



Identifying Subject in “Heart of Darkness” and Their Arabic Equivalents: A Systemic perspective

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Abstract

This paper attempts to investigate the topic in both Arabic and English from the perspective of systematic functional grammar. It gives a synopsis of the subjects in Arabic and their translation into English. Additionally, it provides a broad description of the systemic functional grammar's methodology, particularly the Hally Dian's model. This paper aims at investigating the subject in English and their Arabic realizations. It also identifies the subject in “Heart of Darkness” and evaluates the methods used by the translators to see whether they succeed or fail in realizing the subject in Arabic. The model adopted is that of Halliday (1985, and 1994) and Halliday and Mathiesen (2004, and 2014). In terms of translation, the semantic vs. communicative translation categories proposed by Newmark (1988) are used. The paper concludes that in both English and Arabic, the subject is realized through the mood system. Certain similarities and differences are emphasized. When rendering the subject in Arabic writings, translators use semantic rather than communicative translation.

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تحري الفاعل في رواية (قلب الظلام) وما يكافئه في اللغة العربية من منظور نظامي

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المستخلص

يعد هذا البحث محاولة لدراسة تحري الفعل من منظور وظيفي نظامي باللغتين الإنكليزية والعربية، ويعطي نظرة عامة حول (الفاعل) في اللغة العربية وتجسيده باللغة الإنكليزية. كما يقدم شرحاً عاماً لنهج النحو الوظيفي النظامي، وخاصة نموذج هاليداي. يهدف هذا البحث إلى استكشاف الفاعل باللغة الإنكليزية وترجمته باللغة العربية، كما تحدد (الفاعل) في رواية "قلب الظلام" وتقيم الطرق المستخدمة من قبل المترجمين لمعرفة ما إذا كانوا قد نجحوا أم فشلوا في ترجمة الفاعل باللغة العربية. النموذج المعتمد هو نموذج هاليداي (1985، و1994) فضلاً عن نموذج هاليداي وميثيسن (2004، و2014). أما فيما يتعلق بالترجمة، فتعتمد تصنيفات نيو مارك (1988) للترجمة التي تتضمن الترجمة الدلالية مقابل الترجمة التواصلية. تخلص البحث إلى أن الموضوع في كل من اللغة الإنكليزية والعربية تتم ترجمته ضمن نظام ال (عمدة). كما يتم تسليط الضوء على بعض نقاط التشابه والاختلاف. ويميل المترجمون إلى تبني الترجمة الدلالية بدلاً من الترجمة التواصلية عند نقل الموضوع إلى النصوص العربية.

الكلمات المفتاحية:

النحو الوظيفي النظامي، نظرية هالدي في النحو، الترجمة الدلالية والتواصلية.

1.Introduction

Halliday’s theory of grammar, known as systemic functional theory, originated from J.R. Firth’s system-structure theory and was influenced by Prague School Functionalism and American anthropological linguistics. The first major descriptive effort was Halliday’s work on Chinese and this was a natural part of Firth’s emphasis on engagement with many different languages. Halliday’s theory was developed at the same time as Chomsky was working in the American context, and it is thus not a reaction to Chomskyan generativism nor Bloomfieldian structuralism, but in Hegelian terms could be described as their antithesis. Systemic theory holds that a clause is a linguistic unit that realizes several levels of meaning. Three metafunctions play a crucial role in the classification of these levels. Metafunction is the term used to describe how language is arranged into ideational, interpersonal, and textual meaning modes.

Human understanding of reality is shaped by ideational meaning. Both ideational modes are described as follows: "In the logical mode, experience is modeled as a sequence, and in the experiential mode, experience is modeled as a configuration" (Matthiessen 2002a: 59). The experiential mode of expression is segmental, focusing on the constituents of the clause as the discourse progresses, in contrast to the logical mode of expression, which is rather serial and requires the reader to follow the development of the input through clauses that form interdependent chains(e.g. Senser Process: mental – Phenomenon).

Interpersonal meaning enacts social roles and relations between people involved in verbal exchanges. In addition to construing the way in which people experience the world, language is also used as a means to exchange “information, goods-&-services(1). In Arabic, like in English, the interpersonal mode of expression is prosodic. It relies on certain intonation patterns which vary depending on whether the speaker is making a proposal or a proposition.

Textual language follows a periodic pattern. Information is arranged on the basis of prominence at clause rank that is constructed on newsworthiness, which is established by theme/rheme structures and what is new and what is old. On other hand Arabic text analysis, the Theme notion has even more implications because the clause could be either VSO or SVO, providing the writer/speaker with more possibilities and subtle differences to take into account.

Concisely, the metafunctional principle of organization can be broken down into three interconnected layers or modes of meaning, which essentially represent three distinct perspectives on the same clause. These three levels, or meaning modes, are textual, interpersonal, and ideational. Particulate, prosodic, and periodic are their three distinct structural ways of expression (2).

2. Clause as Exchange In Arabic:

With regard to verbal exchanges, interpersonal meaning depicts the social roles and relationships of those involved. Language not only shapes people's perception of the world but also facilitates the exchange of "information, goods-&-services" (1). Similar to English, Arabic makes use of prosody in the interpersonal mode of expression, employing specific intonation patterns that differ based on whether the speaker is proposing or making a statement.

1.Where Muhammed has gone?

أين ذهب محمد؟

Table (1): An Interrogative Clause

محمد	ذهب	أين
S	P	C
M	R	

The expression of interpersonal meaning in Arabic is achieved through the use of declarative, interrogative, and imperative clause forms. A declarative clause in Arabic can be either nominal or verbal. A nominal clause does not contain a verb, whereas a verbal clause includes a verb (3).

2 Muhammed studied

درس محمد

Table (2): A Verbal Clause in Arabic

محمد	درس
S	P
M	R

3. Omer is

adoctor

عمر طبيب

Table (3): A Nominal Clause in Arabic

طبيب	عمر
P	S
R	M

In Arabic, there is no grammatical differentiation between lexical and auxiliary verbs To form a negative clause, certain particles like لا, لم, and لن are employed.

These particles are utilized for negating declarative clauses (4).

4. I don't know the question أنا لا اعرف السؤال

Table (4): Negative Clause Uses لا Particle

السؤال	اعرف	لا	انا
C	P	F	S
R		M	

5. Layla will not go to the hospital

لن تذهب ليلي الى المستشفى

Table (5): Negative Clause Uses لن Particle

الى المستشفى	ليلى	تذهب	لن
A	S	P	F
R	M	R	M

6.Sara didn't say the truth

لم تقل سارة الحقيقة

Table (6): Negative Clause Uses لم Particle

الحقيقة	سارة	تقل	لم
C	S	P	F
R	M	R	M

3. Clause as Exchange in English

The meaning between the speaker and the hearer is explained by the interpersonal metafunction, which is conveyed through the options of declarative, imperative, and interrogative moods. The mood systems involve choices made by the speaker for both themselves and their listener (5).

Each type of mood is closely linked to an illocutionary act: the declarative mood is used for making statements, the interrogative mood for asking questions, the imperative mood for giving commands, and the exclamatory mood for expressing strong feelings. The interpersonal metafunction focuses on the interaction between the speaker and the listener. Mood and Residue are the two divisions of a clause in the interpersonal metafunction. The mood element separates the subject and limited mood elements (6). The predicator, complement, and adjunct make up the residue element. Whether the subject is present or absent, as well as the sequence in which the subject and finite occur in relation to one another, determines the declarative, imperative, and interrogative structures.

Table (7): A Declarative Clause

Ahmed	Had	Finished	His work	Last week
S	F	P	C	A
M		R		

Table (8): An Imperative Clause

Close	The door
P	C
R	

In the preceding examples, the declarative and interrogative phrase structures represent the presence of the subject, whereas the imperative clause form shows its lack.

4. Translation definitions

according to Jacobson (1962) translation is defined as (7) "the repetitive speaking process of receiving and transmitting a message in a source language into a target language. For Ray (8), translation is defined as the process of transferring meaning from one language to another. Translating text into an equivalent text in a different language (TL) is what Catford (1965) defines as translation. Savory (9) conceives translation as "a craft that attempts to replace a written message and/or statement in another language."

4.1 Newmark Translation Theories

Translation can be done in two ways, according to theory: communicative translation and semantic translation. The two approaches differ greatly from one another. A communicative translation would simply address the second reader, who would demand a liberal infusion of foreign materials into his own language and culture as needed, with no impediments or obscurities. Newmark (1982) (10). However, because the original language text is the only source material for the translator's work, he must respect and work with its form in this case. Only when the reader is made aware of connotations that are integral to the text's main human (non-ethnic) message can semantic translation remain faithful to the original culture. Communicative translation aims to elicit from readers as near an impact as feasible. Newmark (1982) (10)

4.2 Data analysis and discussion

Table (9)

Mood elements		Types of Translation	
SLT	TLT	SEMANTIC	COMMUNICATIVE
1. It had borne all the ships whose names are like jewels flashing in the night of time.	1- لطالما احتل جميع السفن التي تحمل اسماء شبيهة بالجواهر التي تتلألأ في ليل الزمن. (ص9).	+	
Conrad, Joseph Heart of Darkness p.4	2- لقد حمل كل السفن التي يلمع اسمها كالجواهر في ظلام الزمن. (ص13).	+	
	3- وقد حمل كل السفن التي تتلألأ اسمها كالجواهر في سماء الزمن. (ص7).	+	

This is an example that elucidates that the subject in the TLT1 has an equivalent which is the hidden pronoun within the verb (احتمل) he (هو/ since in the Arabic language there is something called (hidden pronouns). Whereas the similar thing occur in the TLT2 and TLT3 In which the subject is the pronoun) he (هو/ Identified as a hidden pronoun within the verb (حمل) for the same reason .It is found that all the translators use semantic translation for the subject, but in different form (hidden).

Table (10)

Mood elements		Types of Translation	
SLT	TLT	SEMANTIC	COMMUNICATIVE
2. And <u>the river</u> was there fascinating deadly like a snake. Conrad, Joseph Heart of Darkness p.10	1- فيما ظهر النهر هناك منطويا على قننة وسحر مفرط ميتا كأفعى (ص18).	+	
	2- حيث النهر هناك فاتن قاتل كالشعبان (ص 22).	+	
	3- وكان النهر هناك ساحرا مميتا كالأفعى (ص 14).		+

In the TLT1, the translator uses semantic translation by translating the subject (The river) into (النهر) keeping its position in the sentence as a subject. And although the translator uses different Arabic form in translating (the river) into (النهر) in the TLT2 but it is also semantic translation because (Topic) in the TLT is considered as a subject in the SLT. Whereas the third one utilizes se communicative translation by translating the subject into different Arabic form (Isim Kana) .

Table (11)

Mood elements		Types of Translation	
SLT	TLT	SEMANTIC	COMMUNICATIVE
3. It was upward of thirty days before I saw the mouth of the big river. Conrad, Joseph Heart of Darkness p.12	1- مضى أكثر من ثلاثين يوما دون أن أرى مصب النهر الكبير. (ص 26).	+	
	2- مر نحو ثلاثين يوما قبل أن أرى ثغر النهر الكبير. (ص 21).		+
	3- كنت اقترِبُ من يومي الثلاثين قبل أن أرى مصب النهر الكبير (ص20).	+	

The previous example represents the various types of the semantic translations. In the first one, the subject is hidden within the verb (مضى) time (وقت/ in the second sentence the subject is (نحو) and the third one is just like the first one, the subject is hidden (hidden pronoun) within the verb (أنا / me) (أقترِبُ).

Table (12)

Mood elements		Types of Translation	
SLT	TLT	SEMANTIC	COMMUNICATIVE
4. I was thunderstruck. Conrad, Joseph Heart of Darkness p.14	1- وأقْد أُصِيبْتُ بالذهول الصاعق (ص37).		+
	2- شَعْرَتُ كمن ضربه البرق (ص42).	+	
	3- فصُعِقْتُ (ص29).		+

This example reveals the various forms of translating subject either as subject or as complement besides in all cases it takes the form of (pronoun). The first translator translates the subject as a (pronoun) which is (تُ) within the verb (أصِيبْتُ) in TLT2 and the TLT3 also translates it the same translation within the verbs (شَعْرَتُ) and (صُعِقْتُ) but the TLT1 one and the TLT3 used passive voice. The pronoun (تُ) is considered as a subject in the TLT2 but in both TLT1 and TLT3 sentences are considered as complement. Therefore, the sentence in TLT2 is semantic, but in TLT1 and TLT3 the sentences are communicative.

Table (13)

Mood elements		Types of Translation	
SLT	TLT	SEMANTIC	COMMUNICATIVE
5. I said, laughing. And you are the brickmaker of the Central Station. Conrad, Joseph Heart of Darkness p.18	1- قَلْتُ ضاحكا وانت صانع القرميد في المقر الرئيسي (ص44).	+	
	2- قَلْتُ له ضاحكا: انا ممتن لك على هذا (ص45).	+	
	3- أجبتُ ضاحكا وانت صانع الطوب في المحطة المركزية (ص35).	+	

The example presented above shows that it all the translators realize the subject and translate it as a pronoun – which is (تُ) in all the three sentences

within the verbs (أجبتُ), (قلتُ), (فقلتُ) and all of them considered as a subject in the TLT. So, the translation in each case is regarded semantic .

Table (14)

Mood elements		Types of Translation	
SLT	TLT	Semantic	Communicative
6. I am as harmless as a little child Conrad, Joseph Heart of Darkness p.38	1- إنني لست مؤذيا تماما كالطفل (ص45).	+	
	2- أنا لا أستطيع الإيذاء كالأطفال (ص50).	+	
	3- إنني أقل إيذاء من قطة غيرة (ص45).	+	

The translator in TLT1 and TLT3 translates the subject into a (bound pronouns) which is (ي) within (إنني) and (إنني), and the translator in TLT2 translates it as (freestanding pronouns) which is (أنا). The translation of all sentences is semantic one.

Table (15)

Mood elements		Types of Translation	
SLT	TLT	Semantic	Communicative
6 He came to them with thunder and lightning. Conrad, Joseph Heart of Darkness p.24	1- لقد ظهر عليهم كالرعد والبرق (ص99).	+	
	2- لقد جاءهم بالبرق والرعد (ص86).	+	
	3- لقد أتى إليهم بالبرق والرعد (ص82).	+	

In the aforementioned example, all the translations are semantic since all the translators translate the SLT subject into a (hidden pronoun) within the verbs (ظهر) : in TLT1 (جاء) , in TLT2, and (أتى) in TLT3.

Table (16)

Mood elements		Types of Translation	
SLT	TLT	Ssemantic	Communicative
8. "The traffic of the great city went on in the deepening night upon the sleepless river. Conrad, Joseph Heart of Darkness p.24	1- لم تتوقف حركة النقل الخاصة بالمدينة الكبيرة في أعماق الليل المبهيم فوق نهر بلون ملامحه السهاد والقلق (ص13).	+	
	2- ماضي المرور في المدينة العظيمة في الليل المبهيم فوق النهر الذي لا ينام (ص16).	+	
	3- واستمرت حركة المدينة العظيمة في الليل الزاحف فوق النهر الساهر (ص10).	+	

In this example, the translator in TLT1 and TLT3 translates the subject into (حركة) and the second one translates it into (المرور) and all of their translations are semantic because they translate the STL subject in the same form of the TLT.

Table (17)

Mood elements		Types of Translation	
SLT	TLT	SEMANTIC	COMMUNICATIVE
9. "The woods were unmoved, like a mask-heavy, like the closed door of a prison Conrad, Joseph Heart of Darkness p.26	1- بدت الغابات ساكنة أشبه بقنا، ثقيلة أشبه بباب سجن مغلق (ص100).	+	
	2- لم تكن الأحرش تتحرك كأنها القنا وكانت ثقيلة كباب سجن (ص88)		+
	3- كانت الأحرش ساكنة كالقنا (ص83).		+

In the example shown up, the first translator in TLT1 translates the subject into, (الغابات) he uses the semantic translation whereas the translators in TLT2 and TLT3 translate it into (الأحرش) both of them use the communicative translation in their translation.

Table (18)

Mood elements		Types of Translation	
SLT	TLT	SEMANTIC	COMMUNICATIVE
10. "he said, with a laugh. Avoid irritation more than exposure to the sun" Conrad, Joseph Heart of Darkness p.22	1- ثم تابع يقول: تجنب النرفة أكثر من تعرضك للشمس. (ص22)	+	
	2- ابتعد عن التوتر كما تبتعد عن الشمس. (ص26)		+
	3- قال ضاحكا تجنب ان تثار أكثر من التعرض للشمس. (ص16)	+	

The translator in TLT1 and TLT3 translates the subject in the SLT into a (hidden pronoun) within the verbs (يقول) and (قال) which is TLT equivalent, so, their translations are semantic. But in TLT2, the translator ignores the subject and the verb in the SLT, and the subject has no translation in the TLT. Therefore, the translation, here, is communicative .

5. Conclusions

1. Interpersonal metafunctions with its subject can be realized in English and Arabic texts.
2. The translators adopt the semantic translation rather than communicative in rendering the subject in the Arabic texts. The translator in the TL1 uses the semantic model in translation (90%) of the subject in the ST, the translator in the TL2 uses the semantic in translation (70%) of subject in ST, and the translator in the TL3 manipulates the semantic in translation (70%) of subject in ST .

3. The grammar of both English and Arabic can be represented as a very large network of systems, an arrangement of options.
4. In the Arabic language, the subject can be a name as in (الغائب) in example 9, or a pronoun (within the verb) as in (قلبت), the pronoun (ت) is the subject.
5. In some cases, the Arabic subject is (hidden) within the verb- and this is not possible in the English language - as in (ظهر), the subject is hidden and realized as) he / هو).

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