يُورن. لا أتحمل النّظر إليه وهو يصارع نوبة من تلك النّوبات،" قالت الأمّ و أضافت "أشعر بالحزن بسبب ذلك الجرح الرّهيب الذي خلّفته تلك الأنابيب التي ثبتوها إلى يده. كنت أدرك منذ البداية أنّها كانت ستخلّف ندبًا لن يزول أبدًا."

كان الرّوج ينظر إليها و بدا أنّه يشاظرها الرّأي دون أن يتكلّم.

"لا أرغب في زيارته مستقبلًا. لم أعد أتحمل الجلوس بجانب تلك الحضانة،" قالت الرّوجة و في صوتها حشرجة.

"نشعر بالفزع من إمكانيّة نقل عدوى إلتهاب السّحايا الدّماغية إلى طفلنا الآخر،" قال الرّوج بأكثر هدوء.

بعد أسبوع قدمت السيدة كالي لمقابلة المحللة النفسىة بمفردها.

"أشعر بالاندماج مع يُونُ إلى درجة أنه حين توقّف عن التَّنَفّس شعرت أنا أيضاً أنني غير قادرة على التَّنَفّس. ولَمّا قدم الفريق الطّبي لإنقاذه وجدت نفسي أراجع نحو باب الغرفة."

توقّفت عن الكلام لحظة ثمّ قالت:

"إنسحبُ بعيداً إلى عالمي الصّغير."

تساءلت المحلّة النّفسيّة في فرارة نفسها إن كان يُونُ يفعل نفس الشّيء كلّما إنخفضت دقّات قلبه. أحسّت خلال تلك الجلسة بحضور الأمّ العنيف العارم ولم يخطر لها إلا بعد نهاية المقابلة أنّ السيّدة كالي ربّما كانت تدافع عن نفسها ضدّ الظنون التي كانت تراودها بشأن موت يُونُ. شعرت أنّها ربّما خذلتها لأنها لم تفهم مشاعرها أثناء المقابلة.

Target text (Version 2)

Excerpt 3 from *Sent before my Time* (Cohen 2003: 22)

كان السيد والسيدة سميث يجلسان معًا ويتحدثان عندما قدمت المحللة النفسية وكانت الزوجة بصفة خاصة تبدو هادئة. رحبًا بها وعبّرا عن سعادتهما بلقائهما بعد أن قدّمت نفسها وشرحت لهما مهمتها داخل الوحدة. ثم إنطلقا مباشرة في وصف ما حدث في الأيام القليلة الماضية. أثارت طريقتهما في سرد الأحداث إعجاب المحللة النفسية فقد كان كلّ واحد منهما يفسح المجال للآخر بالحديث.

"أتاني المخاض فتّم نقلي إلى المستشفى المحلي في منطقتنا،" بدأت السيدة سميث.

"و بعد الولادة أتوا بنا إلى هذا المستشفى ليتلقّى التّوأمين الرّعاية المركّزة،" واصل السيد سميث.

"لقد كان إنتظار سيارّة الإسعاف أسوأ مرحلة،" قالت الزوجة.

"نعم، لقد كانت حقًا مرحلة صعبة. بالفعل كانت أسوأ مرحلة،" عبّبت الزّوج موافقًا.

و واصلت السيدة سميث سرد الأحداث:

"كان كلّ واحد من التّوأمين في غشاء جنيني منعزل عن الآخر. كانت البنت في أعلى الرّحم كثيرة الحركة و تعودت على ركل أخاها الذي كان في الجزء الأسفل. لقد كان من النّوع المتمعّج. أحيانًا كانت البنت تتسلّق إلى الأعلى بشكل جعلني أدفعها نحو الأسفل. كانت تحاول الصّعود إلى قلبي. كنت أشعر أنّها كانت تضايق أخاها بسلوكها المسّاسد. و تسبّب ذلك في تمرّق غشائه الجنينيّ و إنفجار السّائل المحيط به. و هكذا أتاني المخاض قبل أوّانه."

تساءلت المحللة النفسية في قرارة ذاتها إن كانت البنت مسؤولة عمّا حدث.

و واصلت الزّوجة سرد الأحداث:

"قرّر الأطباء الإلتجاء إلى إستعمال بنج موضعيّ فوق الحافية و بعد الولادة أخذوا التّوأمين إلى وحدة العناية المركّزة في الطّابق السّفلي."

"بعد ولادة الرضيع أخذوه جانبًا على جناح السّرعة لإنعاشه،" قال الزّوج ثمّ أضاف "أردت الذهاب معه ولكنني أردت أيضًا أن أبقى مع زوجتي أثناء ولادة البنت. لقد شعرت حينها بقوة تجذّبتني في إتجاهين مختلفين. و لا أزال إلى حدّ الآن أجد ذلك الوضع صعبًا. عندما ولدت البنت قدّمت لها إصبعي فأمسكت به في قبضتها الصّغيرة. لقد حرّكت تلك الحادثة مشاعري فأحسست بصلة وثيقة تجمعني بتلك الرّضيعة الصّغيرة. إنّ مغادرة المستشفى و الذهاب إلى البيت في المساء أمر صعب للغاية."

لما أكمل الزّوج حديثه قالت الزّوجة:

"أنا أشعر بالقرب من الولد أكثر من قربي من البنت."

ابتسم الزوج و قال بنبرة تشبه الإعتذار:

"أنا أشعر بالقرب من البنت أكثر من قربي من الولد."

استمعت المحللة النفسية بانتباه إلى قصة الزوجين و حدّدت موعدًا للقاء بهما مرّة ثانية بعد يومين.

Target text (Version 2)

Excerpt 4 from *Sent before my Time* (Cohen 2003: 28-29)

عندما بلغ التَّوَأْمَان أسبوعين من العمر إنتقلت المحلَّة النَّفسِيَّة بالسَّيد والسَّيدة سميث و لكن كانت الجلسة هذه المرَّة في غرفة داخل الوحدة. كانت السَّيدة سميث تواجه بعض المشاكل بخصوص غرفتها في جناح ما بعد الولادة.

"أخبروني بأنَّ هناك إمراة أخرى تحتاج إلى تلك الغرفة بعد أن فقدت رضيعها،" قالت السَّيدة سميث.

"لَقَدْ تمَّ إقتراح التَّسوية التالية،" قال السَّيد سميث دون أن يقاطع زوجته. "قالوا يمكن أن تمكث زوجتي في الغرفة ليلة أخرى و لكن بعد ذلك يجب أن تنتقل إلى غرفة ثانية في المبنى المخصَّص للممرَّضات."

"لم يكن لدي إعتراض على التَّنَازل عن غرفتي لصالح تلك المرأة،" قالت السَّيدة سميث و قد إرتسمت علامات الإمتعاض على وجهها "إلَّا أنَّها في النَّهاية قرَّرت العودة إلى بيتها. الشَّيء الَّذي أزعجني حقًا هو أنَّ الممرَّضات طلبت مِنِّي إخلاء غرفتي في الصَّبَاح و كنت أعلم أن الأطباء كانوا ينوون إعادة تثبيت جهاز التَّنَفَّس إلى دانيال ذلك اليوم. كنت أريد أن أكون إلى جانبه في الطَّابق السفلي و أعتني به قبل أن يبدأوا عملهم. قالت لي الممرَّضات أنَّه بإمكانني الذهاب إلى دانيال في الصَّبَاح إلَّا أنه من الممكن أن يجمعن أمتعتي في حقَّيَّتي أثناء غيابي. و لكنني رفضت تلك الفكرة لأنَّ بعض أشيائي كانت خاصَّة فقرَّرت جمعها بنفسِي. و لكن عندما وصلت إلى الطَّابق السفلي وجدت الطَّبيب قد شرع في عمله. أنا مستاءة جدًّا من الممرَّضات."

لم تتوقَّف السَّيدة سميث عن الحديث لحظة.

"لم تمهلني الممرَّضات ساعة واحدة أرَّتب فيها حقَّيَّتي. وصلت متأخِّرة إلى الطَّابق السفلي بسببهنَّ. أنا حقًا مستاءة منهنَّ،" ردَّت السَّيدة سميث و علامات الغضب لم تفارق وجهها.

"لَقَدْ كانت عطلة نهاية الأسبوع سيِّئة،" قال السَّيد سميث و وافقته زوجته مرَّة:

"لَقَدْ كانت حقًا سيِّئة."

"شعرت بالقلق لعدم توقُّر الأطباء و الممرَّضين بالعدد الكافي،" ثمَّ أضاف "ماذا سيحدث لو مرَّ جميع الرِّضَع بفترة حرجة في نفس الوقت؟"

سكت لحظة ثمَّ واصل كلامه:

"جاؤوا برضيع في حالة خطيرة إلى هذه الوحدة و بدا جميع أفراد الإطار الطَّبي قد إنشغلوا بمعالجته و من بينهم الممرَّضة التي كان من المفترض أن تعتني بالتَّوَأْمَيْن،" قال الزَّوج و إمتزجت على وجهه علامات الدهشة و الإمتعاض.

"بصراحة لا أعتقد أنَّ الوحدة مكان آمن بسبب النَّقص في عدد الممرَّضين. أرجوك لا تسيئي فهمي. أنا أحبُّ هذا المكان و لكن لا أشعر بأنَّ فيه ما يكفي من مستلزمات السَّلامة،" واصل الحديث كما فعلت زوجته منذ حين.

"لَقَدْ تَوَقَّعت لوسي عن التَّنَفُّس و لكن تمكَّنت زوجتي من إنعاشها حتَّى أصبحت قادرة على التَّنَفُّس من جديد،" ثم تساءل و في صوته هلع من مصيبة ممكنة:

"ماذا كان سيحدث لو لم نكن نحن هنا؟"

و واصل كلامه و كأنَّه يريد الإعتذار عن شعوره بالهلع و الغضب:

"أودَّ أن أكون متعلِّقًا و لكنني أودَّ أيضًا أن تتوفَّر للرَّضَع أفضل أنواع العناية. حقيقة لا أعتقد أن في هذ المكان ما يكفي من مستلزمات السَّلامة،" و واصل حديثه دون إنقطاع "يعجبني الجوّ داخل الوحدة لأنَّه يمنحني إحساسًا غريبًا بالرَّاحة كما لو كنت في بيتي. أشعر أنَّ الحياة هنا بمثابة البديل المريح عن الحياة خارج المستشفى. لا أحد هناك يفهم جيّدًا صعوبة التَّجربة التي نمرُّ بها. أشعر بأنَّني سريع الإنفعال في مكان عملي. أحيانًا أشعر برغبة في صفع وجه أحدهم هناك."

"ربَّما ذلك الشَّعور بالرَّغبة في قتل أحدهم قد فاجأك إلى حدِّما،" قالت المحلِّلة النَّفسية.

بدت على وجه السيّد سميث علامات الصَّدمة عند سماعه لتلك الملاحظة و قال:

"ليست لي مشاعر من ذلك النَّوع."

"أعتقد أنَّك على حقّ،" قالت الزَّوجة للمحلِّلة النَّفسية و أضافت "نعم، إنه شعور برغبة في القتل. كانت لي مشاعر عدوانية تجاه تلك المرأة التي مات رضيعها. كنت أشعر بأنَّني أنا الأجدر بمساعدة الممرَّضات لأنَّ أبنائي على قيد الحياة."

Target text (Version 2)

Excerpt 5 from *Sent before my Time* (Cohen 2003: 34-35)

التقت المحللة النفسية بالسيدة سميث في الأسبوع الخامس بعد ولادة التوأمين. قال السيد سميث الذي وصل بعد زوجته ببضعة دقائق:

"لقد أصيب دانيال بأزمة تباطؤ دقات القلب عند قدومك و كان قد مرّ بأزمة مماثلة الأسبوع الماضي،" ثم أضاف "نعم، لقد تكررت هذه الأزمة منذ الأسبوع الماضي. ربما لم يصلك هذا الخبر ولكنه مرّ بأزمات قلبية متكررة."

تساءلت المحللة النفسية في قرارة نفسها إن كانت بمثابة مستودع لأنواع شتى من المشاعر المشوشة التي يصعب ترتيبها و من بينها الشعور بأنها تستحق اللوم لأنها لم تعلم بتلك الأزمات القلبية، و الشعور بالذنب لأن قدومها إلى قاعة الحضانات قد سبب تلك الحادثة و الشعور بالغضب لأنه وقع إتهامها بذلك. هذا إلى جانب الشعور بعدم الإكتراث لسيطرة عالم المعتقدات السخيفة البدائية.

"لقد قام طبيب أخصائي في أمراض القلب من مستشفى 'برمبتن' بفحص قلب لوسي ذلك اليوم،" قالت الزوجة ثم أضافت موجهة كلامها إلى زوجها:

"لم أخبرك بأن ذلك كان مبرمجاً من قبل حتى لا تصيبك أزمة قلبية."

"لقد تم الأمر في ظروف حسنة،" قالت السيدة سميث و في صوتها شيء من المرح "إلا أن لوسي لم تنطق بيدي الإخصائي الباردة."

شعرت المحللة النفسية بأن الجو مشحون بقدر خطير من القلق يصحبه سؤال مهم عن هوية الشخص القادر على تحمّل ذلك القلق.

"الذي شعور قوياً بالذنب إزاء عملي و إزاء التوأمين،" قال السيد سميث.

"نعم، ليس من السهل رعاية توأمين،" قالت السيدة سميث "أنا أيضاً أشعر بوقع ذلك؛ أشعر أننا دائماً مجبرين على إختيار واحد دون الآخر و هذا يعني طبعاً أنه ينبغي على الرضيع الثاني الإنتظار فكأما كنت مع واحد فأنت بالضرورة لست مع الآخر."

"أحب هذه الوحدة من المستشفى. أشعر أنها بمثابة البيت. أحياناً نمرح مع الفريق الطبي في المساء،" قال السيد سميث و قد إنبسطت أسارير وجهه.

لاحظت المحللة النفسية في قرارة نفسها أن هذه الوحدة من المستشفى صارت مصدر دعم و مساندة بالنسبة إلى الأب و سألت الزوجة:

"و ماذا عنك أنت؟ كيف حالك اليوم؟"

"إنتابني اليوم فجأة و أنا أقود السيارة داخل المستشفى بإختناق في حنجرتي،" ردت السيدة سميث ثم أضافت "أشعر بأن المكان يبعث بالأحاسيس."

"رَبِّمَا قَمْتِ بَخْنَقِ تَلَكِ الْأَحَاسِيْسِ، رَبِّمَا تَلَكِ هِيَ الطَّرِيقَةُ الْوَحِيدَةُ الَّتِي تَسْمَحُ لَكَ بِمَوَاصِلَةِ النَّشَاطِ فِي ظُرُوفِ شَدِيدَةِ الْقَسْوَةِ عَلَى مَشَاعِرِ الْأُمُومَةِ لَدَيْكَ"، قَالَتِ الْمَحَلَّةُ النَّفْسِيَّةُ ثُمَّ أَضَافَتْ "رَبِّمَا قَمْتِ بِإِدْمَاجِ نَفْسِكَ مَعَ يَدَيِ الطَّبِيبِ الْأَخْصَائِيِّ الْبَارِدَةِ. رَبِّمَا كُنْتِ تَطْنُنِينَ عَنْ غَيْرِ وَعِي أَنَّهُ لَمْ يَكُنْ قَادِرًا عَلَى الْقِيَامِ بِعَمَلِهِ إِلَّا إِذَا حَافِظٌ عَلَى بَرُودَةِ مَشَاعِرِهِ وَانْفِصَالِهَا. إِنَّ الْأَشْخَاصَ الَّذِينَ تَرِبَطَهُمْ صَلَاةُ أَكْثَرِ مَنَاقِبِ الْمَرِيضِ مِثْلَ زَوْجِكَ يُمْكِنُ أَنْ يَصَابُوا بِأَزْمَةٍ قَلْبِيَّةٍ."

Target text (Version 2)

Excerpt 6 from *Sent before my Time* (Cohen 2003: 62-63)

كانت عيناه مغلقتين و ساقاه و كتفاه و ذراعه الأخرى تتلوى كما لو كان يحاول التّخلص من شيء ما. و لمّا تركت الطّبيبة المبتدئة دجاين ذراعه لبرهة توقّف عن الصّراخ. و لمّا أمسكت بها من جديد بدأ يتضوّر كما فعل من قبل.

"أنظري، ماجي، يجب إدخال الإبرة في ذراعه بلطف من خلال جدار الشريان حتّى نتمكّن من إيلاج الأنبوب. آه، لقد جعلته ينفجر"، قالت دجاين.

شعرت المحلّة النّفسية و كأنّ الطّبيبة تجذبها لثرى ما كانت تفعل و لكنّها كانت تريد التّركيز على وجه الرّضيع. و سال الدّم من ذراع دجون فجفّفته الطّبيبة.

"إنّ المشكل يتمثّل في أنّه لم تتبقّ أيّة شرايين صالحة بخلاف الشريانين في ساقه. رئيس الأطباء يريد الاحتفاظ بهما لإيلاج أنبوب آخر إذا اقتضت الصّورة ذلك"، قالت دجاين.

ألقت نظرة على ساقيه و ذراعه الأخرى ثمّ نظرت إلى الذراع الأولى. و جهت البطارية نحوها و كان دجون يتضوّر من جديد و كان وجهه مجعداً من فرط الألم. ثمّ أدخلت الإبرة ففتح فمه ليطلق مرّة أخرى صرخته الصّامتة الرّهيبية.

"آه، يوم القديس فالنتين"، قالت دجاين ثمّ أضافت "كنت أستمع إلى الرّاديو. اخترت الإستماع إلى إذاعة " Kiss FM". على كلّ حال أنا أعمل طيلة اليوم و كذلك يوم الجمعة. ليست لي رغبة في الإحتفال بعيد الحبّ. لقد تعطلت سيّارتي. كلّ شيء..."

و فجأة أصدر جهاز الإنذار الخاصّ بدجون صوتاً منبّهاً فبدت على دجاين علامات القلق.

"ما الذي أصابه؟" تساءلت و قد إنتابها الفزع ثمّ سألت بشيء من الحدة:

"ترى هل رئيس الأطباء في مكتبه؟"

"هل تريد أن أذهب إلى هناك لأطلب منه الحضور؟" عرضت عليها المحلّة النّفسية.

تنفّست دجاين الصّعداء و أجابت:

"نعم، أرجوك"، ردّت دجاين بصوت فيه إرتياح كبير.

ذهبت المحلّة النّفسية إلى مكتب رئيس الأطباء و لكنه لم يكن هناك و عندما عادت إلى دجاين و أخبرتها بذلك قالت:

"سأحاول مرّة أخرى. إذا حاولت لمدة طويلة جدّاً فسوف أصاب بالتوتّر"، قالت و علامات القلق لم تفارق وجهها.

نظرت المحلّة النفسيّة إليها ثمّ إلى دجون و لم تدر تجاه أيّهما كانت تشعر بالأسف فقد بدا لها أنّ كلاهما كان في حالة يائسة. كان دجون يتصوّر من جديد وهي تمسك ب ذراعه و حين أدخلت الطّبيبة الإبرة فيها أطلق صرخة.

ثمّ قدم طبيب مبتدئ آخر يدعى أنتوني و قال:

"آه، دجاين، أليس بإمكانك إدخال الإبرة؟"

"لم أتمكن من ذلك بالرغم من أنني حاولت مرارًا و لكن دون جدوى،" ردّت دجاين ثمّ نظرت إلى دجون و قالت:

"ياللك من صغير فضيع!"

قالت الطّبيبة النفسيّة مخاطبة دجاين:

"أكيد أنّك تشعرين بالغضب بعد كلّ هذا."

فردت بسرعة مدافعة عن نفسها:

"لقدّ كان الأمر مفرعًا و من شأنه أن يجعلك تكره الرّضيع."

إقترب أنتوني من الرّضيع فقالت دجاين:

"أشعر برغبة في وضع هذا الرّضيع في المفرمة."

لم يعلّق أنتوني على ما قالت دجاين و بعد لحظة قال بلطف:

"سأمسك أنا بالبطارية في حين تحاولين أنت من جديد."

و لكن دجون كان يصرخ بدون إنقطاع. إنكبت الطبيبان على الرّضيع و بدأت دجاين تصفّر بلطف على إيقاع الموسيقى المنبعثة من جهاز الراديو. أصاب المحلّة النفسيّة شعور بالغثيان و تساءلت في قرارة نفسها لماذا يكثرث النّاس كثيرًا لتعذيب الآخرين و لكنهم في نفس الوقت يسمحون لهذه الممارسات بأن تستمرّ.

فشلت دجاين مرّة أخرى و نهضت من مقعدها فأخذ أنتوني مكانها و تحدّث بلطف إلى الرضيع:

"ما بك أيّها الصّغير؟ لن يستمرّ الألم طويلا. سوف ترى. لا تكن شقيّا."

شرع في العمل و بعد قليل بدأ يتمايل على إيقاع الموسيقى. و واصل العمل دون كلل أو ملل بينما كان دجون يتصوّر كامل الوقت. و أخيرا تمكّن من إدخال الإبرة في الشريان. رفع رأسه و ارتسمت على وجهه علامات النّصر و اهتّز في كرسيّه كما لو كان يرقص مع الموسيقى.

"لقد نجحت أخيرا!" صاح بحماس.

"ينبغي في المستقبل أن أستمع إلى تلك الموسيقى أثناء إدخال أنبوب طويل في احد الشرايين،" قال للممرضة.

Target text (Version 2)

Excerpt 7 from *Sent before my Time* (Cohen 2003: 76-77)

زارت المحللة النفسية الأم في جناح ما بعد الولادة فوجدتها جالسة في شبه غفوة على كرسي بالقرب من فراشها. تفاجأت لمظهرها الذي كان يوحي بأنها أكبر بكثير من عمرها بالرغم من أنها لم تتجاوز الأربع و عشرين ربيعًا. وأخيرًا وبعد صمت طويل قالت:

"لا أزال أشعر بالتوأمين داخلي. أين زوجي؟ لماذا إستغرقت المكالمات الهاتفية كل هذا الوقت؟"

فكرت المحللة النفسية في الجملة الأولى و تساءلت في قرارة نفسها إن كانت ولادة الرضيعين بمثابة الخسارة بالنسبة إلى تلك المرأة صارت تشعر إثرها بالإرتباك و الخوف.

و بعد قدوم الزوج إتفقت معهما على موعد إجتماع جديد يجمع ثلاثتهم في غرفة صغيرة خارج القسم.

لم تتحدث الزوجة كثيرًا و تساءلت المحللة النفسية في قرارة نفسها إلى أي مدى كانت قادرة على فهم اللغة الإنجليزية. تخيلت كم كان مخاضها مخيفًا و مؤذيًا في مكان غريب في بلد أجنبي.

كانت طريقة كلام الزوج تشبه الخطاب الرسمي فقال و يدها مبسوطتان أمامه على نحو متباعد:

"مرحبا بك. بإسمي و بإسم زوجتي أشكرك على القدوم إلينا. كما نلتمس منك أن تشكري الأطباء بدلا عنا و تخبريهم أننا نعلم جيدًا أنهم بذلوا ما في وسعهم من أجل مساعدة الرضيعين."

شعرت المحللة النفسية و كأن كلامه كان إسترضاء لسلطة ذات نفوذ تخيل أنه هو و عائلته كانوا جميعا تحت رحمتها و تساءلت إن كان يظن أنها كانت ستلعب دور الوسيط بينه و بين تلك السلطة.

"لقد كانت ولادة عسيرة جدًا. رزقنا بطفل آخر كان قد توفي منذ مدة. ولد الرضيع الأول في حالة جيدة و لكن تدهورت حالة زوجتي بعد ذلك. و لم يولد الرضيع الثاني إلا بعد وقت طويل و كانت حالته سيئة."

بدا أنه مسؤول عن زوجته و شعرت المحللة النفسية أن مشاعرها تقع تحت سيطرته.

و سألها في لقاء آخر جمعها معهما:

"ماذا أفعل بشأن الحزن الذي إستولى على زوجتي؟ ماذا تقترحين أن أفعل لأخلصها منه؟"

"إنها تمرّ بمرحلة صعبة من حياتها. ليس من السهل أن تقبل أيّ أم بموت رضيعها،" قالت المحللة النفسية.

" و لكن أريد أن أخلصها من ذلك الحزن. أليست هناك طريقة لعلاجها؟" قاطعها الزوج.

"من الطبيعي أن تشعر زوجتك بالحزن بعد فقدان واحد من التوأمين خاصة و أن ...

فقاطعها من جديد قائلاً:

" و لكن أليس بإمكانك أن تدلّيني على طريقة ما لتخليصها من حالة الحزن التي إستولت عليها؟"

لاحظت المحلّة النفسيّة أنّ الزوج يجد الإستماع أمراً صعباً و لم يكن له ما يكفي من الصّبر ليبتظر الرّد على أسئلته. شعرت أنّه كان متسلّطاً و يريد التّحكّم في زوجته و لكنّها بعد التّأمّل في أمره تبين لها أنّه كان دون شكّ يشعر بالإحباط و قلّة الحيلة.

سألت و كان طلبها موجّها إلى كليهما:

"هل يمكن أن أجلس بالقرب من الرّضيعين لمراقبتهما؟ لدي إهتمام بالتّوائم الرّضّع بصفة خاصّة و أرجو أن تمنحاني هذه الفرصة إذا لم يكن لكما مانعا طبعاً."

"نعم، لا نمانع في ذلك البتّة،" ردّ الزوج أوّلاً.

"طبعاً يمكنك ذلك. لا مانع لدي،" قالت زوجته.

Target text (Version 2)

Excerpt 8 from *Sent before my Time* (Cohen 2003: 132-133)

"رأيت كابوساً قبل وفاة زُوي بأيام قليلة،" قالت السيدة أفنز "سمعت روحاً شرييرة تخشخش من وراء النافذة. كانت تحاول إقتحام غرفتي. كانت تحاول أن تأخذ زُوي معها. إستيقظت و الذعر يسري في سرايبي. "

بدت علامات الخوف و الحرج واضحة على وجهها. توقفت عن الكلام لحظة ثم سألت:

"هل تعتقدين أنني مجنونة؟ هل تؤمنين بوجود أرواح شرييرة؟ ترى أين زُوي الآن؟ هل هي في مكان موحش؟ هل هي في مكان مظلم تحت التراب؟ أم تراها في ركن آمن في مخيلتي أين يمكن أن أتحدث إليها؟"

"لقد إنحرفت عن موضوع الحديث و صرت تائهة في ثنايا أفكارك و مشاعرك،" لاحظت المحللة النفسية.

"نعم،" ردت السيدة أفنز بصوت خافت منكسر و إنهمرت دموعها غزيرة.

ساد الصمت الغرفة لبعض الوقت.

"كيف تشعرين الآن؟" سألت المحللة النفسية بلطف.

"أحياناً عندما تراودني تلك الأفكار ينتابني خوف شديد،" قالت السيدة أفنز. "هل تظنين أن حالتي العقلية غير مستقرة؟ هل تظنين أنه سيبيني مس من الجنون؟"

"ليس بإمكانني الإجابة عن تلك الأسئلة للأسف،" ردت المحللة النفسية. "ولكنني أفدّر أفكارك و مشاعرك كلها و أدرك أن ما تمرّين به حالياً هو جهد ناتج عن موت رضيعتك. لست متفاجئة بشعورك بالإرهاق. سيكون الأمر غريباً إن لم تشعري بالألم. إن دموعك و أحاسيسك غالبية جداً. "

بعد سماع كلمات المحللة النفسية بدت السيدة أفنز أقلّ توتراً كما لو كان ذلك الرد قد خفّف عنها وطأة دموعها و مشاعرهما. إلترمت الصمت لبعض الوقت ثم قالت:

"لا أقوم بالكثير من الشئون في البيت هذه الأيام. أشعر أنه ليس لي وقت للقيام بأي شيء. لا أتوقف عن التفكير و لو للحظة واحدة. "

"الحزن على فقدان رضيع يعتبر في حد ذاته عملاً مضيئاً،" قالت المحللة النفسية.

لاذت السيدة أفنز بالصمت من جديد ثم عادت لتطرح نفس الأسئلة التي كانت بمثابة خيط يمتد على طول قطعة من النسيج:

"لست ألقى باللوم على أحد و لكن لماذا حدث هذا؟ لماذا ماتت زُوي؟ أنا و زوجي لم نقترف أي خطأ؟ ترى ماذا حدث لها؟ لماذا ماتت بتلك الطريقة؟ أنا و زوجي سنتصرّف بنفس الطريقة إذا رُزقنا برضيع آخر. كيف نضمن أن لا يتكرّر نفس الحادث مع رضيع آخر؟ ما حدث لزُوي يمكن أن يحدث أضيع آخر، أليس كذلك؟"

"أنت خائفة من المجهول و ليس لديك ثقة في المستقبل،" علّقت المحللة النفسية.

"ما حدث لزوي يمكن أن يحدث للرضيع آخر،" كرّرت السيدة أفنر.

التزمت الصمت للحظة ثم انفجرت أسارير وجهها وقالت:

"أه زوي. لقد كانت فتاة لطيفة."

بدأت ملامح وجهها لتينة كلما ذكرت اسم زوي أو داعبها الأمل في الإنجاب مرة أخرى ولكن سرعان ما تبدد ذلك اللين لتحل محله ملامح قاسية تفصح شعورها بالمرارة والأسى.

Target text (Version 2)

Excerpt 9 from *Sent before my Time* (Cohen 2003: 134-135)

أحيانًا كانت مشاعر السيدة أفنز تنفجر كالبركان ولكن على نحو مختلف. هذه المرة لم يكن لومها موجّهًا نحو نفسها بل نحو مربّية الأطفال التي كانت تعتني بزوي.

"لماذا تركت زوي في الطابق الأعلى بمفردها؟ لماذا وضعتها تنام على جانبها؟ ولم تكثف بذلك بل تبين لاحقًا أنها كانت ترسل طفلتها إلى الطابق الأعلى لترى إن كانت زوي مستيقظة أم نائمة."

و أحيانًا كانت تلك الأفكار تنعرج نحو ما لا يمكن تصوّره.

"لا، لم تكن وفاة زوي مجرد حادث. لقد قتلتها المربية!" قالت السيدة أفنز وهي لا تزال منفعلة.

"متى خطرت على بالك تلك الفكرة؟" سألت المحلّة النفسيّة بهدوء.

"يوم قدم أعوان الشرطة إلى بيتي للحصول على معلومات تخصّ المربية قبل أن يتّجوا إلى بيتها و يحقّقوا معها في ملابسات الوفاة." ردّت السيدة أفنز دون تردّد.

لم تردّ المحلّة النفسيّة فتابعَت السيدة أفنز كلامها ملقّية بعض اللوم على أعوان الشرطة:

"لقد إندفعوا داخل بيتي إندفاعًا ليخبروني بوفاة زوي."

واصلت المحلّة النفسيّة الإستماع بإنتباه دون أن تعبّر عن رأيها في المسألة إذ كانت تعلم أنّه من الأرجح أنّ أعوان الشرطة دخلوا بيت السيدة أفنز بلباقة كما تقتضي الإجراءات الرّسميّة المعمول بها عند إبلاغ ذوي طفل بوفاة.

"نعم، لقد تدافعوا داخل بيتي ليعلنوا وفاة زوي. لا، لم تكن وفاة طبيعيّة؛ لقد قُتِلَت زوي. إنّها جريمة،" قالت السيدة أفنز والغضب لا يزال يسيطر عليها.

سكنت للحظة ثمّ سألت:

"هل تعتقدين أنّني سأجنّ"

فردّت المحلّة النفسيّة:

"إنّ ما تمرّين به ليس بالأمر الهين."

بدت على وجه السيدة أفنز علامات الإرتياح فقد كانت المحلّة النفسيّة قادرة على الإستماع إليها في هدوء دون أن تنجرف في ثنايا أفكارها هيّ ومشاعرها فتغمرها معها.

أصبحت السيدة أفنز الآن وبصفة تدريجيّة قادرة على التّعبير بصراحة عن مشاعر الكراهية التي تجتاحها تجاه المربية و العالم بأسره.

ساد الصمت الغرفة لحظة ثم تابعت السيدة أفنز كلامها:

"أحياناً أشعر أنني أنا و زُوي في صراع ضدّ العالم كلّهُ."

لاحظت المحلّة النفسيّة في قرارة نفسها أنّ السيدة أفنز متمسّكة بمشاعر الكراهية بإصرار شرس لأنها مشاعر يمكن تحمّلها مقارنة بشعور الخسارة الفادحة الذي غمرها في الأيام الماضية.

تنهّدت السيدة أفنز وقالت:

"كثيراً ما أحسّ بزُوي بين ذراعيّ فأدقّق النّظر و لا أراها. أفقدتها بشدّة. أشعر بفراغ لا يوصف؛ فراغ في ذراعيّ و فراغ بين ضلوعي."

إنهمرت الدّموع غزيرة و إستطردت حديثها بحسرة و في صوتها إختناق:

"أحاول إحتضانها بحرارة و لكن سرعان ما أشعر بسكون مطبق يلتقني."

لم تعلق المحلّة النفسيّة على كلام السيدة أفنز إحتراماً لمشاعرها.

ساد الصمت الغرفة من جديد ثمّ قالت بعد أن جفّفت دموعها و سيطرت على مشاعرها:

"أستطيع التحدّث إليك لأنك لا تبكين مثل زوجي أو أمي كلّما تحدّثت إلى أحدهما. أشعر بالحرج حين أبكي أمام الآخرين و لكن الأمر معك أنت مختلف. أشعر أنّك مختلفة عن بقيّة العالم. أنت تصغيين حين أتحدّث إليك و أشعر أنّك تفهمين ما أقول."

كانت المحلّة النفسيّة تعلم أنّ التّدريب الذي تلقّته ساعدها على إتقان الإصغاء و التأمّل و لكنّها كانت تعلم أيضاً أنّ ما باحت لها به السيدة أفنز أثّر عليها تأثيراً بالغاً. لاحظت في قرارة نفسها أنّ السيدة أفنز كانت واعية بذلك و منحها ذلك الوعي شعوراً بالإرتياح لأنها تمكّنت من تحريك مشاعرها بشكل إستثنائي.

قالت السيدة أفنز:

"كلّ ليلة حين أذهب للنوم أحتضن غطاء زُوي. غطاؤها الصّغير لا يزال يحمل رائحتها. رائحتها تملأ أركان البيت. و لكن أخشى أن تتلاشى رائحتها شيئاً فشيئاً."

بدا على وجهها مزيج من الحزن و الجزع و واصلت حديثها:

"أثر رأسها لا يزال واضحاً على فراشها الصّغير. أخاف أن يأتي اليوم الذي تصبح فيه مدّة وفاتها تفوق عدد أيّام حياتها."

أحسّت المحلّة النفسيّة بلهفة السيدة أفنز إلى حضور زُوي الحسيّ و فهمت أنّ شدة هذا الألم جعلها تشعر بالخوف الشّديد من الإصابة بالجنون أو ربّما تخوّفها من أن يشنّد الألم إلى درجة أنّها لن تقدر على تحمّله.

Target text (Version 2)

Excerpt 10 from *Sent before my Time* (Cohen 2003: 136-138)

"أرى كوابيس مرعبة أثناء النوم هذه الفترة،" بدأت السيدة أفنز الكلام. "ذهبت إلى الطَّبيبة العامَّة فأعطتني أدوية مضادَّة للإكتئاب و نصحتني بالذهاب إلى مستشار نفسي. أخبرتها أنني آتي للعلاج عندك و لكنها قالت إنها لا تعتقد أنَّ في ذلك جدوى."

لاحظت المحلَّة النَّفسية في قرارة نفسها أنَّ السيدة أفنز تنصَّلت من شعورها بالغضب و الإحباط تجاهها و ألصقته بطبيبيتها. تأملت في صمت ثم قالت:

"حتثيني عن تلك الأحلام المزعجة."

"كانت دائماً متعلقة بزوي. رأيت في أحدها أنني قد عدت بزوي إلى البيت من المستشفى و قد حان موعد إرضاعها فذهبت لأحضر زجاجة الحليب. و كانت زوي قد قالت لي "من فضلك." قلت لزوجي في الحلم "يا إلهي! لقد علّموها كل شيء هناك حتّ الكلام."

توقّفت عن الحديث لحظة ثم قالت بصوت خافت إمتزجت فيه الحسرة بالمرارة كما لو كانت تحدّث نفسها:

"فاتتني فرصة الإستماع إليها و هي تنطق أولى كلماتها. لقد سلبوا مني كلّ شيء حتّى ذلك."

إرتسمت على وجهها علامات الجزع و أضافت:

"لم تكن زوي على ما يرام. لقد كانت معوّقة. و في مرحلة لاحقة من الحلم، و كلّما نظرت إليها، وجدتها دون ذراع أو ساق أو جزء آخر من جسدها."

ساد الصمت الغرفة لبعض الوقت ثم قالت السيدة أفنز:

"أظن أنني رأيت ذلك الكابوس لأنني كنت قد شاهدت شريطاً عن البوسنة ظهر فيه أطفال جياع سرقوا بعض الطَّعام فتَمَّ عقابهم بقطع أيديهم. و في حلم آخر رأيت أنني لم أغيّر حفاضة زوي لمدة ثلاثة أيّام."

خيم السكون على المكان من جديد ثم قالت المحلَّة النَّفسية:

"يبدو أنك في تلك الأحلام كنت تشعرين أنك لم تعتني بزوي بشكل ملائم و كانت زوي تشعر بالجوع."

"نعم،" ردّت السيدة أفنز بصوت خافت ثم إنطلقت تتحدّث عن مصابها بإسهاب و عنف:

"ما كان ذلك أن يحدث. أنا لم أقترف أيّ ذنب. إرتكب غيري أنواعاً شتى من الأعمال البغيضة و لم يحدث لهم ما حدث لي. أين العدل في ذلك؟ ليس هناك عدل في هذه الحياة. بكلّ بساطة أريد أن أبتعد عن هذا العالم. ليست لي رغبة في إنجاب طفل آخر. لن يحدث ذلك أبداً."

ساد السكوت لبعض الوقت ثم قالت المحلَّة النَّفسية:

"تشعرين بالغضب و الظلم لأنك لا ترين علاقة واضحة بين المعاناة و ارتكاب خطأ. ترين موت زوي عقاباً لا تستحقينه و لذلك تشعرين باليأس من هذا العالم و لا ترين فائدة من إنجاب رضيع آخر."

"نعم،" ردّت السيّدة أفنز، "الكثير يفلتون من العقاب أمّا أنا أعاقب على خطأ لم أرتكبه."

لاذت بالصمت لحظة ثم قالت:

"أحيان أجبر نفسي على أن أعيش تلك الذكريات الأليمة كنوع من التعذيب."

تساءلت المحلّة النفسيّة في قرارة نفسها عما حدث لأمّ السيّدة أفنز الدّاخلية التي يمكن أن تحميها من ذلك النوع من التعذيب فقالت:

"حدثيني عن علاقتك بوالدتك في الوقت الحاضر."

"كانت تجمعنا علاقة حميمة و لكن في الفترة الأخيرة صرنا مثل الغربيتين. أمّي تشعر بالحسرة بسبب فتور علاقتنا."

"ربّما أنت تحاولين و لو بشكل محدود أن تبيني لوالدتك شعور من فقدت ابنتها. أعتقد أنّ في داخلك شعور مرير تجاه والدتك. إذا كنت أنت قد حرمت من أن تكون لك ابنة فابئة لا ينبغي أن يكون لوالدتك ابنة أيضاً و هكذا تنال هي نفس العقاب."

"أنا أحبّ والدتي و ليس هناك شيء في العالم يستحق أن أجرح مشاعرها من أجله،" ردّت السيّدة أفنز بسرعة ثم أضافت بعد صمت قصير:

"و لكنني أتمنّى لو كان هناك أحد في هذا العالم يشعر بوحدي في معاناتي."

ساد الصمت الغرفة من جديد.

"تمنّيت لو إحتظنت زوي قبل مراسم الجنازة،" قالت السيّدة أفنز و صوتها يفيض حسرة و ألماً. "و لكن لم أقدر على ذلك. كيف لي أن أحتضنها؟ لقد كُبل الخوف يديّ. كنت جبانة."

"كنت تشعرين بالخوف من زوي لأنها كانت ميّبة،" قالت المحلّة النفسيّة بنبرة لطيفة.

أومأت السيّدة أفنز برأسها موافقة و قالت:

"بدت زوي في هيئة مفزعة على غير عادتها. شعرت بالخوف الشديد منها."

صُدِمت المحلّة النفسيّة بشعور الأم بالفزع أمام جبّة رضيعتها صدمة قاسية. تأملت لبعض الوقت ثم قالت:

"أعتقد أنّ هناك طفلة صغيرة، جزء منك يقبع داخلك، و كانت تشعر بالفزع من تلك الأحلام المرعبة. و أرادت تلك الطّفلة الصّغيرة أن تنادي أمّا طيّبة تأتي إليها لتواسيها و تفسّر لها تلك الأحلام كما يفعل الأطفال في اللّيل كلّما استيقظوا من حلم مزعج و لكن يبدو أنّها وقعت في أسر ساحرة شريرة قالت لها في لحظة فزع إنّها امرأة سيّئة لا تصلح أن تكون أمّاً."

"نعم،" ردت السيدة أفنز، " كلما رأيت تلك الأحلام المزعجة إستيقظت و أنا أنشج و أشعر بضيق يجثم على صدري."

Appendix N

Back translation (from version 2)

Excerpt 1 from *Sent before my Time* (Cohen 2003: 11-12)

The psychotherapist went to meet Mrs Kelly, the mother of the new-born boy when he reached one week of age.

“My husband told me that he had spoken to you,” said the mother.

The psychotherapist remembered that young man who was standing near the incubator two days ago.

“I’m living at my mother’s at the moment. She’s looking after my first son who’s one year old and that way I can come to hospital,” that is how she began her story. “We’re going through some difficulties with my husband’s parents. They refuse to accept me because I belong to the Protestant sect. They and my husband belong to the Catholic sect.”

“You feel isolated because of that,” said the psychotherapist gently, “but your husband is on your side, isn’t he?”

“My husband and I are different from each other. I’m more emotional than he is,” replied Mrs Kelly and the expression of sadness had not left her face.

“Sometimes I wish he would hug me and tell me I’m lovely.”

She retreated to silence then said crying:

“If the baby dies, I’ll remove all those tubes and hug him very long. Then I’ll go home without speaking to anyone. Maybe I will never see my mother and father.”

Two days later and as soon as Mrs Kelly saw the psychotherapist, she started crying as she did in the previous meeting.

“Ewan’s health has deteriorated,” she said with a sense of grief and panic in her voice then added “I feel a great desire to smoke a cigarette, something for me only,” she sighed deeply then continued “this last pregnancy happened by mistake. I should’ve had medical tests to check if the coil planted in my womb was working but I didn’t have time for that. I was busy looking after my first baby and the result was a

pregnancy that we had not planned. I had bleeding during the pregnancy and the doctors haven't found the coil. Perhaps it's still inside me. Who knows?"

The psychotherapist met Mrs Kelly again after three days and no sooner had she seen her than she started to cry as she had done the previous time. A long diatribe against the doctors and nurses dominated this meeting. She talked about how difficult the conditions were at her mother's house. She said while still crying:

"My mother was assuming that I was going to be sterilised and I would never conceive again. She wanted to have a granddaughter and now she's hoping that my brother's wife who's now pregnant will give her one."

"And how do you feel about that," asked the psychotherapist.

"It pains me to see my mother's enthusiasm for my sister-in-law's pregnancy. I feel bitter that my pregnancy didn't go well."

She stopped talking for a moment then said:

"I find in myself a desire to be cruel to my mother."

She sighed after she had dried her tears and said:

"I'd like to drive somewhere far away from all these problems to feel I was in an air bubble swimming in space."

Silence reigned in the room for some time then she said:

"I feel envious towards my little sister. Her life is completely care-free whereas I find myself changing nappies all the time and now a milk pump is attached to my breast."

Back translation (from version 2)

Excerpt 2 from *Sent before my Time* (Cohen 2003: 13-14)

The psychotherapist met with Mrs Kelly a week later when Ewan was a month old.

“How are you feeling today?” asked the psychotherapist.

“I feel guilty because I felt happy on my way to the hospital. How could I feel happy while Ewan is going through a hard time? I should be on his side to protect him,” said Mrs Kelly and there seemed to be an expression of anger and annoyance on her face then added “I feel hatred towards all those who stare at Ewan, especially members of my family.”

“Perhaps you look at him to keep him alive,” said the psychotherapist before she continued to interpret Mrs Kelly’s behaviour “you’re terrified of having hostile feelings towards Ewan and so these feelings were split off into others instead of having to carry them yourself. And now you behave as if you were trying to ward off their evil looks.”

Mrs Kelly remained silent for a while than she changed the subject:

“My husband and I are rowing a lot these days. They’ve fixed a ventilator in the form of a mask to Ewan’s face. We feel angry because of that stupid decision. How could we see his face? My husband and I think that that mask is causing Ewan a lot of pain. And on top of all that I’m going to have a scan at hospital. It’s an attempt to locate the coil.”

Not long after that meeting, Ewan developed meningitis and as a result he was having fits although this condition was covered by the effect of phenobarbitone, a sedative and anti-epilepsy medicine.

Ewan’s parents were feeling very sad when they came together to the session with the psychotherapist.

“I feel I can’t look at Ewan anymore. I can’t look at him while he’s having one of those fits,” said the mother and added “I feel sad because of that horrible wound left by those tubes that they had attached to his hand. I knew from the beginning that they’d leave a scar that will never go.”

Her husband was looking at her and seemed to agree with her without saying so.

“I don’t want to visit him anymore. I can’t bear sitting by that incubator,” said the wife with a lump in her throat.

“We feel terrified that we might carry away the meningitis infection to our other child,” said the husband more calmly.

A week later, Mrs Kelly came on her own to meet the psychotherapist.

“I identify with Ewan to the extent that when he stopped breathing I too felt unable to breathe. And when the medical staff came to resuscitate him, I found myself backing out the door.”

She stopped talking then said:

“I withdrew far away into my little world.”

The psychotherapist wondered if Ewan was doing the same with his bradycardias. She felt during that session the violent and overwhelming presence of the mother and it only after the session it occurred to her that perhaps Mrs Kelly was defending herself against thoughts that Ewan might die. She felt that she had let her down by not understanding her feelings during the session.

Back translation (from version 2)

Excerpt 3 from *Sent before my Time* (Cohen 2003: 22)

Mr and Mrs Smith were sitting together and talking when the psychotherapist arrived. Mrs Smith in particular looked composed. They welcomed her and said they were pleased to meet her after she had introduced herself and explained her role on the unit. They immediately launched into a description of the previous days' events. Their way of telling the story impressed the psychotherapist; each one of them allowed the other to speak.

"I went into labour so I was taken to our local hospital," started Mrs Smith.

"And after giving birth, we were brought to this hospital so that the twins could receive intensive care," added Mrs Smith.

"Waiting for the ambulance was the worst part," said the wife.

"Yes, that was very difficult. Indeed it was the worst part," agreed the husband.

Mrs Smith continued narrating the events:

"Each one of the babies had been in a separate amniotic sac. The girl was at the top of the womb kicking her brother who was at the bottom part. He moved a lot there. Sometimes the girl would climb up so high that I had to push her down. She was trying to climb up to my heart. I felt she had bullying her brother. And that caused the amniotic sac to burst and the waters around him to break. And that's how I had premature labour."

The psychotherapist wondered whether the mother felt that the girl was responsible for what had happened.

The wife continued to narrate the events:

"The doctors decided to resort to an epidural and after birth the twins were taken to the intensive care unit downstairs."

"After the boy was born they took him aside quickly for resuscitation," said the husband then added "I wanted to go with him but I also wanted to stay with my wife while she was giving birth to the girl. I felt at that time a force pulling me in two directions. I still find that difficult. When the girl was born I gave her my finger and

she gripped it in her little hand. I was moved by that incident and I felt there was a strong connection with that little baby. Leaving the hospital and going home in the evening is very hard.”

When the husband finished talking, his wife said:

“I fell closer to the boy than I do to the girl.”

The husband smiled and said with an apologetic tone:

“I feel closer to the girl than I do to the boy.”

The psychotherapist listened carefully to the parents and made an appointment to see them again two days later.

Back translation (from version 2)

Excerpt 4 from *Sent before my Time* (Cohen 2003: 28-29)

When the twins were two weeks old, the psychotherapist met with Mr and Mrs Smith but this time on the unit. Mrs Smith was faced with some problems concerning her room on the postnatal ward.

“They told me there was another woman who needed my room after she had lost her baby,” said Mrs Smith.

“This compromise was suggested,” said Mr Smith without interrupting his wife “they said my wife could stay one more night in the room but after that she had to move out to another room in the Nurses’ Home.”

“I had no objection to giving up my room for that woman,” said Mrs Smith and there seemed to be an expression of annoyance on her face “but she eventually decided to go home. What really annoyed me was that the nurses had asked me to vacate my room in the morning and I knew that Daniel was going to have the prong put back in that day. I wanted to be by his side downstairs and look after him before they started working on him. The nurses had said that I could go to Daniel in the morning but they might pack my things while I was away. But I rejected that idea because some of my things were private so I decided to pack them up myself. But when I go downstairs I found the doctor had already started his job. I feel very upset with the nurses.”

Mrs Smith continued talking without pausing for a moment:

“They didn’t allow me one single hour to pack up my suitcase. I got downstairs too late because of them. I’m really cross with them,” repeated Mrs Smith and the expression of anger had not left her face.

“The weekend was bad,” Said Mrs Smith and his wife agreed:

“It was really bad.”

“I was worried there weren’t enough doctors and nurses,” and added “what would happen if all the babies went into crisis at once?”

He was quiet for a moment than continued:

“A very sick baby had been admitted to the unit and all the medical staff seemed busy treating it including the nurse who was supposed to be looking after the twins,” said the husband and there seemed to be an expression of shock and resentment on his face.

“Honestly, I don’t think it’s safe on the unit because of the shortage in the number of nurses. Please don’t get me wrong. I like this place but I don’t think it’s safe,” he continued talking as his wife did a moment ago.

“Lucy had stopped breathing but my wife managed to resuscitate her and got her to breathe again,” then he wondered with panic and horror of a possible disaster in his voice “what would have happened had not we been here?”

He continued talking as if he wanted to apologise for the feelings of panic and anger:

“I want to be reasonable but I also want the best care for the babies. I really don’t think this place is safe enough,” and continued without stopping “I like the atmosphere here because in a funny way I feel at home here. I feel life here is a relief from life outside. Nobody appreciates what we’re going through. I feel I’m short-tempered at work. Sometimes I feel like slapping someone there.”

“Perhaps you were surprised that you had murderous feelings,” said the psychotherapist.

A shocked expression appeared on Mr Smith’s face when he heard the psychotherapist’s comment and he said:

“I don’t have feelings of that kind.”

“I think you’re right,” said his wife to the psychotherapist and added “yes, they are murderous feelings. I had nasty feelings towards that woman whose baby had died. I feel I deserve to be helped by the nurses more than she does because my babies are alive.”

Back translation (from version 2)

Excerpt 5 from *Sent before my Time* (Cohen 2003: 34-35)

The psychotherapist met with Mr and Mrs Smith five weeks after the twins were born. Mr Smith, who got there a few minutes after his wife said:

“Daniel had just had a bradycardia you arrived. He had had a similar crisis the week before as well,” then added “yes, this same crisis has happened again since last week. Perhaps you haven’t heard but he’s had several attacks.”

The psychotherapist wondered if she was the repository of a whole range of chaotic and hard to organise feelings among which the feeling that she is to blame because she did not know about the bradycardia attacks, the feeling of guilt because her arrival into the nursery had caused such a thing to occur and the feeling of anger that she should be accused of causing this. This is on top of mindlessness that a world of such primitive superstition should rule.

“A specialist doctor from Brompton examined Lucy’s heart that day,” said the wife then added addressing her speech to her husband “I didn’t tell you that that had been planned because you might’ve had a heart attack,”

“It went quite well,” said Mrs Smith gaily “except that Lucy didn’t like the specialist’s cold hands.”

The psychotherapist felt that the atmosphere was saturated with a dangerous amount of anger and there was a question about who could bear it.

“I feel very guilty about my work and the twins,” said Mr Smith.

“Yes, looking after twins is not easy,” said Mrs Smith “I too feel the impact of that. I feel we always have to choose to be with one and not the other and this obviously means that the other baby has to wait. Whenever you’re with one, you’re not with the other.”

“I like this unit in the hospital. I feel it’s like home. Sometimes we have fun with the evening staff,” said Mr Smith. His face had become smooth now.

The psychotherapist noted to herself that the unit had become a source of rest and support for the father. She asked his wife:

“And what about you? How are you feeling today?”

“While I was driving into the hospital today I suddenly felt a lump in my throat,” replied Mrs Smith then added “I feel this place is teeming with emotions.”

“Perhaps you’ve stifled those feelings. Perhaps that’s the only way you can continue to function in a situation that was cruel to your maternal feelings,” said the psychotherapist then added “perhaps you had some identification with the cold-handed specialist doctor. Perhaps you were unconsciously thinking that he could not do his job unless he kept his feelings cold and detached. People, whose connection with the patient is stronger, like your husband, might have a heart attack.”

Back translation (from version 2)

Excerpt 6 from *Sent before my Time* (Cohen 2003: 62-63)

His eyes were closed and his legs, shoulders and other arm writhed as if he was trying to get rid of something. When the trainee doctor, Jane, let go of his arm for a minute, he stopped screaming. When she took up his arm again, he began to writhe as he did before.

“Look, Maggie, you have to get the needle in gently, through the wall of the vein so that you can insert the line. Oh, I’ve made it burst,” said Jane.

Blood welled out and the doctor wiped it. The psychotherapist felt as the doctor was pulling her to see what she was doing but she wanted to focus on watching the baby’s face.

“The problem is that there really weren’t any good veins left apart from those in his leg. The senior doctor wanted to keep those to insert another line if that was necessary,” said Jane.

She looked over his legs and other arm and then back to the first arm. She directed the torch towards it and John was writhing again and his face creased up because of the acute pain. She inserted the needle, and he opened his mouth again to release his terrible noiseless scream.

“Oh, St Valentine’s Day,” said Jane then added “I was listening to the radio. I chose to listen to Kiss FM. Anyway I’m working all day today and also on Friday. I don’t feel like celebrating St Valentine’s Day. My car has broken down. Everything ...”

Suddenly, John’s alarms went off and Jane looked worried.

“What’s happened to him?” she wondered in panic and asked pointedly “I wonder if the senior doctor is in his office.”

“Do you want me to go and check if can come here?” offered the psychotherapist.

“Yes, please,” relied Jane with great relief.

The psychotherapist went to the senior doctor’s office but he was not there and when she came back and told Jane, she said:

“I’ll try once more. If you try too long, you’ll get nervous,” she said and the expression of anxiety had not left her face.

The psychotherapist looked at her then at John and did not know which one she felt more sorry for as they both seemed desperate. John was writhing again while Jane held his arm and when she inserted the needle in it, he screamed.

Another trainee doctor called Anthony arrived and said:

“Oh, Jane, can’t you get the needle in?”

“No, I haven’t been able to although I’ve tried several times,” replied Jane then looked at John and said:

“You, horrible little thing!”

The psychotherapist said to Jane:

“You must be feeling so angry after all this.”

“It was so awful. It made you hate the baby,” Jane replied immediately in self-defence.

Anthony drew closer and Jane said:

“I could put that baby through the mincer.”

Anthony made no comment. He then said:

“I’ll hold the torch for you while you try again.”

But John was screaming continuously. The two doctors pored over him and Jane began to whistle gently following the rhythm of the music emanating from the radio. The psychotherapist felt sick. She wondered why people cared so much about torture and yet allowed these practices to continue.

Jane failed again. She got up and Anthony took her seat. He spoke gently to the baby:

“What’s wrong, you little one? This pain won’t last long. You’ll see. Don’t be naughty.”

He started working and soon began to move in rhythm with the music. He relentlessly continued to work while John writhed and screamed. He finally managed to get the

needle in the vein. He looked up with a triumphant expression on his face and jigged around in his seat as if he was dancing in harmony with the music.

“I’ve done it at last!” he shouted excitedly.

“I should always listen to this music when I’m trying to get in a long line in future,” he said to the nurse.

Back translation (from version 2)

Excerpt 7 from *Sent before my Time* (Cohen 2003: 76-77)

The psychotherapist visited the mother in the postnatal ward and found her slumped in a chair by her bed. She was surprised by her appearance that gave the impression that she was much older than her age although she was only twenty-four.

She was silent for a long time then she finally said:

“I still feel the twins inside me. Where’s my husband? Why is this phone call taking so much time?”

The psychotherapist reflected on the woman’s first statement and thought to herself perhaps the loss of her babies from inside her left her feeling confused and frightened.

When the husband arrived, the psychotherapist arranged a meeting for the three of them in a small room off the unit.

The wife did not speak much and the psychotherapist wondered how much English she could understand. She imagined how frightening and traumatic her labour must have been in a strange place in a foreign country.

The husband greeted me in a style similar to giving a formal speech and said with his hands stretching wide in front of him:

“Hello. On my behalf and my wife’s behalf, I thank you for coming to us. Besides, we would like you to thank the doctors on our behalf and tell them that we know very well that they have done their best to help the babies.”

The psychotherapist felt that his speech was like a propitiation to some powerful authority at whose mercy he felt himself and his family to be and wondered if he thought she was going to be the mediator between him and that authority.

“It was very hard labour. The first baby was born very well but my wife’s condition deteriorated after that. The second baby was born much later and he was not well.”

He seemed responsible for his wife, the psychotherapist thought, and his in control of his wife’s emotions.

In another meeting the psychotherapist had with the couple he asked her:

“What should I do about the grief that has possessed my wife? What do you think I should do to rid her of it?”

“She’s going through a tough phase in her life. It’s not easy for any mother to accept the loss of her baby,” said the psychotherapist.

“But I want to rid her of this unhappiness. Isn’t there a way of curing her?” he interrupted.

“It’s natural for your wife to feel unhappy after the death of one of her babies especially ...”

“But can’t you tell me of a way to rid her of this sadness that has possessed her?” he interrupted again.

The psychotherapist noticed that the husband found it hard to listen and did not have enough patience to wait for an answer. She felt he was authoritative and wanted to dominate his wife, but after reflecting on his behaviour, it became clear to her that he undoubtedly felt frustrated and helpless.

She asked them both:

“Do you mind if I sit near the babies to observe them? I’m particularly interested in twins and I hope you give this opportunity if you don’t mind, of course.”

“Yes, you may do that. We don’t mind at all,” replied the husband first.

“Of course you may. I have no objection at all,” said his wife.

Back translation (from version 2)

Excerpt 8 from *Sent before my Time* (Cohen 2003: 132-133)

“I saw a nightmare a few days before Zoe died,” said Mrs Evans. “I heard an evil spirit scratching behind the window. It was trying to get into my room. It was trying to take Zoe away with it. I woke up in terror.”

She looked clearly frightened and embarrassed. She stopped talking for a moment then asked:

“Do you think I’m mad? Do you believe evil spirits exist? I wonder where Zoe is now. Is she in some evil place? Is she in a dark place in the earth? Or maybe she’s somewhere safe in my imagination where I can talk to her.”

“You’ve deviated from the subject and now you’re lost in your thoughts and feelings,” observed the psychotherapist.

“Yes,” replied Mrs Evans in a weak broken voice and her tears fell heavily.

There was silence in the room for a while.

“How do you feel now?” asked the psychotherapist gently.

“Sometimes when those thoughts occur to me, I feel terrified,” said Mrs Evans. “Do you think my mental state isn’t stable? Do you think I’m going mad?”

“I can’t answer those questions, I’m afraid,” replied the psychotherapist. “But I value all your thoughts and feelings and recognise that what you’re going through at the moment is the hard work of mourning after the death of your baby. I’m not surprised you’re feeling exhausted. It would be very strange if you were not feeling the pain. Your tears and feelings are very precious.”

After hearing the psychotherapist’s words, Mrs Evans seemed less nervous as if that reply had lessened the impact of her tears and emotions.

She was quiet for a while then said:

“I don’t do much at home these days. I don’t feel I have time to do anything. I can’t stop thinking, not for a minute.”

“Mourning for the loss of a baby is itself hard work,” said the psychotherapist.

Mrs Evan sought refuge in silence again then she came back to the same question which were like a thread going through a piece of cloth:

“I’m not blaming anyone, but why did this happen? Why did Zoe die? My husband and I have not done anything wrong. I wonder what happened to her? Why did she die that way? My husband and I would behave the same way if we had another baby. What reassurance could we have that the same thing wouldn’t happen again with another baby? What happened with Zoe could happen with another baby, couldn’t it?”

“You’re afraid of the unknown and don’t trust the future,” commented the psychotherapist.

“What happened with Zoe could happen with another baby, couldn’t it?” repeated Mrs Evans.

She remained quiet for a while then her face became smooth and said:

“Oh, Zoe. She was a lovely girl!”

Her face seemed to become soft whenever she mentioned Zoe’s name or felt hopeful about having another baby but soon that softness faded to be replaced by a hard expression that betrayed her bitterness and sadness.

Back translation (from version 2)

Excerpt 9 from *Sent before my Time* (Cohen 2003: 134-135)

Sometimes Mrs Evans's feelings erupted like a volcano but in a different way. This time the blame was not put on herself but on the childminder who was looking after Zoe.

"Why did she leave Zoe upstairs on her own? Why did she put her to sleep on her side? And that wasn't all. It emerged later that she used to send her child up to see if Zoe was awake or asleep."

Sometimes her thoughts would teeter over into the unthinkable.

"No, Zoe's death wasn't a mere accident. The child minder murdered her," said Mrs Evans in agitation.

"When did that idea occur to you?" asked the psychotherapist gently.

"When the police officers came to my house to get details about the child minder and before they went to her house to investigate the death. That was the day Zoe died," replied Mrs Evans without hesitation.

The psychotherapist made no comment. Mrs Evans continued, putting the blame on the police officers:

"They barged in to tell me about Zoe's death."

The psychotherapist listened carefully without expressing her opinion for she knew that the police officers probably entered Mrs Evans's house tactfully as part of the police practice that was standard whenever they had to inform the parents of the death of their child.

"Yes, they pushed their way in to announce Zoe's death. No, it wasn't a natural death. Zoe was murdered. It was murder," said Mrs Evans while still in the grip of anger.

She was silent for a moment then said:

"Do you think I'm going mad?"

The psychotherapist replied:

“What you’re going through is not an easy thing.”

An expression of relief appeared on Mrs Evans’s face. The psychotherapist was able to listen to her calmly, without being overwhelmed by her thoughts and emotions or engulfed by them.

Mrs Evans has gradually become more able to express her feelings of hatred frankly towards the childminder and the whole world.

Silence filled the room for a moment and then Mrs Evans continued:

“Sometimes I feel that Zoe and I are fighting a battle against the whole world.”

The psychotherapist noted to herself that Mrs Evans was holding on to her feelings of hatred with grim determination because those feelings were not as unbearable as those of the overwhelming loss she had felt earlier.

Mrs Evans sighed and said:

“I often feel Zoe in my arms. I look hard but I can’t see her. I miss her so badly. I feel an indescribable emptiness in my arms and my heart.”

Tears streamed down her cheeks and carried on speaking with a lump in her voice:

“I try to hold her tightly but I soon feel this dreadful silence engulfing me.”

The psychotherapist made no comment out of respect for the grieving mother’s feelings.

Silence took over and then Mrs Evans spoke again after wiping her tears and regained control of her emotions:

“I can talk to you because you don’t cry like my husband and my mother whenever I talk to them. I feel embarrassed when I cry in front of others but it’s different with you. I feel you’re different from the rest of the world. You listen carefully when I talk to you and I feel you understand what I say.”

The psychotherapist knew that her training had helped her to listen carefully and reflect, but she also knew that what Mrs Evans told her had a tremendous effect on her. She noted to herself that Mrs Evans was aware of that and that awareness had given her some relief. She knew that the psychotherapist was particularly moved.

Mrs Evans said:

“Every night when I go to sleep I hold Zoe’s blanket. Her little blanket still smells of her. Her smell pervades the house. But I dread her smell wearing off little by little.”

A mixture of sadness and anxiety appeared on her face. She continued:

“The imprint of her head is still clear on her cot. I dread the days since death outnumbering the days of her life.”

The psychotherapist felt Mrs Evans’s yearning for Zoe’s physical presence and understood that the intensity of her pain had made her feel terrified of going mad or maybe the fear that the pain would become so bad that she would not be able to bear it.

Back translation (from version 2)

Excerpt 10 from *Sent before my Time* (Cohen 2003: 136-137)

“I see frightening nightmares in my sleep these days,” started Mrs Evans. “I’ve been to see the GP and she gave me antidepressants and advised me to see a counsellor. I told her that I come for treatment with you but she said she didn’t think it was helping.”

The psychotherapist noted to herself that Mrs Evans probably disowned her feelings of anger and frustration with her and attributed them to her doctor. She reflected in silence then said:

“Tell me about those nightmares.”

“They were all about Zoe. I saw in one of them that I’d brought Zoe back home from the hospital and it was time to feed her so I went to bring the milk bottle. And Zoe said to me “please.” I said to my husband in the dream “They’ve taught her everything there even speaking.””

She stopped talking for a while and then said with a low voice in which grief was mixed with bitterness:

“I missed the opportunity to hear her utter her first words. They’ve taken everything away from me even that.”

A frightened expression appeared on her face and she added:

“Zoe didn’t look right. She was handicapped. And later in the dream whenever I looked at her an arm or a leg or some other part of her body was missing.”

Silence reigned in the room for a while then Mrs Evans said:

“I think I had that nightmare because I had watched a documentary about Bosnia where some starving children had stolen some food and were punished by having their hands cut off. And in another dream I saw that I hadn’t changed Zoe’s nappy for three days.”

There was silence again and then the psychotherapist said:

“It seems that in that in those dreams you were not taking care of Zoe properly and she was hungry.”

“Yes,” replied Mrs Evans and then went off into a bitter tirade about her loss:

“This shouldn’t have happened. I haven’t committed a sin. Other people have committed all kinds of dreadful actions and what happened to me didn’t happen to them. Where’s the justice in that? There’s no justice in this life. I simple want to get away from this world. I have no desire to have another child. That will never happen.”

There was silence for some time then the psychotherapist said:

“You feel angry because you’ve been treated unjustly and you can’t see a clear connection between suffering and doing something wrong. You see Zoe’s death as something you don’t deserve and that’s why you have a feeling of despair in this world and you can’t see the point in having another child.”

“Yes,” replied Mrs Evans “others get away with no punishment but I get punished for a mistake I didn’t make.”

She sought refuge in silence for a while then said:

“Sometimes I force myself to relive those painful moments as a kind of torture.”

The psychotherapist wondered what had happened to Mrs Evans’s internal mother who might protect her from this torture and said:

“Tell me about your relationship with your mother at the moment.”

“We used to be very close but we’ve become like strangers recently. My mother feels deep regret because of this.”

“Perhaps you’re trying, in a small way, to show your mother what it feels like to lose a daughter. I think there’s a bitter feeling towards your mother inside you. If you’ve been deprived of having a daughter, then your mother shouldn’t have one and that way she gets the same punishment.”

“I love my mother and there isn’t anything in the world I would hurt her feelings for,” replied Mrs Evans quickly then said after a short pause:

“But I wish there was somebody in this world who would feel my loneliness in suffering.”

Silence reined in the room again.

“I wish I had held Zoe before the funeral,” said Mrs Evans with a voice overflowing with regret and pain “but I wasn’t able to. How could I hug her? I felt my hands crippled by fear. I was a coward.”

“You were frightened of Zoe because she was dead,” said the psychotherapist gently.

Mrs Evans nodded in agreement and said:

“Zoe looked frightening. She didn’t look herself. I felt terrified of her.”

The psychotherapist was shocked by the mother’s terror in the presence of her dead baby. She reflected for a while then said:

“I think there’s a little girl, part of you lurking inside you, who was feeling frightened of those dreadful nightmares. And that little girl wanted to call a good mother who would come to her, comfort her and explain to her those dreams as children do whenever they wake up from a disturbing dream. But it seems that that little girl fell in the trap of a bad witch who told in a moment of fear that she was a bad woman and not fit to be a mother.”

“Yes,” replied Mrs Evans “whenever I see those dreadful dreams, I wake up sobbing and feeling heaviness in my chest.”

Appendix O

Tabulated examples from *Sent before my Time*

e.g.	Source text	Target text; Version 1	Back translation	Target text; Version 2	Back translation
1	She told me that her husband had already spoken to me, and I remembered the young man by the incubator.	قالت إنّ زوجها قد سبق و أن تحدّث معي فتذكّرت ذلك الشاب بالقرب من الآلة الحاضنة.	She said that her husband had already spoken to me so I remembered that young man by the incubator.	"أخبرني زوجي أنّه تحدّث معك،" قالت الأم. تذكّرت المحلّة النفسيّة ذلك الشاب الذي كان يقف بالقرب من الحضانة منذ يومين.	"My husband told me that he had spoken to you," said the mother. The psychotherapist remembered that young man who was standing near the incubator two days ago.
2	She said that she was a Protestant, her husband a Catholic, and at present she was living at her mother's so that her other little boy, who was one year old, would be looked after while she visited the hospital.	قالت إنّها مسيحيّة تنتمي إلى المذهب البروتستانتي في حين أنّ زوجها كان ينتمي إلى المذهب الكاثوليكي. كما ذكرت أنّها كانت حينئذ تقيم في بيت والدتها التي تقوم برعاية ابنها الأول البالغ سنة واحدة من العمر أثناء زيارتها لمولودها الجديد في المستشفى.	She said she was a Christian belonging to the Protestant sect while her husband belonged to the Catholic sect. And she mentioned that she was staying at that time at her mother's house who looked after her first son while she visited the new- born baby in hospital.	"أقيم في بيت والدي التي تعتنى بإبني الأول الذي يبلغ سنة من العمر و هكذا يمكنني القدوم إلى المستشفى،" هكذا بدأت السيّد كالي قصتها. "نمرّ ببعض الصّعوبات مع والدي زوجي. برفضان القبول بي لأنّني أنتمي إلى المذهب البروتستانتي. ينتمي زوجي والداه إلى المذهب الكاثوليكي.	"I'm living at my mother's at the moment. She's looking after my first son who's one year old and that way I can come to hospital," that is how she began her story. "We're going through some difficulties with my husband's parents. They refuse to accept me because I belong to the Protestant sect. They and my husband belong to the Catholic sect."

e.g.	Source text	Target text; Version 1	Back translation	Target text; Version 2	Back translation
3	She said that she was more in touch with feelings than her husband was, that she sometimes longed to be cuddled and told that she was lovely.	قالت إنها إنسانية عاطفية أكثر من زوجها الذي كانت أحياناً تتمنى لو يحتضنها و يقول لها إنها امرأة لطيفة.	She said she was a more affectionate person than her husband whom she sometimes wished would hug her and tell her she was a lovely woman.	"أنا زوجي نختلف عن بعضنا البعض. أنا عاطفية أكثر من زوجي"، ردت السيدة كالي و مسحة الحزن لا تفارق وجهها. "أحياناً أتمنى لو يحتضنني و يقول لي كم أنا لطيفة."	"My husband and I are different from each other. I'm more emotional than he is," replied Mrs Kelly and the expression of sadness had not left her face. "Sometimes I wish he would hug me and tell me I'm lovely."
4	She talked about what she wanted to do if the baby died. She would take out all the tubes and hold him for as long as she wanted. Then she would go home, not see anyone, maybe never be able to see her parents again.	تحدثت عما كانت تريد أن تفعل لو توفي رضيعها. قالت لو حدث ذلك سوف تنتزع كل تلك القنوات و تحتضنه ما شاءت و بعد ذلك تعود إلى البيت دون أن تقابل أحداً و ربما لن تكون قادرة بعد ذلك على لقاء والديها مرة أخرى.	She talked about what she wanted to do if her baby died. She said if that happened, she would remove all those tubes and hug him as much as she wanted and after that go back home without seeing anyone and maybe would never be able to see her parents again.	لأدت بالصمت بعض الوقت ثم قالت و هي تبكي: "لو توفي الرضيع سوف أنتزع كل تلك القنوات و أحتضنه ما شئت ثم أعود إلى البيت دون أن أكلّم أحداً. ربما لن أستطيع رؤية أمي و أبي أبداً."	She retreated to silence then said crying: "If the baby dies, I'll remove all those tubes and hug him as long as I want then go home without speaking to anyone. Maybe I will never see my mother and father."
5	She was desperate for a cigarette, something for herself.	لقد إنتابتها رغبة ملحة في تدخين سيجارة، شيء لها هي دون غيرها.	She felt a strong desire to smoke a cigarette, something for her and for	ثم أضافت "تنتابني رغبة ملحة في تدخين سيجارة. شيء لي أنا وحدي،"	"I feel a great desire to smoke a cigarette, something for me only,"

e.g.	Source text	Target text; Version 1	Back translation	Target text; Version 2	Back translation
			anyone else.		
6	She told me that the baby, who was now named “Ewan,” had suffered a setback.	أخبرتني أنّ الرضيع الذي سمّياه يُون قد تدهورت حالته.	She told me that the baby, whom they had named “Ewan,” had deteriorated.	“لَقَدْ تدهورت حالة يُون”، قالت بصوت فيه هلع و حزن شديدين	“Ewan’s health has deteriorated,” she said with a sense of grief and panic in her voice
7	She told me that this pregnancy had been a mistake, she had not had her coil checked because she was so busy with her first baby, and she had become pregnant.	قالت إنّ حملها الأخير حدث على سبيل الخطأ لأنّها لم تعرض نفسها لفحص طبيّ للتأكد من فاعلية اللولب الرحمي. كانت مشغولة برعاية ابنها الأوّل و كانت النتيجة حملاً ثانياً لم تخطّط له.	She said that her last pregnancy had happened by mistake because she had not been medically examined to check that the coil was functional. She was busy looking after her first son and the result was a pregnancy that she had not planned for.	“لَقَدْ حدث هذا الحمل الأخير على سبيل الخطأ. كان يجب أن أعرض نفسي لفحص طبيّ للتأكد من فاعلية اللولب الرحمي و لكن لم يكن لي وقت لذلك. كنت مشغولة برعاية ابني الأوّل و كانت النتيجة حملاً ثانياً لم نخطّط له.”	“this last pregnancy happened by mistake. I should’ve had medical tests to check if the coil was working but I didn’t have time for that. I was busy looking after my first baby and the result was a pregnancy that we had not planned.
8	She had had bleeding during the pregnancy. They had never found the coil; maybe it was still inside her.	لقد أصيبت بنزيف دموي داخلي أثناء الحمل و لم يتمكّن الفريق الطبيّ من العثور على اللولب الرحمي. ربّما لا يزال داخلها.	She had internal bleeding while she was pregnant and the medical team did not succeed in finding the coil. Perhaps it was still inside her.	أصابني نزيف دموي داخلي أثناء الحمل و لم يتمكّن الأطباء من العثور على اللولب الرحمي. ربّما لا يزال داخلي. من يعلم؟	I had bleeding during the pregnancy and the doctors haven’t found the coil. Perhaps it’s still inside me. Who knows?”
9	She said that she would like to drive away from all of this to be in a	كانت تودّ أن تقود سيّارتها إلى مكان بعيد عن كلّ المشاكل لتشعر كما لو كانت داخل فقاعة هوائية تسبح في	She wanted to drive her car somewhere away from all the problems to	تتهدّت بعد أن جفّفت دموعها و قالت: “أودّ أن أقود سيّارتي إلى مكان بعيد	She sighed after she had dried her tears and said: “I’d like to drive

e.g.	Source text	Target text; Version 1	Back translation	Target text; Version 2	Back translation
	bubble somewhere.	الجوّ في مكان مجهول.	feel as if she were in an air bubble swimming in space in an unknown place.	عن كلّ هذه المشاكل حتى أشعر أنّني داخل فقاعة هوائية تسبح في الفضاء.	somewhere far away from all these problems to feel I was in an air bubble swimming in space.”
10	She said she felt guilty about feeling happy on the way to the hospital.	قالت إنّها تشعر بالذنب لأنّها كانت سعيدة وهي في طريقها إلى المستشفى.	She said she felt guilty because she was happy on her way to the hospital.	”يتأنيبني شعور بالذنب الآن لأنني كنت سعيدة وأنا فيريقي إلى المستشفى	“I feel guilty because I felt happy on my way to the hospital.
11	She wondered how she could be happy when Ewan was going through all this.	و تساءلت كيف لها أن تشعر بالسعادة في حين كان يورن يمرّ بظروف صعبة.	And she wondered how she could be happy while Ewan was going through hard times.	كيف لي أن أشعر بالسعادة و يُورن يمرّ بهذه الظروف الصّعبة؟	How could I feel happy while Ewan is going through a hard time?
12	At about this time Mrs Kelly told me that she and her husband were rowing a lot.	في تلك الفترة تقريباً أخبرتني السيّدة كالي أنّها كانت تتشاجر كثيراً مع زوجها.	At about that time Mrs Kelly told me that she was rowing a lot with her husband.	”أنا وزوجي نتشاجر كثيراً هذه الأيام	“My husband and I are rowing a lot these days.
13	Furthermore, she told me that she was going to have a scan to try to locate the coil lodged inside her.	و أخبرتني أيضاً أنّها سوف تخضع للتصوير باستخدام أشعة إكس كمحاولة لتحديد مكان جهاز منع الحمل داخل جسدها.	She also told me that she was going to be photographed using X-ray as an attempt to locate the coil inside her.	”و زيادة على كلّ ذلك سأذهب إلى المستشفى لأخضع للتصوير باستخدام أشعة أكس. إنّها محاولة لتحديد موقع جهاز منع الحمل داخلي.”	“And on top of all that I’m going to have a scan at hospital. It’s an attempt to locate the coil inside me.”
14	The session with me was a long diatribe against the doctors and nurses, and about how difficult	طغى على المقابلة تهجّماً طويلاً و لاذعاً على الأطباء و الممرّضين و تحدّثت عن صعوبة الوضع في بيت والدتها التي كانت تفترض أنّه سيّتم	A long and sharp attack on the doctors and nurses dominated the session and she talked about how	طغى على هذا اللقاء تهجّماً طويلاً و لاذعاً على الأطباء و الممرّضين و تحدّثت عن صعوبة الوضع في بيت	A long diatribe against the doctors and nurses dominated this meeting. She talked about how

e.g.	Source text	Target text; Version 1	Back translation	Target text; Version 2	Back translation
	things were at her mother's, because her mother was assuming that she was going to be sterilised.	تعقيمتها.	difficult the situation was at her mother's house; her mother who was assuming that she was going to be sterilised.	والدتها. قالت وهي لا تزال تبكي: "كانت أمي تقترض أنه سيتم تعقيمي ولن أنجب من جديد."	difficult the conditions were at her mother's house. She said while still crying: "My mother was assuming that I was going to be sterilised and I would never conceive again."
15	She had wanted a granddaughter and now she was hoping for one from her daughter-in-law, who was pregnant.	لقد كانت والدتها ترغب في حفيذة وهاهي الآن تأمل أن تنجب لها زوجة ابنها الحامل واحدة.	Her mother had wanted a granddaughter and now she is hoping her daughter-in-law will give birth to one for her.	كانت ترغب في أن تكون لها حفيذة وهاهي الآن تأمل أن تنجب لها زوجة أخي الحامل واحدة."	She wanted to have a granddaughter and now she's hoping that my brother's wife who's now pregnant will give her one."
16	Mrs Kelly was hurt by her mother's excitement and bitterly felt the loss of her own pregnancy. She wanted to be cruel to her mother.	لقد أصابها حماس أمها و فرحتها بالألم و شعرت بالمرارة لأن حملها لم ييتم على أحسن وجه. لقد كانت لها رغبة في أن تكون قاسية تجاه والدتها.	He mother's enthusiasm and happiness made her feel the pain and bitterness of the premature birth of her baby. She had a desire to be cruel to her mother.	"و كيف تشعرين إزاء ذلك؟" سألت المحللة النفسية. "يؤلمني أن أرى تحمس أمي لحمل زوجة أخي. أشعر بمرارة لأن حملي لم ييتم على أحسن وجه." توقفت عن الكلام لحظة ثم قالت: "أجد في نفسي رغبة في أن أكون قاسية تجاه أمي."	"And how do you feel about that," asked the psychotherapist. "It pains me to see my mother's enthusiasm for my sister-in-law's pregnancy. I feel bitter that my pregnancy didn't go well." She stopped talking for a

e.g.	Source text	Target text; Version 1	Back translation	Target text; Version 2	Back translation
					moment then said: "I find in myself a desire to be cruel to my mother."
17	She was envious of her sister who was young and carefree, whereas she was tied down to nappies and a breast pump.	كانت تشعر بالحسد تجاه أختها الصغرى التي كانت حياتها خالية من الهموم في حين أنها هي تجد نفسها حبيسة لحفاظات الرضع و آلة ضخ الحليب مشدودة إلى صدرها.	She felt envious of her younger sister whose life was free from worries while she found herself a prisoner to babies' nappies and a milk pump fixed to her chest.	"أشعر بالحسد تجاه أختي الصغرى. حياتها خالية من الهموم تمامًا أمّا أنا فأجد نفسي أغير الحفاظات كامل الوقت و الآن آلة ضخ الحليب مشدودة إلى صدري.	Silence reigned in the room for some time then she said: "I feel envious towards my little sister. Her life is completely care-free whereas I find myself changing nappies all the time and now a milk pump is attached to my breast."
18	She thought that she should be by his side and protect him.	كانت تشعر أنه كان ينبغي عليها أن تكون إلى جانب ابنها لحمايته.	She felt she should be by her son's side to protect him.	كان ينبغي أن أكون إلى جانبه لحمايته.	I should be on his side to protect him.
19	She hated anyone looking at him, particularly her family.	قالت أنها كانت تشعر بالكراهية نحو كلّ من يمعن النظر إلى مولودها و خاصة أفراد عائلتها	She said she felt hatred towards anyone staring at her baby especially members of her family.	"أشعر بالكراهية تجاه كلّ من يمعن النظر إلى يُورن و خاصة أفراد عائلتي.	"I feel hatred towards all those who stare at Ewan, especially members of my family."
20	Mother felt that she could not look at Ewan	قالت السيّدة كالي إنّها لم تكن تشعر أنّها قادرة على النظر إلى رضيعها و	Mrs Kelly said that she did not feel she was	"أشعر أنّني لم أعد قادرة على النظر إلى يُورن. لا أتحمل النظر إليه وهو	"I feel I can't look at Ewan anymore. I can't

e.g.	Source text	Target text; Version 1	Back translation	Target text; Version 2	Back translation
	any more, in case he was fitting. She was also very upset by the bad wound he had from the tubes in his hand. She knew that this would leave a permanent scar. She did not want to visit him anymore, she could not bear to sit by the incubator.	خاصة إذا كان يصارع نوبة من تلك النوبات. قالت إنها حزينة جدا بسبب الجرح السيء الذي خلفته الأنبيب التي كانت مثبتة إلى يده. كانت قد أدركت أنها كانت ستخلف ندبا دائما. لم تعد ترغب في زيارته مستقبلا لأنها لم تعد تتحمل الجلوس بجانب الآلة الحاضنة.	capable of looking at her baby especially when he was fighting one of those fits. She said she was very upset because of the bad scars left by the tubes fixed to his hand. She had realised that they would leave a permanent scar. She did not want to visit him anymore because she could not bear sitting by the incubator anymore.	يصارع نوبة من تلك النوبات،" قالت الأم و أضافت "أشعر بالحزن بسبب ذلك الجرح الرهيب الذي خلفته تلك الأنبيب التي ثبتوها إلى يده. كنت أدرك منذ البداية أنها كانت ستخلف ندبا لن يزول أبدا." كان الزوج ينظر إليها و بدا أنه يشاطرها الرأي دون أن يتكلم. "لا أرغب في زيارته مستقبلا. لم أعد أتحمل الجلوس بجانب تلك الحضانة،" قالت الزوجة و في صوتها حشجة.	look at him while he's having one of those fits," said the mother and added "I feel sad because of that horrible wound left by those tubes that they had attached to his hand. I knew from the beginning that they'd leave a scar that will never go." Her husband was looking at her and seemed to agree with her without saying so. "I don't want to visit him anymore. I can't bear sitting by that incubator," said the wife with a lump in her throat.
21	At the end of the session, they said they had become terrified that they might carry away the meningitis and give it	في نهاية الحصة قالوا لي إنهما يشعران بالفرع من إمكانية نقل عدوى التهاب السحايا إلى طفلهما الآخر.	At the end of the session they said they felt terrified they might carry away the infection of the meningitis to their other	"نشعر بالفرع من إمكانية نقل عدوى التهاب السحايا الدماغية إلى طفلنا الآخر،" قال الزوج بأكثر هدوء.	"We feel terrified that we might carry away the meningitis infection to our other child," said the husband more calmly.

e.g.	Source text	Target text; Version 1	Back translation	Target text; Version 2	Back translation
	to their other child.		child.		
22	A week later, Mrs Kelly told me about her identification with Ewan--that when he stopped breathing, she could not breathe; that when he was having some intervention, she found herself backing out the door.	بعد أسبوع حدثتني السيدة كالي عن شعورها بالاندماج مع يُون إلى درجة أنه لما توقّف عن التّنفس شعرت هي أيضاً بأنّها غير قادرة على التّنفس. و عندما قدم الفريق الطّبيّ لإنقاذه وجدت نفسها تتراجع متّجهة نحو الباب.	A week later Mrs Kelly talked to me about her identification with Ewan to the extent that when he stopped breathing she too felt unable to breathe. And when the medical team came to save him she found herself retreating towards the door.	"أشعر بالاندماج مع يُون إلى درجة أنه حين توقّف عن التّنفس شعرت أنا أيضاً أنني غير قادرة على التّنفس. ولما قدم الفريق الطّبيّ لإنقاذه وجدت نفسي أترجع نحو باب الغرفة.	A week later, Mrs Kelly came on her own to meet the psychotherapist. "I identify with Ewan to the extent that when he stopped breathing I too felt unable to breathe. And when the medical staff came to resuscitate him, I found myself backing out the door."
23	She said that she went off into her own little world far away.	قالت إنّها انسحبت بعيداً إلى عالمها الصّغير.	She said she had withdrawn to her little world far way.	توقّفت عن الكلام لحظة ثمّ قالت: "انسحبتُ بعيداً إلى عالمي الصّغير."	She stopped talking then said: "I withdrew far away into my little world."
24	They told me how Mrs Smith had gone into labour at their local hospital.	وصفا لي كيف ذهبت السيّدة سميث إلى المستشفى لما أتاها المخاض	They described to me how Mrs Smith had gone to the hospital when she was in labour.	"أتاني المخاض فنتمّ نقلي إلى المستشفى المحلي في منطقتنا، بدأت السيّدة سميث	"I went into labour so I was taken to our local hospital," started Mrs Smith.
25	Both parents said that the worst part had been waiting for the ambulance.	قالا إنّ إنتظار سيّارة الإسعاف كان أسوأ مرحلة.	They said that waiting for the ambulance was the worst period.	"لقد كان إنتظار سيّارة الإسعاف أسوأ مرحلة،" قالت الزّوجة. "نعم، لقد كانت حقاً مرحلة صعبة. بالفعل كانت أسوأ مرحلة،" عبّ	"Waiting for the ambulance was the worst part," said the wife. "Yes, that was very

e.g.	Source text	Target text; Version 1	Back translation	Target text; Version 2	Back translation
				الزّوج موافقاً.	difficult. Indeed it was the worst part,” agreed the husband.
26	Mother said that the twins had been in two separate amniotic sacs. She described the girl as having been on top. She had kicked a lot in the womb; she had kicked her brother, who had been underneath and was described by his mother as more of a wriggler. Sometimes the girl would come up so high that her mother had to move her down. Later she described her as trying to climb up to her heart. The mother felt that her daughter had bullied her brother. The waters of his amniotic sac had broken and	قالت الأم إنّ كلّ واحد من التّوأمين كان في غشاء جنيني منعزل عن الآخر. و وصفت لي كيف كانت الطّفلة الجنين في أعلى الرّحم كثيرة الحركة و كيف كانت تركل أخاها الذي كان في الجزء الأسفل. قالت إنّّه كان من التّوع المتمعج. في بعض الأحيان كانت الطّفلة الجنين تصعد إلى الأعلى بشكل جعل الأم تدفعها نحو الأسفل. ثمّ وصفت كيف كانت تحاول التسلّق إلى قلبها. و أضافت أنّها كانت تشعر بأنّ الطّفلة الجنين كانت تضايق أخاها بسلوكها المستأسد ممّا تسبّب في تمزّق غشائه الجنيني و انفجار السائل المحيط به و هكذا أتاها المخاض مبكراً.	The mother said that each one of the twins had been in a separate amniotic sac. And she described to me how the baby girl at the top of the womb was very active and how she used to kick her brother who was at the lower part. She said he was of the wriggling kind. Sometimes the baby girl would climb up which made the mother push her down. Then she described how she was trying to climb up to her heart. And she added that she felt that the baby girl was bullying her brother which tore his amniotic sac and caused the waters around it to break and that was how she had an	و واصلت السيّدة سميث سرد الأحداث: "كان كلّ واحد من التّوأمين في غشاء جنيني منعزل عن الآخر. كانت البنت في أعلى الرّحم كثيرة الحركة و تعرّدت على ركل أخاها الذي كان في الجزء الأسفل. لقد كان من التّوع المتمعج. أحياناً كانت البنت تتسلّق إلى الأعلى بشكل جعلني أدفعها نحو الأسفل. كانت تحاول الصّعود إلى قلبي. كنت أشعر أنّها كانت تضايق أخاها بسلوكها المستأسد. و تسبّب ذلك في تمزّق غشائه الجنيني و انفجار السائل المحيط به. و هكذا أتاني المخاض قبل أوانه."	Mrs Smith continued narrating the events: "Each one of the babies had been in a separate amniotic sac. The girl was very active at the top of the womb and she used to kick her brother who was at the bottom part. He was of the wriggling kind. Sometimes the girl would climb up so high that I had to push her down. She was trying to climb up to my heart. I felt she had bullying her brother. And that caused the amniotic sac to burst and the waters around him to break. And that's how I had premature labour."

e.g.	Source text	Target text; Version 1	Back translation	Target text; Version 2	Back translation
	brought on labour.		early labour.		
27	Father said that he was finding it very hard to leave the hospital and go home at night.	قال إنه يجد صعوبة في مغادرة المستشفى و الذهاب إلى البيت في المساء.	The father said that he found it hard to leave the hospital and go home in the evening.	إنَّ مغادرة المستشفى و الذهاب إلى البيت في المساء أمر صعب للغاية."	Leaving the hospital and going home in the evening is very hard.
28	Mr Smith described his son being born and being whisked aside for resuscitation. He wanted to go with him but also to be beside his wife for the next baby coming out. Right at the beginning he thus experienced the pull in two directions that he was to continue to find so difficult. As the girl was born, she grasped his finger, which he had offered her. He found this immensely moving and felt very close to her.	وصف السيد سميث كيف ولد ابنه و كيف أخذه جانبا بسرعة لإنعاشه. أراد أن يذهب معه و لكنه أراد أيضاً أن يبقى بجوار زوجته أثناء ولادة الرضيع الثاني. لقد كان منذ البداية قد مرّ بتجربة شعر فيها بقوة تجذبه في اتجاهين مختلفين و لا يزال الآن يجد ذلك الوضع صعباً جداً. عندما ولدت البنت قدّم لها إصبعه فأمسكت به في قبضتها. لقد حرّك ذلك مشاعره و أحسّ بصلة وثيقة تجمعهم بها.	Mrs Smith described how his son was born and how they took him aside quickly for resuscitation. He wanted to go with him but he also wanted to stay by his wife while the second baby was born. From the beginning he experienced being pulled in two different directions and he still finds that so difficult. When the girl was born he offered her his finger and she grasped it in her fist. He was moved by that and felt a strong connection between them.	"بعد ولادة الرضيع أخذه جانباً على جناح السرّة لإنعاشه،" قال الزوج ثم أضاف "أردت الذهاب معه و لكنني أردت أيضاً أن أبقى مع زوجتي أثناء ولادة البنت. لقد شعرت حينها بقوة تجذبني في اتجاهين مختلفين. و لا أزال إلى حدّ الآن أجد ذلك الوضع صعباً. عندما ولدت البنت قدّمت لها إصبعي فأمسكت به في قبضتها الصغيرة. لقد حرّكت تلك الحادثة مشاعري فأحسست بصلة وثيقة تجمعني بتلك الرضيفة الصغيرة."	"After the boy was born they took him aside quickly for resuscitation," said the husband then added "I wanted to go with him but I also wanted to stay with my wife while she was giving birth to the girl. I felt at that time a force pulling me in two directions. I still find that difficult. When the girl was born I gave her my finger and she gripped it in her little hand. I was moved by that incident and I felt there was a strong connection with that little baby."

e.g.	Source text	Target text; Version 1	Back translation	Target text; Version 2	Back translation
29	Mother felt feeling closer to the boy, father to the girl.	ثم وصفت الأم شعورها بالقرب من الولد أكثر بينما كان الأب يشعر بأنه أقرب إلى البنت.	Then the mother described how close he felt to the boy while the father felt closer to the girl.	"أنا أشعر بالقرب من الولد أكثر من قربي من البنت." يتسم الزوج وقال بنبرة تشبه الاعتذار: "أنا أشعر بالقرب من البنت أكثر من قربي من الولد."	When the husband finished talking, his wife said: "I fell closer to the boy than I do to the girl." The husband smiled and said with an apologetic tone: "I feel closer to the girl than I do to the boy."
30	Mrs Smith was having problems about her room on the postnatal ward, which was needed for another woman whose baby had died. A compromise was suggested: Mrs Smith should have it for one more night and then be given a room in the Nurses' Home.	كانت السيدة سميث تواجه بعض المشاكل بخصوص غرفتها في جناح ما بعد الولادة إذا كانت هناك امرأة أخرى تحتاج إلى تلك الغرفة بعد أن فقدت رضيعها. لقد تم اقتراح التسوية التالية: يمكن للسيدة سميث أن تمكث في الغرفة ليلة أخرى ولكن بعد ذلك يجب أن تنتقل إلى غرفة ثانية في المبنى المخصص للممرضات.	Mrs Smith was faced with some problems concerning her room in the postnatal ward as there was another woman who needed it after she had lost her baby. The following solution was suggested: Mrs Smith could stay there one more night and after that she had to move to another room in the nurses' building.	كانت السيدة سميث تواجه بعض المشاكل بخصوص غرفتها في جناح ما بعد الولادة. "أخبروني بأن هناك امرأة أخرى تحتاج إلى تلك الغرفة بعد أن فقدت رضيعها،" قالت السيدة سميث. "لقد تم اقتراح التسوية التالية،" قال السيد سميث دون أن يقطع زوجته. "قالوا يمكن أن تمكث زوجتي في الغرفة ليلة أخرى ولكن بعد ذلك يجب أن تنتقل إلى غرفة ثانية في المبنى المخصص للممرضات."	Mrs Smith was faced with some problems concerning her room on the postnatal ward. "They told me there was another woman who needed my room after she had lost her baby," said Mrs Smith. "This compromise was suggested," said Mr Smith without interrupting his wife "they said my wife could

e.g.	Source text	Target text; Version 1	Back translation	Target text; Version 2	Back translation
					stay one more night in the room but after that she had to move out to another room in the Nurses' Home."
31	She said that she had not minded giving up her room to this woman, although the woman had eventually decided to go home. What she minded was that they had told her in the morning that she had to move out, and she knew that Daniel was going to have his prong put back in, and she had wanted to come down and sort him out. The nurses had said that she could do that, but they might pack her things up while she was with him. She had not wanted them to do that because some of her things were very	قالت السيدة سميث إنه لم يكن لديها اعتراض على التنازل عن غرفتها الحالية إلا أن تلك المرأة قرّرت في النهاية الذهاب إلى بيتها. الشيء الذي أزعج السيدة سميث هو أنهم طلبوا منها إخلاء غرفتها في الصباح وكانت تعلم أن الفريق الطبي كان ينوي إعادة تثبيت جهاز التنفّس إلى دانيال ذلك اليوم. وكانت تريد أن تكون إلى جانبه و تعتني به في الطابق السفلي. وكانت الممرّضات قد قالت لها إنه بإمكانها ذلك إلا أنه من الممكن أن يجمعن أمتعتها في حقيبتها أثناء غيابها. و لكنّها رفضت تلك الفكرة لأنّ بعض أشيائها كانت خاصّة و قرّرت جمعها في حقيبتها بنفسها. و لكن عندما نزلت إلى الطابق السفلي وجدت الطبيب قد شرع في العمل. شعرت السيدة سميث أنّ الممرّضات لم يسمحن لها بساعة واحدة ممّا جعلها تشعر بالغضب تجاههنّ.	Mrs Smith said that she had no objection to give up her present room but that woman decided in the end to go back home. What annoyed Mrs Smith was that they had asked her to vacate her room in the morning and she knew that the medical team were going to put back in Daniel's prong that day. She had wanted to be by his side and take care of him on the floor below. The nurses had told her that she could do that but they might put her belongings in her suitcase while she was away. But she rejected that idea because some of	"لم يكن لدي اعتراض على التنازل عن غرفتي لصالح تلك المرأة"، قالت السيدة سميث و قد ارتسمت علامات الإمتعاض على وجهها "إلا أنّها في النهاية قرّرت العودة إلى بيتها. الشيء الذي أزعجني حقًا هو أنّ الممرّضات طلبت مني إخلاء غرفتي في الصباح و كنت أعلم أن الأطباء كانوا ينوون إعادة تثبيت جهاز التنفّس إلى دانيال ذلك اليوم. كنت أريد أن أكون إلى جانبه في الطابق السفلي و أعتني به قبل أن يبدأوا عملهم. قالت لي الممرّضات أنّه بإمكانني الذهاب إلى دانيال في الصباح إلا أنه من الممكن أن يجمعن أمتعتي في حقيبتني أثناء غيابي. و لكنني رفضت تلك الفكرة لأنّ بعض أشيائي كانت خاصّة فقرّرت جمعها بنفسي. و لكن عندما وصلت إلى الطابق السفلي وجدت الطبيب قد شرع في عمله. أنا مستاءة جدًا من الممرّضات." لم تتوقّف السيدة سميث عن الحديث	"I had no objection to giving up my room for that woman," said Mrs Smith and there seemed to be an expression of annoyance on her face "but she eventually decided to go home. What really annoyed me was that the nurses had asked me to vacate my room in the morning and I knew that Daniel was going to have the prong put back in that day. I wanted to be by his side downstairs and look after him before they started working on him. The nurses had said that I could go to Daniel in the morning but they might

e.g.	Source text	Target text; Version 1	Back translation	Target text; Version 2	Back translation
	personal. So she packed them away herself, and when she got downstairs, the doctor was already working on Daniel. She felt that the nurses could not give her that hour, and she was very upset with them.		her things were private so she decided to pack up herself. But when she went downstairs she found that the doctor had already started working. Mrs Smith felt that the nurses had not allowed her one single hour which made her feel angry with them.	لحظة. "لم تمهلني الممرضات ساعة واحدة أرتب فيها حقيبتي. وصلت متأخرة إلى الطابق السفلي بسببهن. أنا حقاً مستاءة منهن،" ردت السيدة سميث و علامات الغضب لم تفارق وجهها	pack my things while I was away. But I rejected that idea because some of my things were private so I decided to pack them up myself. But when I go downstairs I found the doctor had already started his job. I feel very upset with the nurses." Mrs Smith continued talking without pausing for a moment: "They didn't allow me one single hour to pack up my suitcase. I got downstairs too late because of them. I'm really cross with them," repeated Mrs Smith and the expression of anger had not left her face.
32	The parents went on to talk about the weekend, which, they said, had	و واصل الوالدان حديثهما عن عطلة نهاية الأسبوع التي قالوا إنها كانت سيئة.	The parents went on to talk about the weekend which they said had been	"لقد كانت عطلة نهاية الأسبوع سيئة،" قال السيد سميث و وافقته زوجته مرّة:	"The weekend was bad," Said Mrs Smith and his

e.g.	Source text	Target text; Version 1	Back translation	Target text; Version 2	Back translation
	been bad.		bad.	"لَقَدْ كَانَتْ حَقًّا سَيِّئَةً.	wife agreed: "It was really bad."
33	A very sick baby had been admitted, and everyone seemed to be working on it, even the nurse who should have been looking after the twins.	لَقَدْ تَمَّ اسْتِقْبَالُ رَضِيعٍ فِي حَالَةٍ خَطِيرَةٍ وَبَدَأَ أَنَّ جَمِيعَ أَفْرَادِ الْإِطَارِ الطَّبَّيِّ قَدْ انْشَغَلُوا بِمُعَالَجَتِهِ بِمَا فِي ذَلِكَ الْمَمْرُؤَةُ الَّتِي كَانَتْ مِنَ الْمَقْتَرَضِ أَنْ تَعْتَنِيَ بِالتَّوَامِينِ	A baby in a bad state had been admitted and the entire medical team seemed to be busy treating it including the nurse who was supposed to look after the twins.	سَكَتَ لِحِظَةٍ ثُمَّ وَاصَلَ كَلَامَهُ: "جَآؤُوا بِرَضِيعٍ فِي حَالَةٍ خَطِيرَةٍ إِلَى هَذِهِ الْوَحْدَةِ وَبَدَأَ جَمِيعُ أَفْرَادِ الْإِطَارِ الطَّبَّيِّ قَدْ انْشَغَلُوا بِمُعَالَجَتِهِ مِنْ بَيْنِهِمُ الْمَمْرُؤَةُ الَّتِي كَانَتْ مِنَ الْمَقْتَرَضِ أَنْ تَعْتَنِيَ بِالتَّوَامِينِ،" قَالَ الرَّوْجُ وَامْتَرَجَتْ عَلَى وَجْهِهِ عَلَامَاتُ الدَّهْشَةِ وَالْإِمْتِعَاضِ.	He was quiet for a moment than continued: "A very sick baby had been admitted to the unit and all the medical staff seemed busy treating it including the nurse who was supposed to be looking after the twins," said the husband and there seemed to be an expression of shock and resentment on his face.
34	Father was worried about there not being enough staff; he wondered what would happen if all the babies went into crisis at once.	لَقَدْ كَانَ الْأَبُ قَلْقًا لِأَنَّهُ لَمْ يَكُنْ هُنَاكَ عَدَدًا كَافِيًا مِنَ الْأَطِبَّاءِ وَالْمَمْرُضِينَ وَتَسَاءَلَ مَاذَا سَيَحْدُثُ لَوْ أَنَّ جَمِيعَ الرِّضَعِ مَرُّوا بِفَتْرَةِ حَرَجَةٍ فِي نَفْسِ الْوَقْتِ.	The father said he was worried because there were not enough doctors and nurses and wondered what would happen if all the babies went into crisis at the same time.	"شَعُرْتُ بِالْقَلْقِ لِعَدَمِ تَوْفُّرِ الْأَطِبَّاءِ وَالْمَمْرُضِينَ بِالْعَدَدِ الْكَافِي،" ثُمَّ أَضَافَ "مَاذَا سَيَحْدُثُ لَوْ مَرَّ جَمِيعُ الرِّضَعِ بِفَتْرَةِ حَرَجَةٍ فِي نَفْسِ الْوَقْتِ؟"	"I was worried there weren't enough doctors and nurses," and added "what would happen if all the babies went into crisis at once?"
35	He went on to say that it really was not safe on the unit, with so few	وَ وَاصَلَ الْقَوْلَ إِنَّ عَدَدَ الْمَمْرُضَاتِ الْمَحْدُودِ يَجْعَلُ الْحَيَاةَ دَاخِلَ الْوَحْدَةِ عَرِضَةً لِلْخَطَرِ. وَ كَانَتْ لَوْسِي قَدْ	And he continued saying that the limited number of nurses exposed life on the	"بِصَرَاحَةٍ لَا أُعْتَقِدُ أَنَّ الْوَحْدَةَ مَكَانَ آمِنٍ بِسَبَبِ النِّقْصِ فِي عَدَدِ الْمَمْرُضِينَ. أَرْجُوكَ لَا تَسِينِي	"Honestly, I don't think it's safe on the unit because of the shortage

e.g.	Source text	Target text; Version 1	Back translation	Target text; Version 2	Back translation
	nurses—that Lucy had stopped breathing and mother had stimulated her and got her breathing again, but he wondered what would have happened if they had not been there.	توقفت عن التنفس و لكن تمكنت أمها من إنعاشها حتى أصبحت قادرة على التنفس من جديد و تساءل السيد سميث ماذا كان سيحدث لو لم يكن هو و زوجته هناك.	unit to danger. And Lucy had stopped breathing but her mother managed to resuscitate her until she was able to breathe again and wondered what would have happened had not he and his wife been there.	فهمني. أنا أحب هذا المكان و لكن لا أشعر بأن فيه ما يكفي من مستلزمات السلامة،" واصل الحديث كما فعلت زوجته منذ حين. "لقد توقفت لوسي عن التنفس و لكن تمكنت زوجتي من إنعاشها حتى أصبحت قادرة على التنفس من جديد،" ثم تساءل و في صوته هلع من مصيبة ممكنة: "ماذا كان سيحدث لو لم تكن نحن هنا؟"	in the number of nurses. Please don't get me wrong. I like this place but I don't think it's safe," he continued talking as his wife did a moment ago. "Lucy had stopped breathing but my wife managed to resuscitate her and got her to breathe again," then he wondered with panic and horror of a possible disaster in his voice "what would have happened had not we been here?"
36	Lucy's heart had been examined by a Brompton heart specialist that day. Mother had not told father that it was happening because he "might have had a heart attack."	لقد قام أخصائي في أمراض القلب من مستشفى "برمبتن" (Brompton) بفحص قلب لوسي ذلك اليوم. لم تخبر الأم زوجها بذلك "خوفًا من إصابته بأزمة قلبية" على حد تعبيرها.	A heart specialist from Brompton hospital examined Lucy's heart that day. The wife had not told her husband lest he had "a heart attack" as she put it.	"لقد قام طبيب أخصائي في أمراض القلب من مستشفى 'برمبتن' بفحص قلب لوسي ذلك اليوم،" قالت الزوجة ثم أضافت موجه كلامها إلى زوجها: "لم أخبرك بأن ذلك كان مبرمجًا من قبل حتى لا تصيبك أزمة قلبية."	"A specialist doctor from Brompton examined Lucy's heart that day," said the wife then added addressing her speech to her husband "I didn't tell you that that had been planned because you might've had a heart

e.g.	Source text	Target text; Version 1	Back translation	Target text; Version 2	Back translation
					attack,”
37	Father said that he wanted to be reasonable, but he also wanted the best care for the babies. He repeated that he liked it on the unit; in a funny way it felt like home. It was a relief from outside, where no one really understood what they were going through. He felt quite snappy at work. He talked about wanting to slap someone's face.	قال إنه كان يريد أن يكون كلامه في إطار المعقول و لكنه كان أيضاً يريد أن تتوفر للرّضع أفضل أنواع العناية. و أعاد القول بأنه يحبّ الجوّ داخل الوحدة لأنه كان يمنحه إحساساً غريباً بالراحة كما لو كان في بيته. لقد كانت الحياة هناك بمثابة البديل المريح عن الحياة خارج المستشفى لأنه لا أحد هناك يفهم جيّداً صعوبة التجربة التي تمرّ بها عائلته. لقد كان سريع الإنفعال في مكان عمله. و تحدّث عن رغبته في أن يصفع وجه أحدهم.	The father said that he wanted to speak within reason but he also wanted the best care for to be available for the babies. And he repeated that he liked the atmosphere in the unit because it gave him a strange sense of relaxation as if he were at home. Life there was like a nice alternative from life outside the hospital because nobody there could understand very well what his family was experiencing. And he talked about his desire to slap someone's face.	و واصل كلامه و كأنّه يريد الإعتذار عن شعوره بالهلع و الغضب: "أودّ أن أكون متعلّلاً و لكنني أودّ أيضاً أن تتوفر للرّضع أفضل أنواع العناية. حقيقة لا أعتقد أن في هذا المكان ما يكفي من مستلزمات السلامة،" و واصل حديثه دون انقطاع "يعجبني الجوّ داخل الوحدة لأنه يمنحني إحساساً غريباً بالراحة كما لو كنت في بيتي. أشعر أنّ الحياة هنا بمثابة البديل المريح عن الحياة خارج المستشفى. لا أحد هناك يفهم جيّداً صعوبة التجربة التي تمرّ بها. أشعر بأنني سريع الإنفعال في مكان عملي. أحياناً أشعر برغبة في صفع وجه أحدهم هناك."	He continued talking as if he wanted to apologise for the feelings of panic and anger: "I want to be reasonable but I also want the best care for the babies. I really don't think this place is safe enough," and continued without stopping "I like the atmosphere here because in a funny way I feel at home here. I feel life here is a relief from life outside. Nobody appreciates what we're going through. I feel I'm short-tempered at work. Sometimes I feel like slapping someone there."
39	I said that perhaps it was rather surprising to him	قلّنت لعله كان تفاجأ إلى حدّ ما بالرّغبة في القتل التي كان يشعر بها.	I said perhaps he was to some extent surprised by	"ربّما ذلك الشّعور بالرّغبة في قتل أحدهم قد فاجأك إلى حدّما،" قالت	"Perhaps you were surprised that you had

e.g.	Source text	Target text; Version 1	Back translation	Target text; Version 2	Back translation
	to be having murderous feelings.		his murderous feelings.	المحللة النفسية.	murderous feelings,” said the psychotherapist.
40	He looked very shocked and denied that they were murderous.	لقد بدت عليه ملامح الصدمة عند سماعه لتلك الملاحظة و نفى إن كانت لديه أية مشاعر من ذلك النوع.	Signs of shock appeared on his face when he heard that observation and denied that he had such feelings.	بدت على وجه السيد سميث علامات الصدمة عند سماعه لتلك الملاحظة وقال: "ليست لي مشاعر من ذلك النوع.	A shocked expression appeared on Mr Smith's face when he heard the psychotherapist's comment and he said: "I don't have feelings of that kind."
41	But mother interrupted and agreed with me that they were murderous. She said that she had had very nasty feelings about the woman whose baby had died. She had thought that the nurses should have helped her because she had live babies.	أما زوجته فقد كانت متفقة معي بشأن تلك المشاعر و قالت إن أحاسيس شريرة كانت تخالج صدرها تجاه تلك المرأة التي فقدت رضيعها. كانت تشعر أنها كانت أجدر بمساعدة الممرضات من تلك المرأة لأن رضيعها كان على قيد الحياة.	As for the wife, she agreed with me about those feelings and said that she had nasty feelings about that woman who had lost her baby. She felt that she was more worthy of the nurses' help than that woman because her babies were alive.	"أعتقد أنك على حق"، قالت الزوجة للمحللة النفسية و أضافت "نعم، إنه شعور برغبة في القتل. كانت لي مشاعر عدوانية تجاه تلك المرأة التي مات رضيعها. كنت أشعر بأنني أنا الأجدر بمساعدة الممرضات لأن أبنائي على قيد الحياة."	"I think you're right," said his wife to the psychotherapist and added "yes, they are murderous feelings. I had nasty feelings towards that woman whose baby had died. I feel I deserve to be helped by the nurses more than she does because my babies are alive."
42	Mr Smith, coming in a few minutes after his wife, said that Daniel had just had a	قال السيد سميث الذي وصل بعد بضعة دقائق من بداية اللقاء إن دانيال كان قد أصيب بأزمة تباطؤ دقات القلب منذ قليل و كان قد مرّ بأزمة	Mrs Smith, who arrived a few minutes after the session had started, said that Daniel had just had a	قال السيد سميث الذي وصل بعد زوجته ببضعة دقائق: "لقد أصيب دانيال بأزمة تباطؤ دقات القلب عند قدومك و كان قد	Mr Smith, who got there a few minutes after his wife said: "Daniel had just had a

e.g.	Source text	Target text; Version 1	Back translation	Target text; Version 2	Back translation
	bradycardia when I walked in, and that this had happened the week before as well.	مماثلة الأسبوع الماضي.	bradycardia and that he had a similar crisis the previous week.	مرّ بأزمة مماثلة الأسبوع الماضي،	bradycardia you arrived. He had had a similar crisis the week before as well,”
43	Mother said quite gaily that it was all right, except that the specialist had had cold hands and Lucy had not liked this.	و قالت بطريقة مرحة إنّ الفحص تمّ في ظروف حسنة إلا أنّ لوسي لم تطق يدي الإخصائي الباردة.	And she said gaily that the examination went well except that Lucy could not bear the specialist's cold hands.	"لقد تمّ الأمر في ظروف حسنة،" قالت السيدة سميث و في صوتها شيء من المرح "إلا أنّ لوسي لم تطق يدي الإخصائي الباردة."	"It went quite well," said Mrs Smith gaily "except that Lucy didn't like the specialist's cold hands."
44	It seemed to me that there were lethal amounts of anxiety around, and there was a serious question about who could bear it.	بدا لي أنّ هناك درجة عالية من القلق و كان أيضاً سؤال مهمّ بخصوص من كان قادراً على تحمّله.	It seemed to me that there was a high degree of anxiety and there was a serious question about who could bear it.	شعرت المحلّة النفسيّة بأنّ الجوّ مشحون بقدر خطير من القلق يصحبه سؤال مهمّ عن هويّة الشخص القادر على تحمّل ذلك القلق.	The psychotherapist felt that the atmosphere was saturated with a dangerous amount of anger and there was a question about who could bear it.
45	Father went on to express this tremendous sense of guilt: guild about his work, guilt about the twins.	و واصل الأب الحديث ليعبّر عن إحساسه العميق بالذنب إزاء عمله و إزاء التوأمين.	And the father continued talking to express his deep feeling of guilt about his job and the twins.	"لديّ شعور قويّ بالذنب إزاء عملي و إزاء التوأمين،" قال السيد سميث.	"I feel very guilty about my work and the twins," said Mr Smith.
46	They talked about the impact of twins—always	تحدّث كلّ منهما عن تأثير التوأمين فقد كانا مجبرين دومًا على إختيار واحد	Each one of them talked about the effect of the	"نعم، ليس من السهل رعاية توأمين،" قالت السيدة سميث "أنا	"Yes, looking after twins is not easy," said Mrs

e.g.	Source text	Target text; Version 1	Back translation	Target text; Version 2	Back translation
	having to choose one, always having to make one wait; that whenever you are with one, you are not with the other.	دون الآخر و ذلك يعنى أنه ينبغي على الرضيع الثاني الإنتظار. فكلمنا كانا مع واحد لم يكن بإستطاعتهم أن يكونا مع الآخر.	twins as they were forced to choose one and not the other and that meant that the other baby had to wait. And each time they were with one they could not be with the other.	أيضاً أشعر بوقع ذلك؛ أشعر أننا دائماً مجبرين على إختيار واحد دون الآخر و هذا يعني طبعاً أنه ينبغي على الرضيع الثاني الإنتظار فكلمنا كنت مع واحد فأنت بالضرورة لست مع الآخر."	Smith "I too feel the impact of that. I feel we always have to choose to be with one and not the other and this obviously means that the other baby has to wait. Whenever you're with one, you're not with the other."
47	Father talked about how much he liked the unit—it felt like home; they even had a good laugh with the unit staff in the evenings.	تحدث الأب عن مدى إستحسانه للوحدة فقد كانت بالنسبة إليه بمثابة البيت و كان هو و زوجته يمرحان مع الفريق الطبي العامل في المساء.	The father talked about how much he appreciated the unit for it was for him like home and he and his wife had fun with the medical team in the evenings.	"أحب هذه الوحدة من المستشفى. أشعر أنها بمثابة البيت. أحياناً نمرح مع الفريق الطبي في المساء،" قال السيد سميث و قد إنبسطن أسارير وجهه.	"I like this unit in the hospital. I feel it's like home. Sometimes we have fun with the evening staff," said Mr Smith. His face had become smooth now.
48	It seemed that the unit provided some kind of holding situation for him.	بدت الوحدة و كأنها مصدر دعم و مساندة.	The unit seemed to be a source of rest and support.	لاحظت المحللة النفسية في قرارة نفسها أن هذه الوحدة من المستشفى صارت مصدر دعم و مساندة بالنسبة إلى الأب.	The psychotherapist noted to herself that the unit of the hospital had become a source of rest and support for the father.
49	[...] she said that on that day, as she was driving in, she suddenly had a	قالت إنها أحست فجأة في ذلك اليوم و هي تقود سيارتها داخل مبنى المستشفى بإختناق في حنجرتها. قالت	She said that she suddenly felt that day as she was driving into the	"إبتابني اليوم فجأة و أنا أقود السيارة داخل المستشفى بإختناق في حنجرتي،" ردت السيدة سميث ثم	"While I was driving into the hospital today I suddenly felt a lump in

e.g.	Source text	Target text; Version 1	Back translation	Target text; Version 2	Back translation
	lump in her throat. She thought there were a lot of feelings there.	إنَّها تظنُّ أنَّ المكانَ يعبُّ بأحاسيس عديدة.	hospital a lump in her throat. She said that she thought the place was teeming with emotions.	أضافت "أشعر بأنَّ المكانَ يعبُّ بالأحاسيس.	my throat," replied Mrs Smith then added "I feel this place is teeming with emotions."
50	<p>I thought that she had stifled them, and that perhaps this was the only way that she could function in a situation that was so cruel to her maternal feelings. I thought she had some identification with the cold-handed surgeon, perhaps unconsciously thinking that he could not do what he had to do unless his feelings were kept cold and detached.</p> <p>People who were more in touch, like her husband, might have a heart attack.</p>	<p>أعتقد أنَّها كانت تكتم تلك المشاعر و ربَّما كانت تلك الطَّريقة الوحيدة التي تسمح لها بمواصلة النشاط في ظروف كانت شديدة القسوة على مشاعر الأمومة لديها. أظنُّ أنَّها كانت قد دمجت نفسها مع يدي الطَّبيب الباردة و ربَّما كانت تظنُّ عن غير وعي أنَّه لم يكن قادرًا على القيام بما كان يجب أن يقوم به إلَّا إذا حافظ على برودة مشاعره و انفصالها. إنَّ الأشخاص الذين تربطهم صلة أمتن بالمريض، و من بينهم زوجها، مُعرَّضون إلى الإصابة بأزمة قلبية.</p>	<p>I believe that she was suppressing those feelings and perhaps that was the only way that allowed her to continue to function in conditions that were cruel to her maternal feelings. I think she identified with the doctor's cold hands and perhaps she unconsciously thought that he could not do what he had to do only if he kept his emotions cold and separate. People who had a stronger connection with the patient, including her husband, were likely to have a heart attack.</p>	<p>"ربَّما قمتُ بخنق تلك الأحاسيس، ربَّما تلك هي الطَّريقة الوحيدة التي تسمح لك بمواصلة النشاط في ظروف شديدة القسوة على مشاعر الأمومة لديك،" قالت المحلَّة النفسيَّة ثمَّ أضافت "ربَّما قمتُ بإدماج نفسيك مع يدي الطَّبيب الأخصائي الباردة. ربَّما كنت تظنُّين عن غير وعي أنَّه لم يكن قادرًا على القيام بعمله إلَّا إذا حافظ على برودة مشاعره و انفصالها. إنَّ الأشخاص الذين تربطهم صلة أكثر متانة بالمريض مثل زوجك يمكن أن يصابوا بأزمة قلبية.</p>	<p>"Perhaps you've stifled those feelings. Perhaps that's the only way you can continue to function in a situation that was cruel to your maternal feelings," said the psychotherapist then added "perhaps you had some identification with the cold-handed specialist doctor. Perhaps you were unconsciously thinking that he could not do his job unless he kept his feelings cold and detached. People, whose connection with the patient is stronger, like your husband, might have a heart attack."</p>
51	She said that the problem	قالت إنَّ المشكلَ يتمثَّل في أنَّه لم تتبقَّ	She said that the problem	"إنَّ المشكلَ يتمثَّل في أنَّه لم تتبقَّ	"The problem is that

e.g.	Source text	Target text; Version 1	Back translation	Target text; Version 2	Back translation
	was that there really were not any good veins left—the senior doctor wanted the two good ones in his legs left in case another line had to go in.	آية شرايين صالحة بخلاف الشريانين في ساقه و كان رئيس الأطباء يريد الاحتفاظ بهما لإيلاج أنبوب آخر إذا اقتضت الضرورة ذلك.	was that there were no good veins left except those in his leg and the senior doctor wanted to keep those for inserting another tube if it was necessary.	آية شرايين صالحة بخلاف الشريانين في ساقه. رئيس الأطباء يريد الاحتفاظ بهما لإيلاج أنبوب آخر إذا اقتضت الضرورة ذلك،" قالت دجاين.	there really weren't any good veins left apart from those in his leg. The senior doctor wanted to keep those to insert another line if that was necessary," said Jane.
52	She wondered rather pointedly if the senior doctor was in the office.	و تساءلت بشيء من الحدة إن كان رئيس الأطباء في مكتبه.	And she wondered rather pointedly if the senior doctor was in his office.	"ما الذي أصابه؟" تساءلت و قد إنتابها الفزع ثم سألت بشيء من الحدة: "ترى هل رئيس الأطباء في مكتبه؟"	"What's happened to him?" she wondered in panic and asked pointedly "I wonder if the senior doctor is in his office."
53	I offered to go and look	فأبدت إستعداداً للذهاب هناك.	I showed willingness to go there.	"هل تريد أن أذهب إلى هناك لأطلب منه الحضور؟" عرضت عليها المحللة النفسية	"Do you want me to go and check if can come here?" offered the psychotherapist.
54	I came back to her, and she said she'd try just one more time—that if you tried for too long, you just got into a bad state.	و عندما عدت إليها قالت إنها ستحاول مرة أخرى و أضافت أنها إذا حاولت لمدة طويلة جداً فسوف تصاب بالتوتر.	And when I came back to her she said she was going to try once more and that if you tried very long, you will get stressed.	ذهبت المحللة النفسية إلى مكتب رئيس الأطباء ولكنه لم يكن هناك و عندما عادت إلى دجاين و أخبرتها بذلك قالت: "سأحاول مرة أخرى. إذا حاولت لمدة طويلة جداً فسوف أصاب بالتوتر،" قالت و علامات القلق لم تفارق وجهها.	The psychotherapist went to the senior doctor's office but he was not there and when she came back and told Jane, she said: "I'll try once more. If you try too long, you'll

e.g.	Source text	Target text; Version 1	Back translation	Target text; Version 2	Back translation
					get nervous,” she said and the expression of anxiety had not left her face.
55	As I looked at them, I did not know which one I felt more sorry for—they both seemed so desperate.	نظرتُ إليها ثم إلى دجون و لم أدري تجاه أيهما كنت أشعر بالأسف فقد بدا لي أنّ كلاهما كان في حالة يائسة.	I looked at her then to John and did not know which one I felt more sorry for as they both appeared to me in a desperate state.	نظرتُ المحلّة النفسية إليها ثم إلى دجون و لم تدري تجاه أيهما كانت تشعر بالأسف فقد بدا لها أنّ كلاهما كان في حالة يائسة.	The psychotherapist looked at her then at John and did not know which one she felt more sorry for as they both seemed desperate.
56	I said that I had thought she must be feeling angry by now	فقلت إنني أعتقد أنّها تشعر بالغضب في ذلك الحين	So I said I thought she was feeling angry at that moment.	قالت الطبيبة النفسية مخاطبة دجاين: "أؤكد أنّك تشعرين بالغضب بعد كلّ هذا."	The psychotherapist said to Jane: "You must be feeling so angry after all this."
57	[...] she said that it was awful, that it made you hate the baby.	فقالت لقد كان الأمر مفرعاً و من شأنه أن يجعلك تكره الرضيع.	So she said it was dreadful and could make you hate the baby.	فردت بسرعة مدافعة عن نفسها: "لقد كان الأمر مفرعاً و من شأنه أن يجعلك تكره الرضيع."	"It was so awful. It made you hate the baby," Jane replied immediately in self-defence.
58	[...] she said that she could put the baby through the mincer.	فقالت دجاين إنّها مستعدة لوضع دجون في المفرمة.	So Jane said she could put John through the mincer.	إقترب أنتوني من الرضيع فقالت دجاين: "أشعر برغبة في وضع هذا الرضيع في المفرمة."	Anthony drew closer and Jane said: "I could put that baby through the mincer."

e.g.	Source text	Target text; Version 1	Back translation	Target text; Version 2	Back translation
59	He said that he would hold the light for her	قال أنتوني إنه سيمسك بالبطارية	Anthony said he would hold the torch	لم يعلق أنتوني على ما قالت دجاين و بعد لحظة قال بلطف: "سأمسك أنا بالبطارية في حين تحاولين أنت من جديد."	Anthony made no comment. He then said: "I'll hold the torch for you while you try again."
60	He said something quite kindly about the little fellow and then added that he was misbehaving.	تحدث بلطف عن الرضيع الصغير و أضاف أنه ولد شقي.	He spoke kindly about the little baby and added that he was naughty.	تحدث بلطف إلى الرضيع: "ما بك أيها الصغير؟ لن يستمر الألم طويلا. سوف ترى. لا تكن شقيًا."	He spoke gently to the baby: "What's wrong, you little one? This pain won't last long. You'll see. Don't be naughty."
61	Eventually he got it in. He looked up triumphantly and jigged around in his seat to the music. He said to a nurse that he should always play this music when he was trying to get in a long line.	و أخيرا تمكن من إدخال الإبرة في الشريان. رفع رأسه و إرتسمت على وجهه علامات النصر و راح يهتز في كرسيه كما لو كان يرقص على إيقاع الموسيقى ثم قال للممرضة ينبغي أن يستمع إلى تلك الموسيقى كلما أراد إدخال أنبوب طويل في أحد الشرايين.	And finally he managed to get the needle in the vein. He raised his head and an expression of victory appeared on his face and he started jigging in his seat as if he was dancing to the rhythm of the music and said to the nurse that he should listen to that music whenever he wanted to insert a long line in a vein.	و أخيرا تمكن من إدخال الإبرة في الشريان. رفع رأسه و إرتسمت على وجهه علامات النصر و إهتز في كرسيه كما لو كان يرقص في تناغم مع الموسيقى. "لقد نجحت أخيرا!" صاح بحماس. "ينبغي في المستقبل أن أستمع إلى تلك الموسيقى أثناء إدخال أنبوب طويل في أحد الشرايين،" قال للممرضة.	"I've done it at last!" he shouted excitedly. "I should always listen to this music when I'm trying to get in a long line in future," he said to the nurse.

e.g.	Source text	Target text; Version 1	Back translation	Target text; Version 2	Back translation
62	Eventually she said that she thought she could still feel the babies inside her. She was worried about why her husband was away so long at the telephone.	و أخيرا قالت إنها تظن أنها لا تزال تحسّ بالتوأمين داخلها. كانت قلقة بسبب تأخر زوجها الذي كان يتكلم مع شخص آخر عبر الهاتف.	And finally she said she could still feel the twins inside her. She was worried because her husband was away so long speaking to someone on the phone.	و أخيرا و بعد صمت طويل قالت: "لا أزال أشعر بالتوأمين داخلي. أين زوجي؟ لماذا إستغرقت المكالمة الهاتفية كل هذا الوقت؟"	She was silent for a long time then she finally said: "I still feel the twins inside me. Where's my husband? Why is this phone call taking so much time?"
63	I thought that the loss of her babies from inside her left her feeling confused and frightened.	أظن أن فقدان التوأمين بذلك الشكل خلف فيها شعورا بالإرتباك و الخوف.	I think losing twins in that way has left her feeling confused and frightened.	فكرت المحللة النفسية في الجملة الأولى و تساءلت في قرارة نفسها إن كانت ولادة الرضيعين بمثابة الخسارة بالنسبة إلى تلك المرأة صارت تشعر إثرها بالإرتباك و الخوف.	The psychotherapist reflected on the woman's first statement and thought to herself perhaps the loss of her babies from inside her left her feeling confused and frightened.
64	She spoke very little, and I wondered how much English she could understand. I imagined how frightening her labour must have been,	لم تتحدث كثيرا و تساءلت إلى أي مدى كانت قادرة على فهم اللغة الإنجليزية. تخيلت كم كان مخاضها مخيفاً و مؤذياً في مكان غريب في بلد أجنبي.	She did not speak much and I wondered how much English she could understand. I imagined how frightening and traumatising her labour was in a strange place in a	لم تتحدث الزوجة كثيرا و تساءلت المحللة النفسية في قرارة نفسها إلى أي مدى كانت قادرة على فهم اللغة الإنجليزية. تخيلت كم كان مخاضها مخيفاً و مؤذياً في مكان غريب في بلد أجنبي	The wife did not speak much and the psychotherapist wondered how much English she could understand. She imagined how

e.g.	Source text	Target text; Version 1	Back translation	Target text; Version 2	Back translation
	so traumatic and in such foreign surroundings.		foreign country.		frightening and traumatic her labour must have been in a strange place in a foreign country.
65	The father greeted me in a very formal way, stretching wide his hands and making a speech. He asked me to thank the doctors who were, he knew, doing so much for their babies.	استقبلني الأب بطريقة رسمية جدًا و ألقى خطابًا و يدها مبسوطتان أمامه على نحو متباعد. طلب مني أن أشكر الأطباء و قال إنه يعلم أنهم بذلوا ما بوسعهم من أجل ولديهما.	The father welcomed me in a very formal way and he gave a speech with his hands stretching wide in front of him. He asked me to thank the doctors and said that he knew they had done their best for their boys.	كانت طريقة كلام الزوج تشبه الخطاب الرسمي فقال و يدها مبسوطتان أمامه على نحو متباعد: "مرحبًا بك. بإسمي و بإسم زوجتي أشكرك على القدوم إلينا. كما نلتمس منك أن تشكري الأطباء بدلًا عنّا و تخبريهم أننا نعلم جيدًا أنهم بذلوا ما في وسعهم من أجل مساعدة الرضيعين."	The husband greeted me in a style similar to giving a formal speech and said with his hands stretching wide in front of him: "Hello. On my behalf and my wife's behalf, I thank you for coming to us. Besides, we would like you to thank the doctors on our behalf and tell them that we know very well that they have done their best to help the babies."
66	This felt like a propitiation to some powerful authority in whose hands he felt himself and his family to	شعرتُ كما لو كان كلامه إسترضاء لسلطة ذات نفوذ كان يشعر أنه و عائلته بين يديها. و كنت أنا حسب تصوّره الوسيطة بينه و بين تلك السلطة.	I felt as if his speech was a propitiation to some powerful authority in whose hands he felt he and his family were. And I was, he imagined, a	شعرت المحلّة النفسية و كأنّ كلامه كان إسترضاء لسلطة ذات نفوذ تخيل أنه هو و عائلته كانوا جميعًا تحت رحمته و تساءلت إن كان يظن أنها كانت ستلعب دور الوسيط بينه و بين تلك السلطة.	The psychotherapist felt that his speech was like a propitiation to some powerful authority at whose mercy he felt himself and his family to

e.g.	Source text	Target text; Version 1	Back translation	Target text; Version 2	Back translation
	be. I was to be the mediator.		mediator between him and that authority.		be and wondered if he thought she was going to be the mediator between him and that authority.
67	He went on to tell me about the labour and about the other baby that had died.	و واصل حديثه ليخبرني عن المخاض و عن رضيع آخر قد توفي منذ مدة.	And he went on to tell me about the labour and the other baby that had died.	"لقد كانت ولادة عسيرة جدًا. رزقنا بطفل آخر كان قد توفي منذ مدة. ولد الرضيع الأول في حالة جيدة و لكن تدهورت حالة زوجتي بعد ذلك. و لم يولد الرضيع الثاني إلا بعد وقت طويل و كانت حالته سيئة.	"It was very hard labour. The first baby was born very well but my wife's condition deteriorated after that. The second baby was born much later and he was not well."
68	In the next few days he asked me what he should do about his wife's unhappiness. He wanted some method of getting rid of it, and he found it hard to wait and listen.	و في الأيام القليلة التالية سألتني ماذا ينبغي أن يفعل حيال حزن زوجته. لقد كان يريد طريقة للتخلص من حزنها و قد وجد الإنتظار و الإصغاء أمرًا صعبًا.	And in the next few days he asked me what he should do about his wife's grief. He wanted a method to get rid of her grief and he found it hard to wait and listen.	و سألتها في لقاء آخر جمعها معها: "ماذا أفعل بشأن الحزن الذي استولى على زوجتي؟ ماذا تقترحين أن أفعل لأخلصها منه؟" "إنها تمرّ بمرحلة صعبة من حياتها. ليس من السهل أن تقبل أيّ أمّ بموت رضيعها." قالت المحلّة النفسية. " و لكن أريد أن أخلصها من ذلك الحزن. أليست هناك طريقة لعلاجها؟" قاطعها الزوج. "من الطبيعي أن تشعر زوجتك بالحزن بعد فقدان واحد من التوأمين خاصّة و أنّ ...	In another meeting the psychotherapist had with the couple he asked her: "What should I do about the grief that has possessed my wife? What do you think I should do to rid her of it?" "She's going through a tough phase in her life. It's not easy for any mother to accept the loss

e.g.	Source text	Target text; Version 1	Back translation	Target text; Version 2	Back translation
				<p>فقاطعها من جديد قاتلاً:</p> <p>"و لكن أليس بإمكانك أن تدليني على طريقة ما لتخليصها من حالة الحزن التي استولت عليها؟"</p>	<p>of her baby," said the psychotherapist.</p> <p>"But I want to rid her of this unhappiness. Isn't there a way of curing her?" he interrupted.</p> <p>"It's natural for your wife to feel unhappy after the death of one of her babies especially ..."</p> <p>"But can't you tell me of a way to rid her of this sadness that has possessed her?" he interrupted again.</p>
69	I felt that he was rather bossy and dominating with his wife, but I reflected on how helpless he must feel.	شعرت أنه كان رجلاً متسلطاً نوعاً ما و مسيطراً على زوجته، إلا أنني بعد التأمل في أمره تبين لي أنه كان دون شك يشعُر بالعجز.	I felt that he was an authoritarian man somehow and dominating with his with his wife, but after reflecting on his case it realised that he was undoubtedly feeling helpless.	<p>شعرت أنه كان متسلطاً و يريد التحكم في زوجته و لكنها بعد التأمل في أمره تبين لها أنه كان دون شك يشعُر بالإحباط و قلة الحيلة.</p> <p>لاحظت المحالة النفسية أن الزوج يجد الإستماع أمراً صعباً و لم يكن له ما يكفي من الصبر لينتظر الرد على أسئلته.</p>	The psychotherapist noticed that the husband found it hard to listen and did not have enough patience to wait for an answer. She felt he was authoritative and wanted to dominate his wife, but after reflecting on his behaviour, it became

e.g.	Source text	Target text; Version 1	Back translation	Target text; Version 2	Back translation
					clear to her that he undoubtedly felt frustrated and helpless.
70	I asked the parents for permission to observe their twins, telling them that I was particularly interested in twins, and they readily agreed.	طلبتُ من الزوجين الإذن بمراقبة التوأمين و فسّرت لهما إهتمامي بالتوائم بصفة خاصة فوافقا على طلبي عن طيب خاطر و دون تردد.	I asked permission from the parents to observe the twins and I explained that I was particularly interested in twins so they readily agreed and with no hesitation.	سألت و كان طلبها موجّها إلى كليهما: "هل يمكن أن أجلس بالقرب من الرضيعين لمراقبتهما؟ لدي إهتمام بالتوائم الرّضع بصفة خاصة و أرجو أن تمنحاني هذه الفرصة إذا لم يكن لكما مانعا طبعاً." "نعم، لا نمانع في ذلك البتّة،" ردّ الزوج أولاً. "طبعاً يمكنك ذلك. لا مانع لدي،" قالت زوجته.	She asked them both: "Do you mind if I sit near the babies to observe them? I'm particularly interested in twins and I hope you give this opportunity if you don't mind, of course." "Yes, you may do that. We don't mind at all," relied the husband first. "Of course you may. I have no objection at all," said his wife.
71	One week she told me about how, a few days before Zoe died, she had had a nightmare that an evil spirit was rattling on the window, trying to get in, that it wanted to take	و في إحدى جلساتنا الأسبوعية حدثتني السيدة أفنز عن كابوس رآته قبل وفاة زوي بأيام قليلة. سمعتُ روحاً شريرة تخشخش من وراء النافذة محاولة الدّخول إلى غرفتها. كانت تريد أن تأخذ زوي معها. إستيقظت وهي تشعر بالفزع.	And in one of our weekly sessions Mrs Evans talked to me about a nightmare she had a few days before Zoe's death. She heard an evil spirit rattling behind the	"رأيت كابوساً قبل وفاة زوي بأيام قليلة،" قالت السيدة أفنز "سمعت روحاً شريرة تخشخش من وراء النافذة. كانت تحاول إقتحام غرفتي. كانت تحاول أن تأخذ زوي معها. إستيقظت و الدّعر يسري في شرابيني."	"I saw a nightmare a few days before Zoe died," said Mrs Evans. "I heard an evil spirit scratching behind the window. It was trying to get into my room. It was trying to

e.g.	Source text	Target text; Version 1	Back translation	Target text; Version 2	Back translation
	Zoe away, and that she had awoken in terror.		window trying to get into her room. It wanted to take Zoe away with it. She woke up in terror.		take Zoe away with it. I woke up in terror.”
72	She was clearly embarrassed and frightened telling me about this—wondering whether I would think she was mad, whether there were evil spirits, and, lying outside this thought, terrible questions about where Zoe was now—whether she was in some evil place, or abandoned in the cold earth, or whether she was in some way safe in her mother’s mind, where she could talk to her.	بدأت علامات الحرج و الخوف واضحة على وجهها وهي تحدثني عن ذلك الكابوس. و تسألت إن كنت أظن أنها مجنونة و إن كانت هناك أرواح شريرة. و كانت تقبع وراء تلك الأفكار أسئلة رهيبة عن مكان وجود زوي في ذلك الحين. سألت إن كانت زوي في مكان موحش أو إن كانت قد تركت في البرد تحت التراب أو أنها بطريقة ما في مكان آمن في تفكيرها أين يمكن أن تتحدث إليها.	Signs of embarrassment and fear appeared clearly on her face as she told me about that nightmare. And she wondered if I thought she was mad and if there were evil spirits. And behind those thoughts lurked terrible questions about where Zoe was at that time. She asked if Zoe was in an evil place and if she had been left under cold earth or if she was somehow in a safe place in her mind where she could talk to her.	بدأت علامات الحرج و الخوف واضحة على وجهها. توقفت عن الكلام لحظة ثم سألت: "هل تعتقدن أنني مجنونة؟ هل تؤمنين بوجود أرواح شريرة؟ ترى أين زوي الآن؟ هل هي في مكان موحش؟ هل هي في مكان مظلم تحت التراب؟ أم تراها في ركن آمن في مخيلتي أين يمكن أن أتحدث إليها؟"	Signs of embarrassment and fear appeared clearly on her face. She stopped talking for a moment then asked: “Do you think I’m mad? Do you believe evil spirits exist? I wonder where Zoe is now. Is she in some evil place? Is she in a dark place in the earth? Or maybe she’s somewhere safe in my imagination where I can talk to her.”
73	I noticed how Mrs Evans veered around in her thoughts and feelings, and she was aware of	لاحظت أنها قد انحرفت عن موضوع الحديث و تاهت في ثنايا أفكارها و مشاعرها و كانت هي أيضا واعية بذلك.	I noticed that she had deviated from the topic and got lost in the layers of her thoughts and	"لقد انحرفت عن موضوع الحديث و صرت تائهة في ثنايا أفكارك و مشاعرك،" لاحظت المحللة النفسية "نعم،" ردت السيدة أفنر بصوت خافت منكسر و إنهمرت دموعها	“You’ve deviated from the subject and now you’re lost in your thoughts and feelings,”

e.g.	Source text	Target text; Version 1	Back translation	Target text; Version 2	Back translation
	this too.		emotions and she too was aware of this.	غزيرة.	observed the psychotherapist. “Yes,” relied Mrs Evans in a weak broken voice and her tears fell heavily.
74	She wondered whether she was unstable, whether she was going mad.	تساءلت إن كانت حالتها العقلية غير مستقرة و إن كانت ستصاب بالجنون.	She wondered whether her mental state was unstable and if she was going mad.	“أحياناً عندما تراودني تلك الأفكار يتأبني خوف شديد،” قالت السيدة أفنز. “هل تظنين أن حالي العقلية غير مستقرة؟ هل تظنين أنه سيصيبني مس من الجنون؟”	“Sometimes when those thoughts occur to me, I feel terrified,” said Mrs Evans. “Do you think my mental state isn’t stable? Do you think I’m going mad?”
75	She soon realised that I could not give her any answers, but she was reassured that I valued all these thoughts and feelings, recognising that this was the hard work of mourning and not surprised that she was exhausted.	و لكن سرعان ما أدركت أنه ليس بإمكانني أن أجيب عن تلك الأسئلة و لكنني كنت أقدر جميع تلك الأفكار و المشاعر و أدرك أن ما تمر به هو جهد ناتج عن حزنها على موت رضيعتها و أنني لم أتفاجأ بشعورها بالإرهاق.	But she soon realised that I could not answer all those questions but I appreciated all those thoughts and feelings and recognised that what she was going through was caused by exertion of mourning and I was not surprised that she was feeling exhausted.	“ليس بإمكانني الإجابة عن تلك الأسئلة للأسف،” ردت المحللة النفسية. “و لكنني أقدر أفكارك و مشاعرك كلها و أدرك أن ما تمرين به حالياً هو جهد ناتج عن موت رضيعتك. لست متفاجئة بشعورك بالإرهاق.	“I can’t answer those questions, I’m afraid,” replied the psychotherapist. “But I value all your thoughts and feelings and recognise that what you’re going through at the moment is the hard work of mourning after the death of your baby. I’m not surprised you’re feeling exhausted.

e.g.	Source text	Target text; Version 1	Back translation	Target text; Version 2	Back translation
76	I did point out to her that it would be very strange if she were not in pain, and that her tears and feelings were very precious.	كما أشرت إلى أنّ الأمر كان سيكون غريباً إن لم تكن تشعر بالألم و أنّ دموعها و مشاعرها غالية جداً.	And I pointed out that it would be strange if she did not feel pain and that her tears and feelings were very precious.	"و لكنني أقدر أفكارك و مشاعرك كلها و أدرك أنّ ما تمرّين به حالياً هو جهد ناتج عن موت رضيعتك. لست متفاجئة بشعورك بالإرهاق. سيكون الأمر غريباً إن لم تشعري بالألم. إنّ دموعك و أحاسيسك غالية جداً.	I'm not surprised you're feeling exhausted. It would be very strange if you were not feeling the pain. Your tears and feelings are very precious."
77	She said that she was doing very little at home, but she felt she had no time to do anything, she was so preoccupied.	قالت إنّها لا تقوم بالكثير من الشؤن في البيت و كانت تشعر أنّه لم يكن لديها وقت للقيام بأيّ شيء إذ أنّها كانت مشغولة التفكير إلى حدّ كبير.	She said she was not doing a lot at home and she felt that she did not have time to do anything as she was so preoccupied.	التزمت الصمت لبعض الوقت ثم قالت : "لا أقوم بالكثير من الشؤن في البيت هذه الأيام. أشعر أنّه ليس لي وقت للقيام بأيّ شيء. لا أتوقّف عن التفكير و لو للحظة واحدة.	She was quiet for a while then said: "I don't do much at home these days. I don't feel I have time to do anything. I can't stop thinking, not for a minute."
78	Again and again Mrs Evans reiterated that no one was to blame. But she kept coming back to the question of why it had happened. This ran like a thread throughout our meetings. She constantly beat her head against the question: what had caused	و كرّرت السيّدّة أفنز مراراً أنّه ليس هناك أحد يستحقّ اللوم و لكنها كانت دائماً تعود إلى نفس السّؤال: لماذا حدث هذا؟ و كان ذلك السّؤال يطرح في كلّ جلسة مثل خيط يمتدّ على طول قطعة من النسيج. لقد كانت في صراع مستمرّ مع ذلك السّؤال. ما الذي تسبّب في موت زوي؟	And Mrs Evans repeated several times that on one deserved to be blamed but she always came back to the same questions: why did this happen? Ant that question was posed in every session and was like a thread going through a piece of cloth. She was in constant battle against that question.	لاذت السيّدّة أفنز بالصمت من جديد ثم عادت لتطرح نفس الأسئلة التي كانت بمثابة خيط يمتدّ على طول قطعة من النسيج: "لست ألقى باللوم على أحد و لكن لماذا حدث هذا؟ لماذا ماتت زوي؟ أنا و زوجي لم نقترّف أي خطأ؟ ترى ماذا حدث لها؟ لماذا ماتت بتلك الطّريقة؟"	Mrs Evan sought refuge in silence again then she came back to the same questions which were like a thread going through a piece of cloth: "I'm not blaming anyone, but why did this happen? Why did Zoe die? My husband and I have not done anything

e.g.	Source text	Target text; Version 1	Back translation	Target text; Version 2	Back translation
	Zoe's death?		What caused Zoe's death?		wrong. I wonder what happened to her? Why did she die that way?"
79	<p>She constantly beat her head against the question: what had caused Zoe's death ... she and her husband had done nothing wrong ...</p> <p>they would be the same with another baby ... how could they know the same thing would not happen with another baby?</p>	<p>لقد كانت في صراع مستمر مع ذلك السؤال. ما الذي تسبب في موت زوي؟ ... فهي و زوجها لم يرتكبا أي خطأ و ستكون تصرفاتهما مماثلة مع رضيع آخر ... كيف لهما أن يعلما أن نفس الشيء لن يحدث مع رضيع آخر؟</p>	<p>She was in a continuous battle against that question. What caused Zoe's death? ... She and her husband did not do anything wrong and they would behave in the same way towards another baby ... How would they know that the same thing would not happen with another baby?</p>	<p>أنا و زوجي لم نقترف أي خطأ؟ ترى ماذا حدث لهما؟ لماذا ماتت بتلك الطريقة؟ أنا و زوجي سنتصرف بنفس الطريقة إذا رزقنا برضيع آخر. كيف نضمن أن لا يتكرر نفس الحادث مع رضيع آخر؟ ما حدث لزوي يمكن أن يحدث أضيع آخر، أليس كذلك؟</p>	<p>My husband and I would behave the same way if we had another baby. What reassurance could we have that the same thing wouldn't happen again with another baby? What happened with Zoe could happen with another baby, couldn't it?"</p>
80	<p>She blamed her for putting Zoe upstairs, for putting her to sleep on her side, for, as it emerged, sending her child up to see if Zoe was awake.</p>	<p>ألقت السيدة أفز اللوم على المربية لأنها كانت تترك زوي في الطابق الأعلى بمفردها و تضعها لتنام على جانبها. كما لامتها على إرسال طفلتها إلى الطابق الأعلى لترى إن كانت زوي مستيقظة أم نائمة.</p>	<p>She laid the blame on the childminder because she used to leave Zoe alone upstairs and put her to sleep on her side. And she blamed her for sending her daughter upstairs to see if Zoe was awake or asleep.</p>	<p>هذه المرة لم يكن لومها موجها نحو نفسها بل نحو مربية الأطفال التي كانت تعتني بزوي. "لماذا تركت زوي في الطابق الأعلى بمفردها؟ لماذا وضعتها تنام على جانبها؟ و لم تكتف بذلك بل تبين لاحقاً أنها كانت ترسل طفلتها إلى الطابق الأعلى لترى إن كانت زوي مستيقظة أم نائمة."</p>	<p>This time the blame was not put on herself but on the childminder who was looking after Zoe. "Why did she leave Zoe upstairs on her own? Why did she put her to sleep on her side? And that wasn't all. It</p>

e.g.	Source text	Target text; Version 1	Back translation	Target text; Version 2	Back translation
					emerged later that she used to send her child up to see if Zoe awake or asleep.”
81	She said that she could tell me, because I did not cry, like her husband and her mother; she did not have to worry about her own crying, as she did with them. On the other hand, unlike the rest of the world, I would listen, and I seemed to understand.	قالت إنه بإمكانها التحدّث إليّ لأنني لا أبكي كما يفعل زوجها والدتها وإنها لم تشعر بالقلق بشأن بكائها كما كانت تفعل كلّما تحدّثت إليهما. أمّا أنا فكانت مختلفة عن بقيّة العالم إذ كنت أصغي إليها و بدا لها أنني كنت أتفهّم ما تقول.	She said she could speak to me because I did not cry as both her husband and mother did and that she did not worry about crying as she did whenever she spoke to them. I was different from the rest of the world because I listened to her and seemed to understand what she was talking about.	ساد الصمت الغرفة من جديد ثمّ قالت بعد أن جففت دموعها و سيطرت على مشاعرها: "أستطيع التحدّث إليك لأنك لا تبتكين مثل زوجي أو أمي كلّما تحدّثت إليّ أحدهما. أشعر بالحرج حين أبكي أمام الآخرين ولكن الأمر معك أنت مختلف. أشعر أنّك مختلفة عن بقيّة العالم. أنت تصغيين حين أتحدّث إليك و أشعر أنّك تفهمين ما أقول."	Silence took over and then Mrs Evans spoke again after wiping her tears and regained control over her emotions: "I can talk to you because you don't cry like my husband and my mother whenever I talk to them. I feel embarrassed when I cry in front of others but it's different with you. I feel you're different from the rest of the world. You listen carefully when I talk to you and I feel you understand what I say."
82	She told me that every night she went to sleep holding Zoe's blanket—	أخبرتني أنّها كانت تذهب للنوم كلّ ليلة وهي تحتضن غطاء زوي الذي لا يزال يحتفظ برائحتها. قالت إنّ رائحة	She told me that every night she went to sleep she would cuddle Zoe's	قالت السيّدّة أفنر: "كلّ ليلة حين أذهب للنوم أحتضن	Mrs Evans said: "Every night when I go

e.g.	Source text	Target text; Version 1	Back translation	Target text; Version 2	Back translation
	<p>it still smelt of her—and that Zoe’s smell pervaded the house. She dreaded this wearing off. The imprint of her head was still in her cot. She dreaded the days since death outnumbering the days of her life.</p>	<p>رُوي تملأ البيت كله. كانت تخشى أن تتلاشى رائحتها. و ذكرت أن أثر رأس رُوي لا يزال مرتسمًا على فراشها الصغير و لكنها كانت تخشى أن يأتي اليوم الذي تصبح فيه مدة وفاة رُوي تفوق عدد أيام حياتها.</p>	<p>cover which still smelt of her. She said that Zoe’s smell filled the whole house. She dreaded that her smell would gradually disappear. And she mentioned that the imprint of Zoe’s head was still on her little bed but she dreaded the day would come when the days since her death outnumbered the days of her life.</p>	<p>غطاء رُوي. غطاؤها الصغير لا يزال يحمل رائحتها. رائحتها تملأ أركان البيت. و لكن أخشى أن تتلاشى رائحتها شيئًا فشيئًا. ” بدا على وجهها مزيج من الحزن و الجزع و واصلت حديثها: ”أثر رأسها لا يزال مرتسمًا على فراشها الصغير. أخاف أن يأتي اليوم الذي تصبح فيه مدة وفاتها تفوق عدد أيام حياتها.</p>	<p>to sleep I hold Zoe’s blanket. Her little blanket still smells of her. Her smell pervades the house. But I dread her smell wearing off little by little.” A mixture of sadness and anxiety appeared on her face. She continued: “The imprint of her head is still clear on her cot. I dread the days since death outnumbering the days of her life.”</p>
83	<p>I could feel her yearning for Zoe’s physical presence. I think the intensity of this pain also made her worry whether she would go mad and whether the pain would become so bad that she would not be able to</p>	<p>كنت أحسّ بلهفتها إلى حضور رُوي الجسدي. أظن أن شدة هذا الألم جعلها تخاف من الإصابة بالجنون أو ربما تخاف أن يشتدّ الألم إلى درجة أنها لن تستطيع تحمّله.</p>	<p>I could feel her yearning for Zoe’s physical presence. I think that the intensity of this pain made her terrified of becoming mad or perhaps she was afraid this pain would intensify to the point that she would not be able to bear it.</p>	<p>أحسّت المحلّة النفسية بلهفة السيدة أفنّز إلى حضور رُوي الحسي و فهمت أن شدة هذا الألم جعلها تشعر بالخوف الشديد من الإصابة بالجنون أو ربما تخوّفها من أن يشتدّ الألم إلى درجة أنها لن تقدر على تحمّله.</p>	<p>The psychotherapist felt Mrs Evans’s yearning for Zoe’s physical presence and understood that the intensity of her pain had made her feel terrified of going mad or maybe the fear that the pain would become so bad that she would not be able to bear</p>

e.g.	Source text	Target text; Version 1	Back translation	Target text; Version 2	Back translation
	bear it.				it.
84	She told me that she was having very frightening nightmares and that she had gone to her GP, who had given her antidepressants, saying that she would advise counselling, but the GP knew that was seeing me, and that it did not seem to be helping her.	قالت إنها كانت ترى أحلامًا مزعجة في تلك الفترة و كانت قد ذهبت إلى الطبيبة العامة فوصفت لها دواء مضادًا للإكتئاب و نصحتها بأن تذهب إلى مستشار نفسي. و كانت الطبيبة تعلم أن السيدة أفنز كانت تأتي إلي لتتلقى العلاج النفسي و لكنها قالت إن ذلك يبدو غير مجدي.	She said she was seeing disturbing dreams at that time and she had gone to see a GP who prescribed antidepressants and advised her to see a counsellor. And the GP knew that Mrs Evans was coming to me for psychotherapy but said that it did not seem to be beneficial.	"أرى كوابيس مرعبة أثناء النوم هذه الفترة،" بدأت السيدة أفنز الكلام. "ذهبت إلى الطبيبة العامة فأعطتني أدوية مضادة للإكتئاب و نصحتني بالذهاب إلى مستشار نفسي. أخبرتها أنني أتى للعلاج عندك و لكنها قالت إنها لا تعتقد أن في ذلك جدوى."	"I see frightening nightmares in my sleep this period," started Mrs Evans. "I've been to see the GP and she gave me antidepressants and advised me to see a counsellor. I told her that I come for treatment with you but she said she didn't think it was helping."
85	Noting to myself that possibly mother's anger and frustration with me was being put into the GP, I asked her about the nightmares.	لاحظتُ في قرارة نفسي أن السيدة أفنز ربما تنصَّلت من غضبها و شعورها بالإحباط تجاهي و ألصقتهم بطبيبيتها. سألتُها عن تلك الأحلام المزعجة.	I noticed to myself that Mrs Evans had possibly distanced herself from her feelings of anger and frustration with me and attributed them to her doctor. I asked her about those disturbing dreams.	لاحظت المحللة النفسية في قرارة نفسها أن السيدة أفنز تنصَّلت من شعورها بالغضب و الإحباط تجاهها و ألصقته بطبيبيتها. تأملت في صمت ثم قالت: "حَثَّنِي عن تلك الأحلام المزعجة."	The psychotherapist noticed to herself that Mrs Evans probably disowned her feelings of anger and frustration with her and attributed them to her doctor. She reflected in silence then said: "Tell me about those nightmares."

e.g.	Source text	Target text; Version 1	Back translation	Target text; Version 2	Back translation
86	<p>She said that they were always about Zoe: in one she had got Zoe back from the hospital—she needed feeding, so she had gone to get her bottle, and Zoe had said “please.” In the dream she had said to her husband: ‘They’ve even taught her to speak’ — she had missed that— they had taken even that away. And Zoe was not right, she did not look right. She was handicapped.</p>	<p>فقالَت لقد كانت جميعها متعلقة برؤي. و رأت في أحدها أنَّها عادت برؤي من المستشفى و قد حان موعد إرضاعها فذهبت لتحضر زجاجة الحليب. و كانت رؤي قد قالت لها "من فضلك". و ذكرَت أنَّها في الحلم قالت لزوجها "لقد علِّموها حتَّى الكلام". قالت لقد فاتها ذلك فقد سلبوا منها كلَّ شيء حتَّى فرصة تعلُّم الكلام. لم تكن رؤي على من يرام. لقد بدت في هيئة غير قويمة. لقد كانت معوَّقة.</p>	<p>and she said that they were all about Zoe. And she saw in one hat she had taken Zoe back home and it was time to feed her so she went to get her bottle. And Zoe had said to her “please.” And she mentioned that in the dream she had said to her husband “they’ve even taught her to speak.” She said that she had missed that as they had taken everything away from her even the opportunity to learn to speak. Zoe was not well. She appeared disfigured She was handicapped.</p>	<p>"حَثَّنِي عن تلك الأحلام المزعجة." "كانت دائماً متعلقة برؤي. رأيت في أحدها أنَّني قد عدت برؤي إلى البيت من المستشفى و قد حان موعد إرضاعها فذهبت لأحضر زجاجة الحليب. و كانت رؤي قد قالت لي "من فضلك". قلت لزوجي في الحلم "يا إلهي! لقد علِّموها كلَّ شيء هناك حتَّى الكلام." توقَّفت عن الحديث لحظة ثمَّ قالت بصوت خافت إمتزجت فيه الحسرة بالمرارة كما لو كانت تحدِّث نفسها: "فاتتني فرصة الإستماع إليها و هي تنطق أولى كلماتها. لقد سلبوا مِنِّي كلَّ شيء حتَّى ذلك." إرتسمت على وجهها علامات الجزع و أضافت: "لم تكن رؤي على ما يرام. لقد كانت معوَّقة. و في مرحلة لاحقة من الحلم، و كلما نظرت إليها، وجدتها دون ذراع أو ساق أو جزء آخر من جسدها."</p>	<p>“Tell me about those nightmares.” “‘They were all about Zoe. I saw in one of them that I’d brought Zoe back home from the hospital and it was time to feed her so I went to bring the milk bottle. And Zoe had said to me “please.” I said to my husband in the dream “They’ve taught her everything there even speaking.’” She stopped talking for a while and then said with a low voice in which grief had mixed with bitterness: “I missed the opportunity to hear her utter her first words. They’ve taken everything away from me even that.” An expression of fright</p>

e.g.	Source text	Target text; Version 1	Back translation	Target text; Version 2	Back translation
					<p>appeared on her face and she added:</p> <p>“Zoe didn’t look right. She was handicapped. And later in the dream whenever I looked an arm or a leg or some other part of her body was missing.”</p>
87	<p>She agreed and went off into a bitter tirade about her loss: this should not have happened. She had not done anything wrong; other people did all kinds of dreadful things, and it did not happen to the—there was no justice. She would like to turn away from the world and never have another baby.</p>	<p>وافقتني الرأي و انطلقت تتحدث بمرارة عن مصابها بإسهاب و عنف: ما كان لذلك أن يحدث. لم تكن قد ارتكبت أي ذنب. لقد ارتكب أناس آخرون أنواعًا شتى من الأعمال البغيضة و لم يحدث لم ما حدث لها. ليس هناك عدل. كانت تريد أن تنصرف عن العالم و لم تكن لها رغبة أبدا في إنجاب طفل آخر.</p>	<p>She agreed with me and launched a bitter tirade about her loss: this should not have happened. She had not committed a sin. Other people had done all sorts of dreadful things but what happened to her did not happen to them. There is no justice. She wanted to turn away from the world and had no desire to have another child.</p>	<p>”نعم،“ ردت السيدة أفنر بصوت خافت ثم انطلقت تتحدث بمرارة عن مصابها بإسهاب و عنف:</p> <p>”ما كان ذلك أن يحدث. أنا لم أقترف أي ذنب. ارتكب غيري أنواعًا شتى من الأعمال البغيضة و لم يحدث لهم ما حدث لي. أين العدل في ذلك؟ ليس هناك عدل في هذه الحياة. بكل بساطة أريد أن أبتعد عن هذا العالم. ليست لي رغبة في إنجاب طفل آخر. لن يحدث ذلك أبدا.“</p>	<p>“Yes,” replied Mrs Evans and then launched a bitter tirade about her loss:</p> <p>“This shouldn’t have happened. I haven’t committed a sin. Other people have done all kinds of dreadful things and what happened to me didn’t happen to them. Where’s the justice in that? There’s not justice in this life. I simple want to get away from this world. I have no desire to have another child. That</p>

e.g.	Source text	Target text; Version 1	Back translation	Target text; Version 2	Back translation
					will never happen.”
88	Gradually Mrs Evans told me how sometimes made herself go through painful memories, like a torture.	و أخبرتني تدريجيا كيف أنّها كانت أحيانًا تجبر نفسها على أن تعيش ذكريات مؤلمة كنوع من التعذيب.	And she gradually told me how sometimes she forced herself to live those painful memories as a kind of torture.	لأنّ بالصدّة لحظة ثمّ قالت: ”أحياناً أجبر نفسي على أن أعيش تلك الذكريات الألميّة كنوع من التعذيب.”	She sought refuge in silence for a while then said: “Sometimes I force myself to relive those painful moments as a kind of torture.”
89	I asked her what was happening between her and her mother. I wondered what had happened to her own internal mother, who might protect her from this kind of torture.	سألّتها عن علاقتها بوالدتها في تلك الفترة. تساءلْتُ ماذا حدث لأمّها الداخليّة التي يمكن أن تحميها من ذلك النوع من العذاب.	I asked her about her relationship with her mother at that time. I wondered what had happened to her internal mother who might protect her from that kind of torture.	تساءلت المحلّة النفسيّة في قرارة نفسها عمّا حدث لأمّ السيّدة أفنز الداخليّة التي يمكن أن تحميها من ذلك النوع من التعذيب فقالت: ”حدّثيني عن علاقتك بوالدتك في الوقت الحاضر.”	The psychotherapist wondered what had happened to Mrs Evans’s internal mother who might protect her from this torture and said: “Tell me about your relationship with your mother at the moment.”
90	It emerged that she and her mother, always so close, had recently become estranged, and that her mother was in some pain about this.	تبَيَّن أنّ السيّدة أفنز كانت تجمعها علاقة حميميّة بوالدتها و لكن في الفترة الأخيرة تغيّرت تلك العلاقة إلى نفور ممّا جعل والدتها تشعر بالحسرة.	It became clear that she used to have an intimate relationship with her mother but that had recently turned into estrangement which caused her mother to feel	”كانت تجمعنا علاقة حميمة و لكن في الفترة الأخيرة صرنا مثل الغربيتين. أمّي تشعر بالحسرة بسبب فتور علاقتنا.”	“We used to be very close but we’ve become like strangers recently. My mother feels deep regret because of this.”

e.g.	Source text	Target text; Version 1	Back translation	Target text; Version 2	Back translation
			deep regret.		
91	<p>I wondered whether she was trying to show her mother in some small way what it felt like to lose a daughter. I also thought that there was a feeling that if she could not have a daughter, then her mother should not have one either and would be punished likewise.</p>	<p>. تَسَاءَلْتُ إِنْ كَانَتْ تَحَاوِلُ أَنْ تُبَيِّنَ لَوَالِدَتِهَا وَ لَوْ بِشَكْلِ مَحْدُودِ شُعُورٍ مِنْ فَقْدَتِ ابْنَتِهَا. كَمَا قُلْتُ إِنَّنِي أَرَى أَنَّهُ كَانَ هُنَاكَ شُعُورٌ دَاخِلُهَا تَجَاهَ وَالِدَتِهَا يُمْكِنُ أَنْ يَفْسِّرَ كَمَا يَلِي: إِذَا هِيَ (السَّيِّدَةُ أَفْنَزَ) حَرَمَتْ مِنْ أَنْ يَكُونَ لَهَا ابْنَةٌ فَإِنَّهُ لَا يَنْبَغِي لَوَالِدَتِهَا أَنْ يَكُونَ لَهَا ابْنَةٌ وَ هَكَذَا يَنْتَمِ عِقَابُهَا (أَيِ وَالِدَتِهَا) بِنَفْسِ الطَّرِيقَةِ.</p>	<p>I wondered if she was trying to show her mother in a limited way what it felt like to lose a daughter. And I said that I thought there was a feeling inside her towards her mother that could be explained as follows: if she (Mrs Evans) had been deprived of having a daughter, then her mother should not have one either and that way she (i.e. her mother) could be punished in the same way.</p>	<p>"رَبَّمَا أَنْتِ تَحَاوِلِينَ وَ لَوْ بِشَكْلِ مَحْدُودِ أَنْ تُبَيِّنِي لَوَالِدَتِكَ شُعُورٍ مِنْ فَقْدَتِ ابْنَتِهَا. أَعْتَقِدُ أَنَّ فِي دَاخِلِكَ شُعُورَ مَرِيرٍ تَجَاهَ وَالِدَتِكَ. إِذَا كُنْتَ أَنْتِ قَدْ حَرَمْتِ مِنْ أَنْ تَكُونِ لَكَ ابْنَةٌ فَإِنَّهُ لَا يَنْبَغِي أَنْ يَكُونَ لَوَالِدَتِكَ ابْنَةٌ أَيْضًا وَ هَكَذَا تَنَالِ هِيَ نَفْسَ الْعِقَابِ."</p>	<p>"Perhaps you're trying, even in a small way, to show your mother what it feels like to lose a daughter. I think there's a bitter feeling towards your mother inside you. If you've been deprived of having a daughter, then your mother shouldn't have one and that way she gets the same punishment."</p>
92	<p>She said that she would not hurt her mother for the world, she loved her, but she did want someone to know how it felt to be alone with all this.</p>	<p>قَالَتْ لَيْسَ هُنَاكَ شَيْئًا فِي الْعَالَمِ تُؤْذِي مِنْ أَجْلِهِ وَالِدَتِهَا. قَالَتْ إِنَّهَا تَحِبُّ وَالِدَتِهَا وَ لَكِنَّهَا كَانَتْ تُرِيدُ أَنْ يَحْسَنَ شَخْصٌ بِمَا بُوَحْدَتِهَا فِي مَعَانَتِهَا.</p>	<p>She said there was nothing in the world she could hurt her mother for. She said that she loved her mother but she wanted someone to feel her loneliness in suffering.</p>	<p>"أَنَا أَحَبُّ وَالِدَتِي وَ لَيْسَ هُنَاكَ شَيْءٌ فِي الْعَالَمِ يَسْتَحِقُّ أَنْ أُجْرَحَ مُشَاعِرُهَا مِنْ أَجْلِهِ،" رَدَّتِ السَّيِّدَةُ أَفْنَزَ بِسُرْعَةٍ ثُمَّ أَضَافَتْ بَعْدَ صَمْتٍ قَصِيرٍ: "وَ لَكِنِّي أَتَمَنَّى لَوْ كَانَ هُنَاكَ أَحَدٌ فِي هَذَا الْعَالَمِ يَشْعُرُ بِوَحْدَتِي فِي مَعَانَاتِي."</p>	<p>"I love my mother and there isn't anything in the world I would hurt her feelings for," relied Mrs Evans quickly then said after a short pause: "But I wish there was somebody in this world</p>

e.g.	Source text	Target text; Version 1	Back translation	Target text; Version 2	Back translation
					who would feel my loneliness in suffering.”
93	She then told me how she wished she had held Zoe before the funeral, but she could no— she was frightened. She said she had been a coward.	ثم حدثتني كيف كانت تتمنى لو إحتضنتُ زُوي قبل مراسم الجنازة و لكنها لم تكن قادرة على ذلك لأنها كانت خائفة جداً. قالت إنها كانت جبانة.	Then she told me that she wished she had cuddled Zoe before the funeral but she was unable to do that because she was frightened. She said she had been a coward.	”تمنيت لو إحتضنتُ زُوي قبل مراسم الجنازة،” قالت السيدة أفنز و صوتها بفيض حسرة و ألما. ”و لكن لم أقدر على ذلك. كيف لي أن أحتضنها؟ لقد كُبل الخوف يدي. كنت جبانة.”	“I wish I had held Zoe before the funeral,” said Mrs Evans with a voice overflowing with regret and pain “but I wasn’t able to. How could I hug her? I felt my hands crippled by fear. I was a coward.”
94	She nodded and said that Zoe looked dreadful, not like herself, and she felt so frightened of her.	أومأت برأسها موافقة و قالت إن زُوي في الحلم بدت في مظهر مرعب على غير العادة و لذلك شعرت بالفزع من رؤيتها.	She nodded her head in agreement and said that in the dream Zoe looked dreadful unlike her usual self and that is why she felt frightened of her.	أومأت السيدة أفنز برأسها موافقة و قالت: ”بدت زُوي في هيئة مفزعة على غير عادتها. شعرت بالخوف الشديد منها.”	Mrs Evans nodded in agreement and said: “Zoe looked frightening. She didn’t look herself. I felt terrified of her.”
95	Later in the dream, whenever she looked at Zoe, she was missing an arm or a leg or some part of her. She thought she had dreamt this because she had watched a film about Bosnia, where some children, who were	و في مرحلة لاحقة من الحلم و كلما نظرتُ إلى زُوي وجدتُها دون ذراع أو ساق أو جزء آخر من جسدها. ظننتُ السيدة أفنز أنها رأت ذلك الكابوس لأنها كانت قد شاهدت شريطاً عن البوسنة ظهر فيه أطفال جباع سرقوا بعض الطَّعام فتَمَّ عقابهم بقطع أيديهم. و في أحلام أخرى رأت أنها لم تغيّر حفاظة زُوي لمدة ثلاثة أيام.	Later in the dream, and each time she looked at her she found that an arm, a leg or some other part of her missing. Mrs Evans thought that she had that nightmare because she had watched a film about Bosnia in	ارتسمت على وجهها علامات الجزع و أضافت: ”لم تكن زُوي على ما يرام. لقد كانت معوقة. و في مرحلة لاحقة من الحلم، و كلما نظرت إليها، وجدتها دون ذراع أو ساق أو جزء آخر من جسدها.” ساد الصمت الغرفة لبعض الوقت ثم	An expression of fright appeared on her face and she added: “Zoe didn’t look right. She was handicapped. And later in the dream whenever I looked an arm or a leg or some

e.g.	Source text	Target text; Version 1	Back translation	Target text; Version 2	Back translation
	starving, had stolen some food and had had their hands cut off. In other dreams she had not changed Zoe's nappy for three days.		which there were hungry children who had stolen some food and had been punished by having their hands cut off. And in other dreams she saw that she had not changed Zoe's nappy for three days.	<p>قالت السيدة أفنز:</p> <p>"أظن أنني رأيت ذلك الكابوس لأنني كنت قد شاهدت شريطاً عن البوسنة ظهر فيه أطفال جوع سرقوا بعض الطعام فتّم عقابهم بقطع أيديهم. وفي حلم آخر رأيت أنني لم أغيّر حفاظة زوي لمدة ثلاثة أيام.</p>	<p>other part of her body was missing."</p> <p>Silence reigned in the room for a while then Mrs Evans said:</p> <p>"I think I had that nightmare because I had watched a documentary about Bosnia where some starving children had stolen some food and were punished by having their hands cut off. And in another dream I saw that I hadn't changed Zoe's nappy for three days."</p>
96	I said that I thought there was a little girl part of Mrs Evans that was frightened in the night with these dreadful dreams, and she wanted to call a good comforting mother who would make some sense of them, as	<p>قلت إنني أعتقد أنّ هناك طفلة صغيرة، و هي جزء من السيدة أفنز، كانت تشعر بالفرع من تلك الأحلام المرعبة و تريد أن تتنادي أما طيّبة تأتي إليها لتواسيها و تفسّر لها تلك الأحلام كما يفعل الأطفال في الليل حين يستيقظوا من حلم مزعج و لكن يبدو أنّها قد سلّمت إلى ساحرة شريرة قالت لها حين كانت تشعر بالفرع إنّها (أي السيدة أفنز) امرأة سيئة لا تصلح أن</p>	I said I thought there was a little girl, a part of Mrs Evans, and she was frightened of those dreadful dreams and wanted to call a good mother who would come to her and comfort her as children do in the night	<p>صدمت المحلّة النفسيّة بشعور الأم بالفرع أمام جثّة رضيعتها صدمة قاسية. تأملت لبعض الوقت ثمّ قالت:</p> <p>"أعتقد أنّ هناك طفلة صغيرة، جزء منك يقبع داخلك، و كانت تشعر بالفرع من تلك الأحلام المرعبة. و أرادت تلك الطفلة الصغيرة أن تتنادي أما طيّبة تأتي إليها لتواسيها و تفسّر لها تلك الأحلام كما يفعل</p>	<p>The psychotherapist was very shocked by the mother's terror in the presence of her dead baby. She reflected for a while then said:</p> <p>"I think there's a little girl, part of you lurking</p>

e.g.	Source text	Target text; Version 1	Back translation	Target text; Version 2	Back translation
	children do in the night. But it seemed as if she was delivered up to a bad witch, who told her when she was so frightened that she was bad, not good enough to be a mother.	تكون أمًا.	when they wake up from a disturbing dream but it seems that she was delivered to an evil witch who told her when she was terrified that she (i.e. Mrs Evans) was a bad woman and was not fit to be a mother.	الأطفال في الليل كلما استيقظوا من حلم مزعج ولكن يبدو أنها وقعت في أسر ساحرة شريرة قالت لها في لحظة فزع إنها امرأة سيئة لا تصلح أن تكون أمًا.	inside you, who was feeling frightened of those dreadful nightmares. And that little girl wanted to call a good mother who would come to her, comfort her and explain to her those dreams as children do whenever they wake up from a disturbing dream. But it seems that that little girl fell in the trap of a bad witch who told in a moment of fear that she was a bad woman and not fit to be a mother."
97	She told me that she woke from these dreams in great distress sobbing.	قالت السيدة أفنز إنها كلما رأت كابوسا إستيقظت وهي تنسج وتشتج وتشعر بالضيق.	Mrs Evans said that whenever she saw a nightmare she woke up sobbing and in distress.	"نعم،" ردت السيدة أفنز، " كلما رأيت تلك الأحلام المزعجة إستيقظت وأنا أنتشج وأشعر بضيق يجثم على صدري."	"Yes," replied Mrs Evans "whenever I see those dreadful dreams, I wake up sobbing and feeling heaviness in my chest."
98	This was exacerbated by the police coming to Mrs Evans's house on the day	و خطرت تلك الفكرة على بالها بعد أن قدم أعوان الشرطة إلى بيتها يوم وفاة زوي للحصول على معلومات تخص المربية قبل التوجه إلى هناك للتحقيق	That thought occurred to her after the police officers had come to her	"متى خطرت على بالك تلك الفكرة؟" سألت المحللة النفسية بهدوء.	"When did that idea occur to you?" asked the psychotherapist gently.

e.g.	Source text	Target text; Version 1	Back translation	Target text; Version 2	Back translation
	Zoe died to get details about the child-minder and going there to investigate. In her mind, they burst in, although they may have come quite tactfully as part of standard police practice when a child has died.	في ملابسات الوفاة. و كان أعوان الشرطة، حسب إعتقادها، قد دخلوا بيتها بنوع من القوة بالرغم من أنهم على الأرجح دخلوا بلباقة كما تقتضي الإجراءات الرّسمية المعمول بها عند القدوم لإخبار ذوي طفل بوفاته.	house to get some information about the child minder before they went there to investigate the circumstances of the death. The police offices, she believed, had burst into her house although it was likely The psychotherapist listened carefully without expressing her opinion for she knew that the police officers probably entered Mrs Evans's house tactfully as part of the police practice that was standard whenever they had to inform the parents of the death of their child.	"يوم قدم أعوان الشرطة إلى بيتي للحصول على معلومات تخصّ المربية قبل أن يتجوا إلى بيتها و يحقّقوا معها في ملابسات الوفاة." ردتّ السيّدة أفنز دون تردّد. لم تردّ المحلّة النفسيّة فتابعّت السيّدة أفنز كلامها ملقية بعض اللوم على أعوان الشرطة: "لقد إندفعوا داخل بيتي إندفاعاً ليخبروني ب وفاة زوي." واصلت المحلّة النفسيّة الإستماع بإنتباه دون أن تعبّر عن رأيها في المسألة إذ كانت تعلم أنّه من الأرجح أنّ أعوان الشرطة دخلوا بيت السيّدة أفنز بلباقة كما تقتضي الإجراءات الرّسمية المعمول بها عند إبلاغ ذوي طفل بوفاته.	"When the police officers came to my house to get details about the child minder and before they went to her house to investigate the death. That was the day Zoe died," replied Mrs Evans without hesitation. The psychotherapist made no comment. Mrs Evans continued, putting the blame on the police officers: "They barged in to tell me about Zoe's death." The psychotherapist listened carefully without expressing her opinion for she knew that the police officers probably entered Mrs Evans's house tactfully as part of the police practice that was standard whenever they had to inform the

e.g.	Source text	Target text; Version 1	Back translation	Target text; Version 2	Back translation
					parents of the death of their child.
99	Sometimes she felt that it was she and Zoe against the whole world.	و كانت أحياناً تشعر بأنّها هي و زوي كانا في صراع ضدّ العالم بأكمله.	Sometimes she felt that she and Zoe were in a battle against the whole world.	"أحياناً أشعر أنّي أنا و زوي في صراع ضدّ العالم كله."	"Sometimes I feel that Zoe and I are fighting a battle against the whole world."
100	The absence of her baby in her arms, the emptiness, the silence—these she described with the utmost poignancy.	لقدّ كان وصفها لخلوّ ذراعيها من رضيعتها و الشّعور بالفراغ و السكون التّام المحيط بها وصفاً دقيقاً حاداً.	Her description of the absence of her baby in her arms and her feeling of emptiness and the total silence around her was detailed and poignant.	تنهّدت السيّدة أفنز و قالت: "كثيراً ما أحسّ بزوي بين ذراعي فأدقّق النّظر و لا أراها. أفقدها بشدّة. أشعر بفراغ لا يوصف؛ فراغ في ذراعي و فراغ بين ضلوعي." إنهمرت الدّموع غزيرة و استطردت حديثها بحسرة و في صوتها إختناق: "أحاول إحتضانها بحرارة و لكن سرعان ما أشعر بسكون مطبق يلتقني."	Mrs Evans sighed and said: "I often feel Zoe in my arms. I look hard but I can't see her. I miss her so badly. I feel an indescribable emptiness in my arms and my heart." Tears streamed down her cheeks and carried on speaking with a lump in voice: "I try to hold her tightly but I soon feel this dreadful silence engulfing me."