TRANSLATION AS A VIRTUOUS CIRCLE: A CASE OF BORROWING IN ARABIC AND RE- BORROWING IN ENGLISH

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Abstract – Translation has always been viewed as a virtuous circle throughout history. The present paper examines one of the oldest translation strategies, namely borrowing which also come to be employed by language users to fulfill communicative transaction in daily use of the language. The paper also explores re-borrowing as a translation method used by translators to render borrowed words usually integrated in a Source Language (SL) text by SL author to relay his/her ideology via micro-/macro-signs. The data consists of selected examples from the translation of *The Square Moon: Supernatural Tales* (SMST) by Ghada Samman. The writer employs borrowing to steer the SL readership towards her ideology. The findings of the paper show that re-borrowing may bring about optimal translation in the target language (TL), but reveal discrepancies between the SL and the TL caused by failure to render the ideology.

Keywords: translation, borrowing, re-borrowing, English, Arabic.

1. Introduction[1]

Language and culture are as inseparable as the two sides of a piece of paper. This implies that translation, as the transference of meanings across languages and cultures, involves taxing challenges because it is viewed as not a mere linguistic transfer between the Source Language (SL), the language from which translation occurs and the Target language (TL), the language into which translation happens. Rather, translation encompasses a transposition of cultural values from one language into another. Nida (1964, pp. 147-163) states that translating "can never be discussed apart from the cultures of respective languages, since languages are themselves a crucial part of culture." It is perhaps true to assume that the translator is befuddled with myriads of difficulties in decoding cultural signs which "can be more problematic for the translator than semantic or syntactic difficulties" (Gonzalez 2004, p. 123). These signs may be related to (1) ecology (e.g. flora, fauna, winds etc.); (2) material culture (e.g. food, clothes etc.); (3) social culture (e.g. work, leisure etc.); (4) organisations (e.g. customs, activities etc.); and (5) gestures and habits (e.g. 'spitting', 'thumbs-up', 'to rub someone's nose in something' etc.) (Newmark 1988, p. 95). Therefore, it is taken for granted that a translator must be bilingual and bicultural to have the translation activity done successfully, a fact that unfurls before al-Jaḥiẓ, a medieval Arab scholar and critic who spoke of the competences the translator should have, namely:

- a full understanding of the subject matter;
- an awareness of current methods of translation;

- a previous apprenticeship with an established translator;
- a sound command of the translator's working languages;
- a full knowledge of the author of the original work, including his style and idiosyncrasies (Khouri 1988, p. 54, as cited in Al-Mani and Faiq 2012, pp. 9-10).

In addition to al-Jaḥiẓ's criteria, there is a cultural competence which is highly needed insofar as the translator is concerned. Nida (1964) argues that careful consideration of cultural components should be the aim of the translator because translation is likely to be exacerbated by cultural remoteness between languages as is the case with Arabic and English. Both suffer from deep-seated linguistic, pragmatic, cultural, etc. problems because they belong to two different language families. As a result, formidable challenges are expected to surface in the course of translation between these two languages. Nonetheless, the ultimate goal of any translation task has always been narrowing the cultural gap between different cultures, a goal not inimical to a diversity of cultures since time immemorial.

The undeniable fact has been that through translation many cultures have been given a new lease of life and, to a large extent, "all major cultural exchanges in history involved translation: be it the rendering of Buddhist texts from Sanskrit and Pali into Chinese during the early medieval period; or the transmission of Greek philosophy into Arabic in the early medieval" (Burke and Hsia 2007, p. 1). Then, as Sofer (2002, p. 25), points out, "Islamic scholars served as a bridge between antiquity and the modern world." Arabic words began to seep into Europe. A definite date is not agreed. Salloum and Peters (1996, p. viii) succinctly put it:

> Some scholars, both Western and Arab, believe that the borrowing of Arabic words by Europeans began in early Roman times. Others date this inflow to the Gothic period. What is certain is that with the spread of Islam in the 7th century and after, the converts, the conquered, and the Christians beyond and within the borders, either were Arabized or came under strong Arab influences.

By way of illustration, the word *ṣirāṭ* 'straight way' is "a Latin borrowing, from Latin word *strata* which might have entered the Arabic language through Aramaic, which had borrowed it from Greek" (Al-Sāmurrā'ī 1968, p. 177 as cited in Mouakket 1988, p. 14). In contrast, the Italian 'gelato'[2] and Spanish 'helados' were probably borrowed from Arabic *jalīd* 'ice', bearing in mind all necessary inflectional and derivational affixations for the form in the two languages. Concise Oxford English Dictionary (COED) (2004), however, points out *strata* dates back to the 16th century: "modern Latin, from Latin." It further defines 'gelato' as "an Italian or Italian-style ice cream" and ascribes its origin to Italian. In a nutshell, Weissbort and Eysteinsson (2006, p. 100) highlight "the vital role of Arab scholars in preserving and mediating Classical European learning after the demise of Ancient Greece and Rome, in many cases passing it back into Europe through the cross-cultural efforts of translators in Spain, under Muslim leadership".

2. Borrowing

King Duarte of Portugal (1391-1438, reigned 1433-1438) told translators some 'dos and don'ts', the most important of which is to "use the idiomatic vernacular of the [TL], not

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[2] Based on a discussion with Professor Cristina Giorcelli and Professor Maria Anita Stefanelli, in a seminar titled "Di lingua, traduzione e cultura araba" in Roma Tre University on May 15, 2012.

borrowing from the [SL]" (Robinson 2003, p. 2014). Nevertheless, borrowing is such an engrossing method of translation that is quite manifest in literary productions. De Corte (2003, p. 70) points out that borrowing "serves to fill a lexical gap, [and] enriches the language" (see also Armstrong 2005, p. 134). Borrowing is considered one of the oldest methods of translation, and is "one of the ways in which a language renews its lexicon" (ibid., p.143). Newmark (1988., p. 81) refers to borrowing as

> the process of transferring a SL word to a TL text as a translation procedure. It is the same as Catford's transference, and includes transliteration, which relates to the conversion of different alphabets: e.g. Russian (Cyrillic), Greek, Arabic, Chinese, etc — into English. The word then becomes a 'loanword'. Some authorities deny that this is a translation procedure, but no other term is appropriate if a translator decides to use an SL word for his text, say for English and the relevant language.

Salloum and Peters (1996) aptly remark that "English, often described as the most hospitable language in the world, has borrowed from everyone without restraint." Approximately sixty percent of English lexicon is due to borrowing (Daher 2003) which "has made English a rich language with a vocabulary of already about half a million words, and growing daily. It is this wealth of near-synonyms, which gives to English its power to express exactly the most subtle shades of meaning" (Eckersley, Eckersley 1960, p. 432).

Salloum and Peters (1996, p. xii) conclude that "Arabic is the seventh on the list of languages that has contributed to the enrichment of the English vocabulary. Only Greek, Latin, French, German, Scandinavian, and the Celtic group of languages have contributed more than Arabic to the English idiom".

As far as borrowing into Arabic is concerned, the Arab renowned philologist al-Thaʿālibi (died A.D. 1037-38) examines the flood of Persian borrowings into Arabic, some of which endure and continue to survive in Arabic at a time they are almost non-existent in Persian (al-Thaʿālibi n.d., p. 304; see also Thawabteh 2012, p. 103), as can be shown in Table 1 below. Those borrowings, in the words of Mouakket (1988, p. 19), are "especially in the fields of government and administration, names of places, musical instruments, dresses, fruits and vegetables".

Some of the words in Table 1 above enter into the English language, e.g. 'caliph' and 'henna' defined by Collins Cobuild Advanced Learner's English Dictionary (CCALED) (2002) as "a Muslim ruler", and "a reddish-brown dye that is made from the leaves of a shrub […] used especially for colouring hair or skin" respectively. The item 'tabla', "a pair of small hand drums fixed together, used in Indian music" (COED 2004) is also borrowed into the English language.

Item	Translation
khalīfa	'caliph'
kaff	'palm'
ḥinna	'henna'
midād	'ink'
qalam	'pencil'
qimār	'gambling'
ginnīna	'bottle'
dabbūs	'pin'
ṭabila	'drum'
khayyāṭ	'tailor'
baqqāl	'grocer'
wazīr	'minister'
mikhadda	'cushion'
kitāb	'book'
faḍīḥah	'scandal'
qafaṣ	'cage'

Table 1
Persian borrowings into Arabic non-existent in Persian (al-Thaʿālibi n.d., p. 304)

Before going further, it seems imperative to define some concepts related to borrowing, namely loanword and translation by calque or loan translation. The former may be roughly defined as the transference of phonemic structure from one language into another. It is "a kind of naturali[s]ation […] at sound level where SL spelling and pronunciation are converted into Arabic ones" (Farghal and Shunnaq 1999, p. 23). For example, the Arabic voiceless velar fricative [kh] as in *kharrūb* 'carob' and voiceless pharyngeal fricative [ḥ] as in *ḥinna* 'henna' are diffused into English voiceless velar plosive 'k' (i.e. 'carob') and voiceless glottal fricative 'h' (i.e. 'henna') respectively, with notably some alterations at the phonological level to reach maximum naturalisation.

The latter, however, happens "at the concept level where a SL concept is loan-translated into Arabic" (Farghal and Shunnaq 1999) and it refers to "a phrase or compound word which translates a foreign expression part by part" (Al-Najjar 1989, p. 86) usually by means of calque with extension, calque with reduction or calque with expansion and substitution (Al-Najjar 1989, pp. 81-83). First, calque with extension refers to addition of other shades of meanings non-existent in the SL. The item 'carob' is a case in point. "A carob or carob tree is a Mediterranean tree that stays green all year round. It has dark brown fruit that tastes similar to chocolate. […] The dark brown fruit of the carob tree can be referred to as carob. It is often made into powder and used instead of chocolate" (CCALED 2002; see also Thawabteh 2011, p. 116). It is translation *per se* that enriches not only the English language vocabulary, but, with the advancement of technology, it also helps the language to develop more and more shades of meanings, not part of the product of the SL.

Second, calque with reduction whereby the TL shows scaled-down constituents of the SL as is the case with the English 'Intifada'[3] of Arabic origin defined as "the Palestinian uprising against Israeli occupation of the West Bank and Gaza Strip, beginning

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[3] There has been unbearable poignancy by aboriginal Palestinians as they have not only lost their kith and kin in the Nakba ('the catastrophe') in 1948, but thousands of them have been killed since then. In 1987, steadfast and organised civilian resistance against the atrocities and brutalities committed by Israel came to the fore in what has become known as Intifada. Israel snuffed the resistance out killing thousands of innocent and armless Palestinians.

in 1987" (COED 2004). Connotations like 'resistance', 'prudence', 'martyrdom' etc. are likely to be lost in the TL. Another example is the word *khalīfa* 'caliph' in which "masculinity […] is not respected — thus the feasibility of a caliph to be a woman or child" (Thawabteh 2011, p. 105) — 'caliph' is always a male ruler.

Finally, calque with expansion and substitution in which constituents of Arabic items are substituted by English ones, e.g. the English 'racket' is of Arabic *raḥah* 'palm of the hand'. "A racket is an oval-shaped bat with strings across it. Rackets are used in tennis, squash, and badminton." (CCALED 2002; see also COED 2004). Another illustrative example is the Arabic culinary term *lūf* 'loofah', "a herb for medication and, in modern times, a type of plant used in some Arab dishes, particularly by some Palestinians" (Thawabteh 2011, p. 117). CCALED (2002) offers this definition: "A loofah is a long rough sponge-like piece of plant fibre which you use to scrub your body".

3. Re-borrowing

At this stage, it should be noted that the theoretical frame established so far is of paramount importance to the identification of borrowing as a translation method employed by translators or language users throughout history. On the other hand, the notion 're-borrowing' may be considered as embryonic, to the best of our knowledge. A tentative definition can be: foreign language words which appear in the SL as borrowings, often integrated and domesticated in the SL text, and then re-borrowed into home languages. Re-borrowing is a sort of 'language recycling scheme'. For example, the English 'Intifada' in the following text: "In 1987, the tensions between Israelis and Palestinians over land, control of sacred sites, resources and suicide terrorism boiled into the The First Intifada (Palestinian Uprising) Debate"[4] translates into Arabic *intifāḍah* whereby voiced alveolar emphatic stop [d] replaces voiced alveolar stop 'd' by means of 'recycling'. When foreign borrowings occur sporadically in an original text as is the case with *The Square Moon: Supernatural Tales* (SMST), there is an obvious rhetorical purpose on the horizon. Re-borrowing can be attributable to the fact that the version author[5] is (1) a show-off, that is, code-switching for a foreign is prestigious; and (2) ideologically-motivated, i.e. to steer the SL readership towards the ideology of his/hers.

4. Methodology

The present paper attempts to identify the idea of re-borrowing into English, as the TL of translation. At first glance, it is no surprise that words initially borrowed from English into Arabic are present in an English target text, but having indulged into the original text, the paper prompts aspects worth exploring at macro-analysis level of the text. At this point, it is important to speak of a notion very much related to the flow of the present paper, namely 'sign' and 'discourse'. Concerning 'sign', Hatim and Mason 1997, p. 197, emphais in original) offer this definition:

> A unit of signification in which the linguistic form (signifier) stands for a concrete object or concept (**signified**). When the notion of sign is extended to include anything which means

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[4] Available at: http://www.bbc.co.uk/learningzone/clips/the-first-intifada-and-palestinian-consciousness/10216.html.
[5] Interchangeable with SL author and the producer of SL text.

something to somebody in some respect or capacity, signs can then be said to refer to cultural objects such as honour (**micro-signs**), as well as to more global structures such as text, genre and discourse (**macrosigns**).

Discourse, however, refers to "modes of speaking and writing which involve social groups in adopting a particular attitude towards areas of sociocultural activity (e.g. racist discourse, bureaucratese, etc.)" (Hatim and Mason 1997, pp. 182-183).

To diversify and corroborate our discussion, we identify the Arabic examples which include borrowings, presented along with the English translation. The context of situation is also provided.

4.1 Data of the study

The present paper analyses *al-Qamar al-Murabbaʿ: Qiṣaṣ Gharāʾibiyyah* by Syrian writer Ghada Samman (1994) translated by Issa Boullata (1998) as SMST. SMST is strewn with ideological leanings, the aetiology of which is due to the fact that the author is western-minded who tends to unostentatiously code-switch from Arabic into French or English to recoil at the tyranny of patriarchy and to subscribe to feministic and nihilistic views.

4.2 Significance of the study

Borrowing has received due attention by translation scholars and practitioners, but 're-borrowing' may be considered to be a new topic. In light of a lack of studies addressing the topic under discussion, it is hoped that the present paper delineate a new research path whereby other languages may be included. Hopefully, implications will be made to help translation theorists, researchers and translation students do the job at hand quite successfully.

5. Discussion and analysis

What might interest us at this point is that we put the theoretical framework to practice. Let us now go through a few examples with a fine-tooth comb to see whether or not borrowing is wilfully or inadvertently manipulated by the SL author. It has been observed that the following methods are utilised by the SL author.

5.1 *Full-borrowing*

It is perhaps safe to discuss Arabicisation as a kind naturalisation which, in the words of Farghal and Shunnaq (1999) has a bearing on both loanword and loan translation (the last of which will be discussed later). On occasion, there have been predominantly stand-alone loanwords in the SL text, alien to the SL culture. It is incumbent upon the SL readers to make strenuous efforts in order to make out of what the SL author intends to say. Consider Text 1 below:

Text 1
SL: qālat mudāʿibatan ḥasanan ya **Hamlit** al-Lubnāni **ʾurfwār** (Samman 1994, p. 12).
TL: She said, teasing. "Fine, you Lebanese Hamlet, au revoir." (Boullata 1998, p. 5).

On an old cantilever bridge in Paris, the Lebanese speaker, Nadine and some friends went bungee jumping. Well-versed in multi-cultural environs of Paris, Nadine employed the

proper name 'Hamlet' (intertextually linked to Shakespeare's "to be or not to be, that is the question") to serve as a metaphor for cowardice. To his shame, the speaker was a gutless coward. As can be seen, the original text includes two loanwords, i.e. English *Hamlit* ('Hamlet') and French *'urfwār* 'au revoir'. At first glance, the loanwords seem to run "[the] risk in an overly lax attitude, which ceases to search for the indigenous term or turn of phrase but merely repeats the word used in the [ST]" (De Corte 2003). Otherwise seems to be quite true in Text 1 above. Samman's central character, Nadine is willing to instil in the minds of the SL readers the idea that the speaker is a 'chicken'. The character was brought up in France, with a freewheeling attitude to be a free woman, a value that is a far cry from that of debauched 'Lebanese Hamlet' (the speaker) who is also catapulted into jet-set lifestyle in Paris. The SL author intends to relay an ideology which downplays the agency of the speaker, very much obvious in the original but not in the translation. To better express the fact that the lifestyle in Lebanon is an abomination and her captivating love for France, she opted for two loanwords, i.e. 'Hamlet' and 'au revoir'. Those loanwords are likely to be not recalcitrant to the flow of original text — minimal recalcitrance is observed, perhaps with the exception at the sound level (see also Thawabteh 2013, p. 59). The foreignness of *Hamlit* and *'urfwār* is noticeable.

        To more appreciate the problem at work, take Text 2 below whereby the study item *kāfyār* 'caviar' is one of thousands of borrowings in Arabic. In this particular occasion, the loanword *kāfyār* occurs in Arabic to do a communicative transaction, namely that the character does not bother to breach the etiquette the item bears. The item is the product of French cuisine with all social connotations in mind, e.g. nouvelle cuisine, gourmet, luxury food, sea food, etc. The point of repulsion is recorded here, that despite of these connotations, the addressee does not abide by the etiquette, and scoffs the caviar. The translation in Text 2 does not quite tally with the SL signs.

> Text 2
> SL: 'ashā'un dasimun yalltahimuhu bāridan fi al-maṭbakhi qurb al-barrādi wāqifan mu'ẓama al-waqti dūna-ma shawkatin aw sikkīnin aw ma'laqatin kamā yaḥlu la-hu **kāfyār** y'akuluhu bi'aṣābi'ihi (Samman 1994, p. 88).
> TL: He devours a rich, cold dinner in the kitchen, while standing next to the refrigerator most of the time and not using any fork, knife, or spoon; he eats caviar with his fingers (Boullata 1998, p. 78).

The translation in Text 2 raises the issue of the arduous task of actual intercultural communication which translation has undertaken to do, more often than not with an eye to bridging the gap between different languages and cultures. The item *kāfyār* is taken by Arabic language to enrich its wealth of vocabulary. For more elaboration, take Text 3 below in which *al-jlinfīdīsh* 'Glenfiddich' is a brand name for 'wine' and a borrowed word used by the version author. In Text 3, the loanword has a communicative function —in a bar, 'the waiter returns', the speaker drinks 'the Glenfiddich in one gulp' and so on.

> Text 3
> SL: ya'ūdu-nnādilu 'abtali'u **al-jlinfīdīsh** marratan wāḥidah (Samman 1994, p. 183).
> TL: The waiter returns. I drink the Glenfiddich in one gulp (Boullata 1998, p. 170).

A mere glance at the translation in Text 3 above would reveal some striking discrepancies at macro-level, that the loanword *al-jlinfīdīsh* 'Glenfiddich' may arouse connotative meanings alien to SL readers (e.g. 'what is *al-jlinfīdīsh*?', 'how is it served?' etc.), non-existent in the translation which still sounds more or less natural. Similarly, the loanword *ār bī jī* in Text 4 is worth noting.

Text 4

SL: iktashafa al-ḥirz alladhī dassathu fi sarīrihi was-tajwabaha bi-baʿaḍi ṭuruqihi al-khāṣah al-latī lā yaṣmudu ʾamāmaha ʾaḥadun wajāʾani ghāḍiban wa fī yadihi **ār bī jī** (Samman 1994, p. 27).

TL: He discovered the amulet that she had thrust in his bed. He interrogated her in his special ways which no one could resist, then came to me fuming, armed with a loaded gun (Boullata 1998, p. 20).

In this exchange, the female voice speaks of the power of amulets and talismans as a socio-cultural practice in the Arab World, normally thrust into a cushion, or concealed somewhere in a house, or a garden etc. to bring good luck for the person in question. The amulets seem to be of little avail for her husband because their power is less than that of anti-armour weapon *ār bī jī* ('RPG'), loan acronyms probably borrowed from Russian RPG through English. Obviously, the loan acronyms are rendered into a loan translation, i.e. 'a loaded gun'. Put differently, they are not re-borrowed, but loan-translated, perhaps because it is not of English origin — RPG is a launcher made in Russia. Or arguably, loan translation is a sort of domestication whereby traits of foreignness are removed from the translation, but the loanword is not.

Re-borrowing strategy by means of loanword is employed — *Hamlit* is re-borrowed into 'Hamlet', *ʾurfwār* into 'au revoir', *kāfyār* into 'caviar' and *al-jlinfīdīsh* into 'Glenfiddich'. Nevertheless, it should be noted that re-borrowing is not only a matter of undergoing Arabicisation in terms of spelling and pronunciation, but it is also an underlying process. That is to say, the retrieval of the pragmatic connectivity observed in the original is not as easy as it may sound — the loanwords do not occur in a vacuum, but as signs finely regulating the message construction of the SL text on the one hand, and underpinning all ideological leanings to come to the fore on the other (see also De Corte 2003).

It is clear that borrowing is a sign manipulated by the SL author to refer to a cultural object, e.g. the cowardice of the speaker as opposed to the courage of Nadine in Text 1; thus it is a micro-sign. Borrowing is also employed as a macro-sign to refer to attitudinal meanings as part and parcel of chauvinistic discourse. She adopts an attitude towards 'male chauvinism' as shown in Text 4 in which, as a feminist, she implies that she is a victim of the culture of patriarchal domination. It can be noted that the translations in Text 1, Text 2 and Text 3 fall short of the original. Loan translation is adopted in Text 4 above, however.

5.2 *A combination of loan translation and borrowing*

The SL text may comprise of a loan translation combined with loanwords as can be shown in Text 5 below which adduces evidence of two conflicting ideologies: Islamic and Western, both of which represent ideologies that are unblinkingly divine and secular respectively. The version author tends predominantly to argue for a Western notion of *al-ʿalāqata-l-ḥurrah al-kunkūbināj* 'a free relationship of concubinage' as opposed to *al-ʿalāqata ash-sharʿiyyah* 'Islamic relationship'.

Text 5

SL: wa-la ʾurīdu az-zawāja minhu ʾinna al-ʿalāqata-l-ḥurrah **al-kunkūbināj** tamnaḥuni ḥuqūqan ʾakthara bi-kathīrin min tilka ash-sharʿiyyah al-latī yurīduha ʾabī (Samman 1994, p. 81).

TL: I don't want to get married to him. Concubinage grants me many more rights than those legal rights my father wants for me […] (Boullata 1998, p. 71).

Lingue e Linguaggi

In Text 5, the SL author opted for *al-kunkūbināj* 'concubinage', a loanword and byproduct of 'concubinage' and *al-'alāqat-l-ḥurrah* 'the free relationship', a loan translation. Arguably, the SL author addresses two audiences: the elite of the Arab World, and she employs a loanword thereof, assuming that this audience is *au fait* with the loanword 'concubinage'. She also uses a loan translation which is perhaps targeted for uneducated audience. These two macro-signs intended by the SL author are fundamentally important to be represented in the translation. Notably, it is translation (i.e. loan translation and/or loanword) through which the version author constructs messages intended for various SL audience. The communication process goes from the SL which is comprised of loan translation and loanword to the TL in which the translator opts for a re-borrowing as a strategy to maintain the communicative thrust already observed in the SL. Closer scrutiny of the translation in Text 5 seems to have done the trick as the re-borrowed item 'concubinage' is brought home again, that is, is recycled again, with the exception of the macro-signs existing in the SL text. More to the point can be further observed in Text 6 below:

> Text 6
> SL: wa-laysa lil-sayyārati qā'idun wa lākinnaha tattajihu ṣawba az-zinjīyyati ka-ma law anna quwwatan khafiyyatan tuḥarrikuha bit-taḥḥakkumi 'an bu'd (**rimūt kuntrūl**) (Samman 1994, p. 38).
> TL: The car had no driver, but it was advancing toward the black woman as if an unknown power was moving it from a distance by remote control (Boullata 1998, p. 31).

In Text 6 above, Sulayman tried to warn the black policewoman by shouting at her that an unknown-powered car with no driver is approaching her. It was a remote-control car. The use of *rimūt kuntrūl* 'remote control' reflects the excessive code-switching, often motivated by the dominance of English as a *lingua franca* and the fact that speaking a foreign language of powerful cultures is considered prestigious by many language users, especially from less powerful cultures. Take Text 7 below:

> Text 7
> SL: yaqūlu-sh-shurṭiyyu-l-ladhi yaḥrusu madkhala mabna-sh-shurṭa (**al-brifaktur**) wa-huwa yanẓuru 'ila al-kābiḥi al-yyadawi fis-sayyarah aṣ-ṣādimah mā 'aghraba hadha al-ḥadith? (Samman 1994, p. 38).
> TL: The policeman guarding the entrance of the police headquarters said, as he looked at the hand brake of the car involved in the accident, "How strange this accident is" (Boullata 1998, p. 32).

In Text 7 above, the version author tends to introduce to her readers a culture-specific item which seems to have no corresponding equivalent in Arab culture. The author evokes the readers to delve into the text to forge their own interpretations. The Arabic *al-brifaktur* is borrowed from 'provocateur' "a person who is employed by the government or the police to encourage certain groups of people to break the law, so they can arrest them or make them lose public support" (CCALED 2002). Such shades of meaning of the borrowed word are the product of French culture, and are difficult for the SL readers to understand unless they are sufficiently familiar with the French culture. The second lexical item *al-kābiḥi al-yyadawi* 'hand brake' is a loan translation which, though common in Arabic, is less frequent than loanword. It is worth mentioning that borrowing has become a fact of life for many languages. In a study consisting of online Arabic commercials promoting web services, Ashqar (2013, p. 39) concludes that most of the commercials in the companies surveyed in the Occupied Palestinian Territories use loanwords rather than loan translation; in translating the term 'server', for instance, two strategies are employed: the

loanword *sayrfar* 'server' which "scores a higher frequency (67% of the overall usage of the word in the advertising sample) in the investigated commercials" and the loan translation *khādim* 'server' which "has been infrequently used (33% of the actual occurrence) on its own as a technological term" (Ashqar 2013, p. 38-39). Finally, consider Text 8 below:

> Text 8
> SL: taqūlu lahu lā tutʻib nafsaka. al-khaznatu fārighatun wa mawjūdatun lil-tḏlīli as-sāriqīn (**kamuflāj**) lā akthar (Samman 1994, p. 203).
> TL: She says to him, "Don't tire yourself. The safe is empty. It is there only to mislead robbers. It is camouflage, nothing more" (Boullata 1998, p. 188-189).

As can be seen in Text 8, the Arabic loanword *kamuflāj* 'camouflage' is intended to explain what is said in the SL i.e. *lil-tḏlīli* 'to delude'. It is, however, designed to generate an impression that the version author is well-versed in English culture. Such signs are hard to understand through translation in Text 8.

It is clear that from the aforementioned examples that borrowing serve as a macro-sign to refer to feminist and xenophobic discourses. In Text 5, the female backlash against male chauvinism is obvious in the speaker's desire to be granted *kunkūbināj* 'concubinage'. Likewise, male chauvinistic discourse can be shown in Text 8 whereby her husband is reprimanded by the despised and demeaned wife. The Arabic *al-brifaktur* 'provocateur' in Text 7 is an example of xenophobic discourse in which the speaker shows strong dislike of French administrative system. In terms of the translation strategies, it is obvious that re-borrowing is an appropriate strategy, but it fails to maintain the micro/macro-signs observed in the SL text.

6. Concluding Remarks

We should take cognisance of the fact that translation has been tremendous in intercultural communication throughout history. A translation procedure which has created rapid and ubiquitous intercultural exchange is borrowing. Borrowings into most, if not all, languages are self-evident. Language users employ borrowings time and again. The Arab Syrian writer, Ghada Samman is no exception. The writer is Western-minded, thus borrowing constitutes her repertoire and is utilised in her work not only to achieve communication, but also for a given agenda**,** namely showing off and/or expressing ideologically-motivated utterances. In other words, these borrowings have a function to do in the SL and, when translated into the TL, i.e. re-borrowed, they would still have to be properly appreciated. Nevertheless, the translations discussed sometimes fail to maintain these macro-level goals of the producer of the SL text.

Strategy-wise, borrowing in Arabic is rendered into English via re-borrowing as almost all examples show, but loan translation is also used in one occasion, that is, RPG translates 'a loaded gun'. Insofar as the translator is concerned, re-borrowing seems to be a straightforward method and is expected to bring about fruitful results as for target audience on account that re-borrowing is a process in which borrowed words travel home again. However, the problem is that the text producer may have an agenda in the use of borrowing as is the case with SMST. In such a case, we, as translators, or translation tutors, or translator trainers need to handle borrowing the best way possible to reach natural translation on the one hand, and to relay the ideology the SL author has in mind thus should have an accumulation of experience and knowledge of the author of the original work as al-Jaḥiẓ claims (see Khouri 1988, p. 54, as cited in Al-Mani et Faiq 2012,

p. 9-10). It is then safe to argue that borrowing as a translation procedure serves as a virtuous circle by means of re-borrowing in what we call a language recycling scheme.

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Appendix

Transliteration System

ʾ =	ء	ḍ =	ض
b =	ب	ṭ =	ط
t =	ت	ẓ =	ظ
th =	ث	ʿ =	ع
j =	ج	gh =	غ
ḥ =	ح	f =	ف
kh =	خ	q =	ق
d =	د	k =	ك
dh =	ذ	l =	ل
r =	ر	m =	م
z =	ز	n =	ن
s =	س	h =	ه
sh =	ش	w =	و
ṣ =	ص	y =	ي
َ		a	
ُ		u	
ِ		i	
ً		an	
ٌ		un	
ٍ		in	
long vowel a		ā	
long vowel i		ī	
long vowel u		ū	