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Decision Making in Translation

Critical Analysis of "Affect" Projection

while Translating or Interpreting

Dissertation Submitted in Partial Fulfillment of the

Requirements for a Master Degree in Interpreting

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"Every man is impossibility until he is born"

RALPH WALDO EMERSO

"The great man is he that does not lose his child's heart"

MENCIUS

"The only way to discover the limits of the possible is to go beyond them into the impossible"

ARTHUR C. CLARKE

"A mighty flame followeth a tiny spark"

-DANTE

"Be more concerned with your character than your reputation, because your character is what you really are, while your reputation is merely what others think you are"

JOHN WOODEN

"We must dare to think about unthinkable things, because when things become unthinkable, thinking stops and action becomes mindless"

WILLIAM FULBRIGHT US Senate Speech 27 March 1965

"I am not discouraged, because every wrong attempt is another step forward"

THOMAS EDISON

"Some men see things as they are, and say, 'Why? 'I dream of things that never were, and say, 'Why not?' "

GEORGE BERNARD SHAW

DEDICATION

TO MY EYES AND SOUL, MOTHER

***

TO SELESKOVITCH, THE PIONEER.

TO LEDERER, THE FOLLOWER

TO EVERY TRANSLATOR, DECISION MAKER

TO EVERY INTERPRETER, DECISION TAKER

TO SOUHILA GRIM, AN EMOTION MAKER

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List of abbreviations

Ad nauseam	to an extreme or annoying extent
CM	Conceptual Metaphor
D.M	Decision Making
D.T	Decision Taking
E.G. (or, eg.)	For example
I.E.	that is to say
Inter-alia	among other things
Interpretation (capital letter)	The cognitive process
N.B.	Nota bene
Per se	in itself, by itself, or intrinsically
Pl.	Plural
Practitioner(s)	Translators/Interpreters
Sb	Somebody
S.D	Source Domain
SFL	Systemic-Functional Linguistics
S/he	She, He
SI	Simultaneous Interpreting
Sth	Something
ST	Source text
T.D	Target Domain
Translation (with capital letter) Gathers both translation and interpreting	Refers to the domain, not to the process or the product
TT	Target Text
Viz.	Namely (full form : videlicet)

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Souhila GRIM.

ABSTRACT

Abstract

The aim of this research was to investigate the nature and influence of 'Affect' in Translation. This dissertation offers guidance for Translation academe and professionals through the development of workable definitions of 'Decision Making' and 'Affect'to fit Translation, with the urgent need of lifting any existing ambiguity within the domain. The research strategy adopted in this work was 'Grounded Theory', a suited strategy to generate theory from Translation and for Translation. The research methods consisted of a wide review of literature on 'Affect', 'Decision Making' and 'Translation', including a critical analysis of data (Translated and interpreted corpora). The findings from this research provide evidence that 'Affect' in Translation has two important facets: author's affect and translator/interpreter's affect; and that 'Affect' appears in three connotation types: Affective, literary and socio-cultural. The main conclusion drawn from this research is that the role of 'Affect' occurs on the cognitive, virtual process of conceptualization (Interpretation) and that the impact of 'Affect' is on the product (text) as well as on the domain per se (Translation). Central to detecting the nature and influence of 'Affect' is the need for a coherent approach. An approach proffered by this dissertation through a 'Meta-Cognitive' paradigm based on 'Analogy' and 'Identification' structures.

Key words: Affect, decision making, conceptualization, Translation, meta-cognitive paradigm.

"There can be not transforming of darkness into light and of apathy into movement without emotion"
CARLYNG

We are fully aware that writing about affect and emotion is not, in any case, a seamless enterprise with Wilce emphasizing that "*to write of emotion has, at least in the recent past, been to take some amount of risk*" (**2009**). And, in a significant number of studies, researchers from other domains rather than Translation have recently begun to integrate emotion in their endeavor to gain an understanding of the effect of the emotional, affective dimension on cognition. Yet, preliminary literature review has showed us that affect has hitherto received any attention in Translation. Further, the paucity of research in the psychological processes, in general, becomes even more apparent when other scholars mourn the lack of germane literature. As Pym indicates in his postscript: "*very little theoretical work has been done on the psychology of translation processes, or rather, most of that work is in conference interpreting and concerns the paradigms of cognitive science [...] (and has thus not found a place in this book)*" (**2010**).

It is obvious that Translation is devoid of a mere paradigm that will take the responsibility for investigating psychological processes. But our work will, specifically, treat affect in Translation, not these psychological processes in general. Furthermore, research on emotion has been conducted by other disciplines, inter alia, neuroscience; cognitive sciences, etc. Our faith is that translators and interpreters are best equipped to engage in such effort-intensive intellectual odyssey more than others; their acquaintanceship with emotion and affect present them as the best candidates for such a quest. And we firmly believe that time is ripe for gathering all those shards in our mind about translation and interpreting. We want our work to be the fruit of all years of academic study, with the aim to benefit those practitioners in mind.

We hope provide the academic community with a guidance-line in relation to assessment of student performances, and help professionals best exercise their profession through the clarification of some abstruse concepts in the domain, viz.: Translation and Interpreting alike. If there was a time to do this it is now. This is why our work is based on a critical analysis of the translation of a novel: (الأسْوَد يليقُ بكِ) (Black fits you) (Ahlam Mostaghanmi, **2013**) and on Simultaneous Interpreting performances for a Press Conference (held by the Joint Special Representative for Syria, Mr. Lakhdar Brahimi, in Geneva, January 27th , **2014**), in an attempt to weave together some filaments in our mind about affect, decision making and Translation.

The title of this research is: *Decision Making in Translation: Critical Analysis of "Affect" Projection while Translating or Interpreting*. Our view is to getting a deeper understanding of the role and impact of 'Affect' on Translation.

The aim of this research is to answer the following question: What is the influence of '*affect*' on Translation? Specifically, within the context of higher education, the following objectives have been identified of paramount importance in helping to achieve the aforementioned aim:

- Review of the relationship of language and emotion.
- Clarification of what is meant by "Affect" and "Decision making" in Translation.
- Critical analysis of affect(s) projection while translating.
- As a result of these research objectives, conclusions on decision making issues in Translation will be advanced.

Four research objectives have been formulated herein in order to completely spell out the nature and purpose of the present study.

Objective 1, purposely introduced to point out the difference between 'affect' and 'emotion', and illustrate which of the two takes language as a disguise. Had their ubiquitous usage in scientific fields, meanings of 'affect' and 'decision making' can be misleading (a redefined vision is provided), Objective 2 is therefore deemed logical. Objective 3 contributes to constructing a new, well-informed understanding of *how affect affects Translation cognitive processes,* while Objective 4, the culminating point, presents our findings.

Chapter I: Review of Related Literature, is structured according to two thematic parts. Part one provides the reader with the background information on the relationship of language and emotion. In doing so, we briefly introduce the historical context of research on language and emotion. Part two focuses on affect as an integrative link between spheres of psychological functioning, that is to say, decision making in Translation. Anxious to provide a crystal clear image of the complexities involved in our analysis, a glossary of the terms in bold will be enclosed (**Appendix B**). Chapter II goes on to describe the methodological context of the present work. Throughout, we justify the adopted research strategy, and discuss the prescribed framework for data analysis as well as potential hitches. And, last but not least, Chapter III deals with the interacting facets of language, emotion, affect and cognition while translating/interpreting. Further, the effects of '*affect'* on Translation are addressed. A corpus-based critical analysis of the projection of affect in our translation is presented, together with the consideration of emergent findings.

CHAPTER I REVIEW OF RELATED LITERATURE

PART ONE DEFINING THE DOMAIN

Part One: Defining the Domain

Introduction

The linguistic anthropologist James M. Wilce (2009: 3) points out that: *"nearly every dimension of every language at least potentially* encodes [2] emotions*"*. The question to be posed here: How emotions are related to language?

Prior to this, is the need to clarify what we mean by language. So, what is language?

1.1 Language and Emotion

"Language is a communicative, informational, or representational system that makes extensive use of symbols, and is governed by syntax" (Davidson, 2003), according to Duranti (1997). Language is both a *'social tool'* and a *'cultural source'*, but regards speaking as *'a form of social action'*.

To get one's ideas straight, we have drawn the summary table below.

Table 2.1 Language system natures and functions

The nature of the system	The function of language	Example(s)
a) a communicative system	**(Inter)-action**	*Advertisements.*[3]
b) an informational system	**Indexicality**	*My voice or dialect.*
c) a representational system	**Referentiality**	*A teacher's reference to the war.*
d) a reflexive system	**Reflexivity**	*Language of passion (French).*

Table 2.1 constitutes a snapshot of the most popular perceptions of language (**Syntax**). Duranti's terms 'social tool' and 'cultural source' ubi supra correspond, respectively, to the communicative and the reflexive nature of language, namely, to its (inter)-active and reflexive functions. Also, the voice and the dialect, etc., index/indicate, for instance, the speaker's stance.

Before depicting the potential loci of emotion in language, we ought to elucidate what 'emotion' is, or simply put: Do we know what 'emotion' means?

> *"Deciphering human emotions is one of the great unanswered questions about human nature and has been at the core of theoretical and empirical research for over a century (Darwin, 2002; Ekman, 1992; Lazarus, 1991; Russell, 2003; Scherer, Schorr, & Johnstone, 2001; Tomkins, 1962)."*, according to Calvo and D'Mello (2011: 5).

Highlighting cutting-edge research from three fields, namely, anthropology, biology and linguistics enters the desiderata, since a broader view makes sense in terms of practical benefit.

Griffiths (1997: 14) propounds three main categories of the domain, videlicet, 'emotion'. There is, what he calls *'The affect program'* (i.e. a very limited number of states he describes as *'phylogenetically ancient'* [4]; and the *'socially sustained pretense emotions'* (1997: 16). And Griffiths' third category, *'higher cognitive emotions'*, includes '*envy*', '*guilt*', '*jealousy*', and '*love*'." (1997: 9)

The neuroscientist Antonio Damasio (2003: 53, 86) suggests that: *"An 'emotion-proper', such as happiness, sadness, embarrassment or sympathy is a complex collection of chemical and neural responses forming a distinctive pattern"*, whereas *"'a feeling' is the perception of a certain states of the body along with the perception of thinking and of thoughts with certain themes".*

Note that Damasio regards 'emotion' as bodily states, but he considers 'feelings' as mental representations, or states.

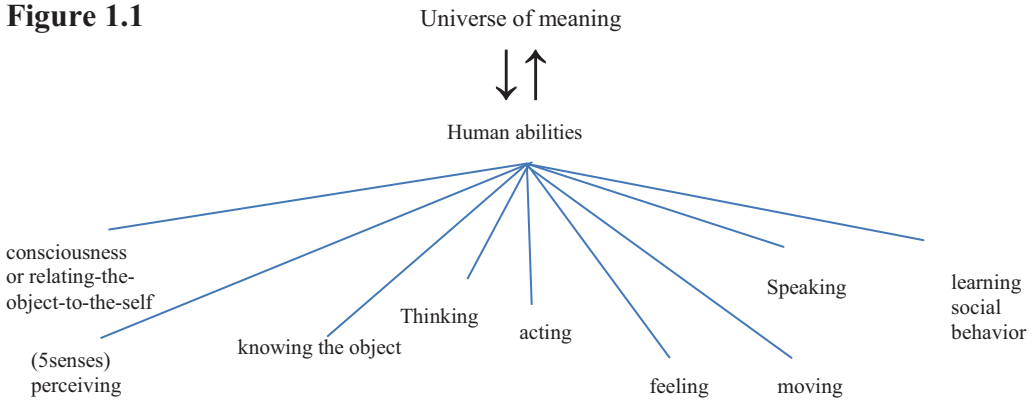
Damasio (2000: 57) lays before the following:

> *"Regardless of the degree of biological presetting of the emotional machinery, development and culture have much to say regarding the final product [...]: first, they shape what constitutes an adequate inducer of a given emotion; second, they shape some aspects of the expression of emotion; third, they shape the cognition and behavior which follows the deployment of an emotion."*

He acknowledges that emotions are partially shaped by culture but still see them as biologically determined processes.

Edda Weigand's writings on emotion developed in her recent edited book "*Emotion in Dialogic Interaction*" (2004), sets forth that it is of no importance for linguistics to dig for the neurobiological stages of emotions; rather, she opts for a broad concept –which might suffice– of 'emotion' detached from the distinction between emotions as '*the organism's reactions*' and as '*feelings of emotion*'. She substitutes the former by *'conditions of emotion'* (i.e. the inducing internal or external situation), and the latter by 'emotions as ability', viz.:*"having feelings which might be conscious or unconscious. Thus we have arrived at the fundamental concept of human abilities, which in my view is central for our understanding of the world insofar as we cannot go beyond the filter of our abilities"* (Weigand 2004: 9).

Figure 1.1



Weigand indicates that all these abilities are not superfluous, then raises the issue of *interconnectedness* between theses abilities in the process of human dialogic inter-action: first, the causal interconnectedness between *innateness* and *culture* or between *biology* and *sociology*; second, between the various *human abilities* (See Figure 1.1 p. 6), and third, between *emotion* and *language*. She then decided to focus on the third one. Obviously, we are on familiar ground here, with an extra advantage of studying the interconnectedness between 'emotions' and thinking (reasoning).

Weigand's interconnectedness between language and emotion is the question: how emotions are expressed by human beings? But, it seems to us that the term (inter)-connectedness reveals a two-lane road nature of connection. Thus, our question might be:

1) How do we speak when we use our emotions?

2) How do emotions interfere when we speak (talk)?

Once again, we reaffirm that it is the second question that forms the core of our dissertation. The term 'emotions', in question (1), is what Griffiths calls 'higher cognitive emotions', and what Damasio names 'emotion-proper'. And their defining feature is that they are conscious, but this leads us to question the way these emotions (as just being defined) influence the communicative operation. The same term in question (2) is differently perceived; it refers both to the 'feelings' in Damasio's definition and to the 'socially sustained pretense emotions' coupled with the 'affect program' described as 'phylogenetically ancient' by Griffiths. This second category is unconscious. As to the issue of how emotions (our first conscious category) influence our language usage, we propose to analyze that language (primarily the concern of Chapter III).

While we reflect on the possibility of measuring the success of interlocutors negotiating and understanding each other successfully (i.e., message-conveyance degree) as a means to comprehending those unconscious emotions influence on the way we speak, think, and act. Our study zeroes in mainly on question (2) which can differently be formulated: How emotion is related to language? Herein lays the problem.

1.2 Language but Why Emotion?

The controversial question: *Do interjections reflect emotions or mental states?* Is the question: *Are interjections conscious or unconscious emotional states?*

"One focusing on 'subjective' emotional states [interjections as internal states]. But there is no contrast [between interjections as internal or mental states], if emotion is intersubjectively and interactively constructed" (Haviland 2003; emphasis added).

In a nutshell, we view interjections as unconscious emotions, because we do not talk about the inner, real emotional states coloring the event interjected; we simply disguise these states in a form of what is commonly known: 'expressive forms', interjections included. These forms are accompanied by imagination (a mental activity), but a transparent one, since we often do not externalize it. A case in point is when someone describes sea: *"Wow! It's magical!"* This interjection obstensively expresses what s/he sees, but never uncovers or delves into the *How* s/he really sees, feels.

Brian Massumi (**1995**) claims that 'affect' has a relation to reflection (best say, to self-reflection), but this relation is beyond linguistic reflection (i.e. it is not primarily linguistic). Thus, Massumi stresses the symbolic nature of language as a vehicle of emotions. Why do Lakoff and Johnson (**1980**) then write that one way to find about our conceptual system is by looking at language, since "our communication is based on the same conceptual system we use in thinking and acting"?

James M. Wilce explains the reason why the titles of his book *"Language and Emotion"* (**2009**) pairs language with emotion but not with affect, attributing this to the American anthropologists' weak conviction about a distinction between the two entities: some use them interchangeably; still others equate them.

"Concepts [words] are not ontological entities but are dependent on the speakers' abilities to perceive and understand the world. In this sense the isolated word has a complex indeterminate meaning which might be considered a prototype that includes different uses but is not polysemous" (Weigand 2004).

What we find impressive in Weigand's vision is her use of the terms 'prototype' and 'polysemous'. Reasoning that way, she seems to be in the translators'/interpreters' shoes! Indeed, every single word (let's say 'option') on the translator's agenda has its proper history! Does it?

It is also noteworthy the difference in the carry-over or dose of emotion allowed in the inner speech and outer speech, in private speech and public address (Caffi and Janney **1994**).

The expert author and playwright, Chekhov (cited in Wilce, **2009**: 19) writes:

> *"When you describe the miserable and unfortunate, and want to make the reader feel pity, try to be somewhat colder −that seems to give a kind of background to another's grief, against which it stands out more clearly. Whereas in your story the character cry and you sigh. Yes, be more cold…the more objective you are, the strong will be the impression you make."*

This raises four controversial questions: *Is the dosage of our produced emotion in our writings controllable? What does it mean to be objective? If so, are technical texts so impressive in nature? Does this work in Translation?*

Note that, according to Biber and Finegan (**1989**), even though the word 'we' in academic writings denotes a *'cool-distanced stance'* − as opposed to *'involved stance'*− , it also hides *'an affective stance'*.

1.2.1 Emotion, Language and Communication

What are the possible underpinnings of emotion in language?

A. Lexicocentric approaches

- Barbieri (**2008**) shows the way corpus linguists locate affective stance markers in the **lexicon**/word, and the categorization they arrived at. They distinguish between: '*attitude adverbs*' (e.g. *amazingly*, *regrettably*); 'attitude verbs' (e.g. *like*, *hope*); and '*evaluative adjectives*' (e.g. *cool*, *terrible*).
- The cognitive linguist George Lakoff −jointly with his collaborators− has described emotion metaphors (Lakoff and Kövecses **1987**).

B. Towards more sophisticated approaches

Now, we will concisely present the rest of approaches that are putatively more sophisticated and beyond lexicocentrism in studying language as the possible loci of emotion. Following this view, emotion, or affect is said to be leaked in a range of ways, so perhaps affect is in:

- Human voices (i.e. their intensity, or quality of voice)!
- The voice (oral performance)!
- Discourse-level structure (poetics)!
- Context of situation!
- Moving, mindful bodies!
- Bodily movement or motion!
- Code-switching!
- Or, maybe in affective speech acts!

The term '**co-text**' (or situational context) is labeled by Silverstein [**2003a**] to refer to the surrounding words of a particular word.

C. "No word, no feeling?"

This question is the one brought by Wierzbicka (**1986**), and differently formulated by Basso (**1990**): *"What it means for language to be emotional? If so, when is silence a more powerful emotion maker than speech?"*

1.2.2 Connotation(s) and Metaphor(s)

Prima facie, connotation(s) and metaphor(s) appear to have nothing to do with our research area. However, some specific pieces of information might be ingeniously included as to help reach our new perspective.

First of all, here is a concise definition of the term *'connotation'*; we opt for the definition offered by Weigand (**2004**):

> *"in traditional semantics, connotative meaning is a secondary, usually weakly (socially) coded meaning which a sign may have in addition to its primary, standard, essential denotative meaning which is mandatory, i.e. strongly coded. However, what is supplementary and even peripheral may become central and crucial under specific circumstances."*

So, connotation is closely related to the semantic meaning (i.e. subjective –as opposed to objective components of language). She also assumes that the dichotomy (denotation vs. connotation) is not the only culprit that forestalls our endeavor to reach 'meaning', instead, she puts forward other dichotomies, e.g. (*neutrality* vs. *markedness*); (*explicitness* vs. *implicitness*); (*said* vs. *unsaid*); (*text* vs. ***subtext***); (*language* vs. ***paralanguage***); (*words* vs. *gestures*); (*verbal* vs. *nonverbal*); (*vocal* vs. ***kinetic***). She explains that all these dichotomies do not share something in common, but in each duality one pole is considered as primary, while the other as secondary.

The domain of connotation is subdivided into three main types: affective, socio-cultural, and literary connotations. Affective connotation can appear in 'emotive forms' (e.g. *decor*, *beach*), said to possess an evocative power, or in those linguistic forms that have been most closely associated with emotions (e.g. *beautiful*, *pretty*,

success), where the presumably existing power lies inherently in the definition per se of the given word. Thus, affective connotation seems to be a dual-purpose device.

- **"***ARGUMENT IS WAR***"**, the popular conceptual metaphor used by Lakoff and Johnson (**1980**) to illustrate what it means for our *conceptual system* to be metaphorical in nature (i.e. defining our everyday realities). Thus, 'conceptual metaphor' means: *"understanding and experiencing one kind of thing in terms of another […] Metaphors as linguistic expressions are possible precisely because there are metaphors in a person's conceptual system*" (Lakoff and Johnson **1980**).

N.B. The use of the word 'metaphor' has nothing to do with the linguistic metaphor (the rhetorical device); rather it is used to capture the meaning of the term 'metaphorical concept'.

- ✓ The concept → ARGUMENT.
- ✓ The conceptual metaphor (CM) → ARGUMENT IS WAR.
- ✓ Everyday language (expressions) reflecting this CM → (Your claims are *indefensible*/He *attacked* every weak point in my argument/His criticisms were right *on target*…). These expressions constitute *Subcategorizations.*
- ✓ According to Picken, the source domain (S.D) is a concrete domain → WAR (physical battle)
- ✓ The target domain (T.D) is an abstract domain → ARGUMENT (verbal battle)
- ✓ The (S.D) gives metaphorical structure to the (T.D)
- ✓ These subcategorizations are conceptual metaphors too, their *"language is neither poetic nor fanciful or figurative"*, but it is simply what Lakoff and his collaborators call *literal* (i.e. our conventional ways of everyday talk).
- ✓ The idea of **conceptualization** can be captured by positioning a metaphorical relationship between two given domains at the conceptual level as follows:

ARGUMENT IS WAR. This first relationship results in many other sub-relationships, also at the conceptual level, as laid down by Picken (**2007**)

- ✓ Picken draws attention to the fact that only the S.D projects into the T.D, not vice versa. And only some aspects of the former are mapped onto the latter.
- ✓ Some fleeting metaphors (labeled '*one-shot*', or '*image metaphors*' by Lakoff and Turner **1989**: 91) do not involve the mapping of concept but rather the mapping of images. Their main feature is that they are based on physical, visual similarities (Picken **2007**: 43)
- ✓ Unlike conceptual –also called structural– metaphors, orientational, or spatialization metaphors are not a matter of symmetry between two concepts but tend to give one concept a spatial orientation (e.g. *HAPPY IS UP*). The fact that the concept *HAPPY* is oriented *UP* leads to the English expressions: '*I'm feeling up today*'; '*my spirits rose*'; '*I'm in high spirits*'…
- ✓ Had their experiential (i.e. social and cultural) bases together with their physical basis, orientational metaphors are highly a matter of **Cultural Coherence** (See Lakoff and Johnson **1980**).

1.3 Cognitive and Phenomenological Approaches to Language and Emotion

Typologies on language and emotion abound. We will attempt to approach briefly two major, modern trends, namely, *Cognitive* and *Phenomenological* approaches.

Cognitive theories of language and emotion view emotions as outputs of appraisals. One substantial contribution in this context is William Reddy's approach.

Reddy's approach rests on his definition of emotions as *"goal-relevant activations of [the available] thought material [for processing] that [these activations] exceed the translating capacity of attention within a short time horizon"* (Reddy **2001**: 128;

emphasis added). Note that the term 'translating' is a processual, nonstop cognitive conversion of one form into another, thus our emotions are converted into words.

The exploration of this cognitive linguist is not without its downsides. His approach tends to suit more cognitive psychology than cognitive linguistics.

The **phenomenological** perspective interprets emotions as both **embodiment** (embodied experience) and expressions. Desjarlais talks about the *"experiential force of plaintive poetry* (**1992**:100). This perspective has much to do with **'***Intentionality'* which refers according to Duranti (**2008**) to *"directedness"* or *"aboutness" of human action*.

Socialization approaches view emotions as social constructs, whereas, *Materialist approaches* (already demonstrated by the neurobiologist Antonio Damasio) regard emotions as products of neural circuitry.

Concluding Remarks

- Language is a communicative, informational, representational, and reflexive system.
- Emotion with one conscious and another unconscious facet.
- Appraisals, embodied experience, expressions, socialization, and the neural system form emotion texture.
- In linguistics, the connotative meaning is semantic through and through.
- Metaphor is a matter of **conceptualization**.
- Every dimension of language potently helps signaling emotion.

Thus far, the task of Translation seems to gain in complexity, since language is emotional in nature. So, how can emotional language affect practitioners' (Translators/Interpreters) performance?

This is the issue we will dwell on in Part Two.

CHAPTER I REVIEW OF RELATED LITERATURE

PART TWO AFFECT AND DECISION MAKING IN TRANSLATION

Part Two: Affect and Decision Making in Translation

The present part deals with decision making in Translation under affect's rule. Before exploring the influence of 'affect' on Translation, we ought to define the domain, so what does affect [6] mean?

1.4 Affect or Affects

"Affect is biology, while emotion is biography", a statement formulated by Donald Nathanson (**1996**: 13) with a view to draw a distinction between affect and emotions. Our vision is that this statement reflects well the very essence of both phenomena, although Elspeth Probyn's work (**2005a**) problematizes its authenticity. We understand by 'biology': mind, reasoning, or cognition (affect is biology because happening on bodily level, it induces action). And by 'biography', we grasp 'volatility' (we regard emotions as they are volatile in nature exactly as biography is: every day, say every second, we experience something new that once dated belongs certainly to our past but forms one new layer of that experience, a layer to be useful for our coming experience. One emotion appears then disappears to give way to another emotion, but, where does this emotion go?!

The answer is in Silvan Tomkins' use of 'affects' to mark *"a universal [true at all times, in all places] set of inherited [stored] responses from both 'emotions' and 'drives'"(***1995**; emphasis added).

❖ Inherited because they were first emotions and then volatilized, stored and became a part of our biography.

❖ Affect = action (induced by 'volatile emotions' together with 'drives')

❖ Volatile emotions + Drives = inherited responses.

❖ Drives = {(inner impetus: 'Intentionality') + (external impetus: societal expectations which are also immersed in the person's existence)}.

❖ Probyn (**2005b**) pleads the existence of several 'affects', not only one **ontological**, objectified, or single category (i.e. Affect), and wrote: *"So let A-ffect rest (in peace); so we can put our energies into motivated [zealous] analyses of the constitution, the experience, the political, the cultural and individual import of many affects."*

Note that the word 'import' is used to denote the richness of affect contents, this leads to the fact that every human being has his/her own affect, called by Tomkins (**1962**) the **'ideoaffective system/organization'**, insofar as we speak of 'affects'.

1.5 Affect and Language Study

Chomsky (**1975a**: 4) expresses his reason for studying language: *"is that it is tempting to regard language, in the traditional phrase, as 'a mirror of mind'"*.

The study of affect and language requires the study of 'linguistic stance', defined to be *"the lexical and grammatical encoding of both, evidentiality and affect"* (Biber & Finegan **1989**).

For Matoesian, a 'linguistic stance' is a sort of **'embodiment'**, and it includes prosodic, grammatical, lexical stance markers, but also "body posture, facial expression, and gestures (**2005**). These are all markers of **embodied** stance.

Echoing Matoesian we write:

"Stance… emerges interactively and incrementally in the embodied multimodal projection frameworks through the sequentially organized rhythms of language and the body (**2005**: 169). Thus, Matoesian went one step further: from 'linguistic stance' to 'embodied stance'.

Table 2.2 Methods for measuring emotional experience

	Snapshot (before/after the cognitive activity)		Continuous (during the activity)	
	Qualitative	Quantitative	Qualitative	Quantitative
Subjective	Open interviews Emotional probes Stimulated recall	Questionnaires Surveys	Emotional diaries Think-aloud	Experience/time sampling
Objective	Structured interviews	Transcripts analysis Video analysis	Observational analyses	Interactional content Non-verbal behavior analysis

Rafael. A. Calvo & Sidney K. D'Mello (2011: 56)

• Think-aloud is a continuous (i.e. during a translation activity), qualitative, and subjective (i.e. dealing with practitioners), as opposed to objective analysis (analyzing the produced translation/performance).

The study of affect and language has a relatively recent and non-elaborated history. In our work, we will try and summarize the linguistic as well as the cognitive science and psychology research in this context.

Consider the following statements (Calvo and D'Mello **2011**).

☞ Emotions arise from the appraisal of circumstances, according to the theory of emotions (Ellsworth & Scherer, **2003**).

☞ Affective states help organisms to, conditionally or unconditionally, value situations (Burgdorf & Panksepp, **2006**).

☞ Linguistic appraisals indicate affective appraisals.

☞ *"A linguistic appraisal is an overt, verbal realization of the appraisal of circumstances, that is a comment or a judgment. In linguistics, this process is called appraisal. The 'Appraisal theory' in linguistics deals with the ways speakers express evaluation, attitude, and emotions".*

☞ The research in cognitive science and psychology was marked by the work of Ortony, Clore, and Foss (**1987**) on '*affective lexicon*' which is a kind of taxonomy (categorization) of affect words into:{affective (how somebody is feeling), e.g. *at-ease*, *happy*…}; {cognitive-behavioral (how is he acting), e.g. *cautious*, *lazy*…}; and {cognitive (how is he thinking), e.g. *amazed*, *inspired*…}.

☞ The relation of language and what is being thought or felt while expressing a verbalization (i.e. the linguistic realization of appraisals – any noun, verb, adjective, or adverb which functions to express meaning related to these resources for appraisal is considered a term of appraisal.) is studied by the linguistic theory of Systemic-Functional Linguistics (*SFL*) (Halliday, **2004**; Halliday & Matthiessen, **1999**).

1.6 Decision Making/Decision Taking in Translation

Why does this sub-title pairs 'decision making' with 'decision taking'?

The answer is: Because practitioners are doing both of them all the time. This is what Pym refers to as 'Theorizing':

> *"Translators are theorizing all the time. Once they have identified a translation problem, they usually have to decide between several solutions […]. Formulating (**generating** possible translations) and then choosing between them (**selecting** a definitive translation) can be a difficult complex operation…"*

(Pym 2010: 1; bold from the original).

Following Pym's explanation, to form or to generate possible options, choices, or solutions forms the core of what we call: 'the decision-making process', while, to select, to opt for, or to choose (action) one translation, or rendition, refers to the definitive step: 'decision taking'. Both steps form the core of what practitioners always *do* (theorizing). Yet, this theorization involves the use of a translation **strategy**. Theorization is an iterative process (practitioners have to weigh up possibilities each time before deciding.), but this does not mean that they use the same **strategy** ad nauseam; instead, they utilize a rich tapestry of **strategies**.

Table 2.3 Levels of modeling decision making

Level of model	Object of model	Type of model	Environment of model
1. Neural cognition	Biological equipment	Neural networks	Neurological
2. Procedural rationality process models	Individual behavior	Rules and heuristics	Ecological, social
3. Substantive rationality process Mode	Decision outcomes	Mathematical calculus	Symbolic, logical

Gerd Gigerenzer & Reinhard Selten (2001: 91)

Translation is concerned with the three levels: (1) the procedural rationality process (in the process of decision making); (2) the neural cognition level (while taking a decision); and (3) the substantive rationality outcome level (involves the correction phase of the produced substance, text).

Concluding Remarks

- Much is to be gained in analyzing individual affects (visceral factors) by the practitioners themselves.
- This analysis may involve the detection of 'affective lexicon', or through the use of *SFL* method (the linguistic theory of Systemic-Functional Linguistics) to examine the relation between 'affect' and 'language'.
- The decision-making process refers to the generation of possible options/probabilities, whereas, decision taking means the definitive selection of one practical rendition.

2.1 Research Strategy

Given the nature of this research – an in-depth study of affect(s) deployments in a high cognitive level: Translation/Interpretation [5], where the line between emotion and cognition blurs, furthermore, 'affect' has never received attention from Translation scholars and, research in general, in this context, is still crawling – a strategy that is deemed evident, apposite, and fits perfectly our research objectives is *'Grounded Theory'*.

Grounded theory was discovered by Barney G. Glaser and Anselm L. Strauss in **1967**. Although it was primarily directed at sociologists, Strauss and Glaser believe that it can be useful for those interested in studying social phenomena, especially if their works are based on qualitative data (the corpora and the review of relevant literature in our dissertation).

The discovery of theory (that is, *to discover what concepts and hypotheses are most relevant to the area we want to study, from data systematically obtained and analyzed*) is what these sociologists call 'grounded theory'.

Grounded theory aims to *"help release energies for theorizing that are now frozen by the undue emphasis on verification [seldom can the empirical example correct or change the seminal old theories]. Our emphasis is on generating theory rather than verifying it"* (Strauss and Glaser **1999:** 8; emphasis added). Nevertheless, this theory is challenging, very exploratory in nature. One needs to know *where to start and when to halt.*

It is very demanding in the sense that the student embarking on such a strategy keeps running to *and fro* from their empirical work to their review of related literature.

The reliability of our research lies in the appositeness (appropriateness) of our research strategy as well as the fitting, appropriate way that we have analyzed our data.

As for the fiability (trustworthiness) of our work project is related to our reference to publishing companies with a long history of trusted publications: *John Benjamins*, *Routledge*…

Our empirical analysis is a two-pronged approach: from a subjective as well as an objective point of view. The term 'Subjective' has nothing to do with the meaning of bias or partiality; instead, it means that we will be the subject when studying *'affect'*. We will, somehow but not really, play the role of a **corpus-linguist** and the role of a cognitive linguist alike. This work gathers the subjective measurement/detection of 'affect' is a continuous (during translation) method, and the objective one (called 'Snapshot') is carried out before/after translation on the final product **(**Table 2.2 p.18**).**

We have opted for English as the writing language of our dissertation because English is, for the academe as well as for laymen, the lingua franca of international dialogic interaction– as to borrow the terms used by Weigand (**2004**).

2.2 Framework for Data Analysis

Our empirical work is constituted of two parts: first, the critical analysis of our translation: chapter I (pp. 1-50) from Ahlam Mostaghanmi's novel: " الأسْوَد يليق بكِ " "Black Fits You" (**2013**). Second, we will attempt to verify the potential findings springing out from this critical analysis on a simultaneous interpreting performance (*SI*): Do interpreters have recourse to their 'Affect' while interpreting?

Our application will be on a press conference held by Lakhdar Brahimi, Joint Special Representative for Syria (*JSRS*), Geneva, January 27th **2014**.

The choice of our corpora was both fortuitous, and deliberate. There were three compelling reasons:

- We have decided to work on a literary work not because 'affect' does not occur in technical texts, but for the unique reason of shedding light on *affect's* role/impact.
- The novel narrates factual events, experienced by every Algerian. Therefore, our goal here is to verify the hypothesis assuming that 'incomplete utterances or even silence could sometimes awaken 'affect/emotion'.
- Finally, the writer's indirect way of narration replete with referencing, symbolism.

We will first analyze the translation then apply potential findings on the afore-mentioned sample of SI, but not vice versa, because we believe that translation plays greater role than interpreting in producing material, designing, and promoting the theoretical framework of Translation. Pym has sounded the same note in his preface:

> *"Some readers will be surprised to find no real treatment of empirical research on interpreting, adaptation studies of film or theater, or the ways translation has been dealt with from the perspective of gender studies, for example. Those areas are very much part of Translation Studies [In French, Traductologie]; they have adopted many of the concepts and methods of neighboring disciplines; but they have not played key roles in the development of translation theory as such"* (Pym **2010**).

This statement stresses our choice of Grounded theory as the most suitable strategy for our work on 'Affect', in order not to adopt the concepts of other disciplines but to find out concepts from Translation and for Translation.

2.3 Limitations and Potential Problems

- Grounded theory often faces criticisms: For many scholars, it is simply a hypothesis; and for still others a spiritual article; some consider it not logical but **phenomenological** as opposed to **positivist** research.
- We have included the application of potential findings on a sample of SI, to show the extent to which translation and interpreting can be assumed to be alike.

CHAPTER III FINDINGS AND DISCUSSION

3.1 Critical Analysis of Affect(s) Projection while Translating

Here are some examples taken from our translation, intended first to introduce the reader to our vision. Multiple other examples, explained from a linguistic as well as a cognitive point of view will follow up next (Application on an SI Sample).

Table 2.4 Sample Translations

Read the following examples:

The sentence in Arabic		The translation in English
"الإعجاب هو التوأم *الوسيم* للحب"	***1***	"*A*dmiration is the *handsome* twin of *L*ove"
يلَتهِمّهم وَهُم جالسون إلى مائدته العامرة	***2***	*Consuming* them as they are around his generous meals
فما أوْلم لهم إلا ليفترسهم	***3***	***A concocted feast*** *to devour* them
يأكل الحبّ عشّاقه	***4***	Love enjoys ***wearing away*** his lovers
الأسوَد يليق بكِ	***5***	**Black** Fits You
الله أكبر	***6***	**Allahu Akbar**

We can observe from the above examples: **1**, **2** and **3** that we have adopted the words: 'handsome', 'consuming them' and 'devour them' as translations for the words: 'الوَسيم', 'يَلتهمّهم' and 'لِيفترسهم'' , respectively.

Before choosing any possible translation for these Arabic words, we have relied on our general knowledge, about potential, existing English equivalents which can be found in a bilingual dictionary and constitute a set of options, suggestions, possibilities, choices, and translations. This does not mean that the exploratory work has finished, it has just begun. The list exposed before us is very restricted, notwithstanding, the translator (we) still in a real quandary, a state of uncertainty, indecision as to what to *do*.

At this juncture, the translator has to measure, weigh up, or negotiate one, but one definitive translation. But how can s/he negotiate with a deaf-mute partner?! The absence of interactivity between the two poles of the communicative operation, namely, the translator and the author/speaker, makes the decision even more difficult and quite challenging.

The translations of the abovementioned examples: (1), (2), and (3) are based on our own conceptions of/from the (real) world: We regard '*Admiration*' as *a raw material* (insofar as it makes us adore even the defects of the one we admire). This vision is the result of our knowledge of the physical world. We have drawn on our personal experience, and thus constructed a conceptual metaphor, a metaphor that we name *'virtual metaphor'* (because it exists only in our minds, seldom can it be voiced, vocalized, or traced). This is why some scholars tend to bring out the unconsciousness of some 'emotions', emotions which occur in our lives, but that we are not fully aware of. Our perception also brings back the ideas that '*Admiration*' is an '*intruder*', and accordingly, '*Love*'*the settler*, not a raw material but a fine-grained product; being aware that the former comes before the latter. Following that, we legitimately drew another virtual basis. It transpires that every word has its own story. It is this way of thinking that we call: *'Translation* via *Analogy'*, a *technique* that we have used to construct our translation.

This technique appears in the translational phase (i.e. when we translate or the act of translation), whereas, to comprehend the meaning of this utterance, we have relied on what we have termed: *'Connotation'* (Not in the traditional meaning used by linguists with its linguistic/semantic conception), but with a restructured meaning throughout our present work.

The earlier conceptual metaphor describing '*Love*' as being a '*settler*'draws its origins from the cultural/societal framework (**Embodiment**/**Habitus**) of our Arabic, Islamic, Berber, or more specifically Kabyle, life from which our tailor-made and already rooted conception of '*Love*' as a '*Possessor*' is developed, arrived at and therefore established by means of *'Identification'*. Our vision that '*Love*' is a mysterious, strong enough to cancel our reasoning, a thing that once "into" the person, it completely 'owns' him, is fully consistent with our cultural features (i.e. our identity, more precisely our religion), and correspondingly the vision of our society, believing in evil spirits (incorporation), that own human beings, controlling them and consequently making them act unconsciously, involuntarily.

The concept that has been coined by Reddy (2001), 'Emotion Regimes' is, in fact, what determines the very nature of our identification-based conceptualization. This leads to the fact that: first, when we write in Arabic "وقعَ في الحُبّ", we are not using an expression literally borrowed from the English world but only because we share the same vision, the same experiential basis as when the English people say: 'Fall in love'. Second, it explains much of the English expression: '*RATIONAL IS UP*; *EMOTIONAL IS* ***DOWN****'* (fall).

To synthesize the idea that our societal/cultural environment interferes, repairs, guides, has a word to say regarding our own way of viewing things, examples (1). (2). (3) are a representative sample of our corpora. These three examples are *'Affective Connotations'* in the sense that the comprehension as well as the act of translating (rendering the meaning) requires the involvement of the translator's affect (ours), accompanied with our 'Bagage Cognitif' (Example n1). Our '**Bagage Cognitif**' has reminded us to put both words: 'Admiration' and 'Love' in capital letters, this was

dictated to us by our previous knowledge related to English grammar rules. These two words have herein acquired the quality of proper names having been used in a personification figure.

Hence, as a whole, it turns out that *'Affective Connotation'* does neither completely emerge from the text nor entirely live outside the text; it is somewhere in between (To speak only of our domain: Translation). As it has been enlightened before in the sample translations, the closed list of available options, potential English equivalents, has emerged from the text to translate: as we have read 'الوَسيم' one first option has come to our mind (Beautiful), we have then consulted a monolingual dictionary (English-English) and opted for 'Handsome' to be the most appropriate rendition. The result is that the composition *'Affective Connotation'* performs at the factual level, not as mere outskirts, words. It fulfills a double-functioning role mainly in the phase of comprehension. Let us first talk about the second component of the present composition: 'Connotation' to ordain that, in Translation, (contrary to what is firmly established in Linguistics in relation to the 'Affective Connotation' phenomenon, as a whole comes from the text towards the reader, this means that it is the linguistic form of the text that determines the reader's/translator's comprehension but), as we were through the process of translation, we have realized that: even though it was the words that we were reading that, in part, bring back our previous knowledge about what we were understanding , the same words did not shape our thinking, or the way we translated. Just to ground this idea, we might say that when translating, it is true that the Arabic word 'الوَسِيم '–that had guided us first as to what English words could be adequate for rendering the translation– but this does not mean that we were empty- minded, or that our translation was a mere followership of this guidance.

We had not selected the word *'Handsome'* because we already know that it is the best word, otherwise we were translating automatically, but our decision making was based on our conceptualizations, in other words, the text has only to guide us and the rest is ours. We could have been read 'الوَسيمْ' but our resulting translation could have nothing to do with 'Handsome' or any other synonym of that word. This confirms our suggestion that (in Translation) the concept 'Affective' resides in the translator, and it is this concept that determines the final product. We have opted for 'Handsome' after being dictated by our virtual metaphors, but not vice versa. The text has provided us the prior guidance; enabled us to list the synonyms of the word 'Beautiful' in English and then select one word from the present list itself and not from another list, for example, we could not select from the list of the following synonyms: (*injure*, wound, *hurt*, *bruise*, *twist*, etc.)

We can paint the composition *'Affective Connotation'* as to be a river; the right bank of the river refers to the text/discourse, while the left bank represents the practitioner/receiver. Following this, the 2nd component of this composition, viz.: 'Connotation' is on the right bank, whereas the 1st (Affective) element is situated on the left side of the river. Whatever bank would be the intersecting point of these two parts, gathering them has ineluctably much to do with the translator making/taking a decision.

We have perhaps exhaustively developed these three examples purposely only with the aim to clarify well the 'Affective Connotation' as it really appears in Translation. Our vision is adapted to suit our field, our world, we the translators/interpreters.

The step consisting of the explanation of that list of words ('*handsome*' and its synonyms) by means of a dictionary to spot, exclude the odd ones out, (i.e. the words that have little, if nothing, to do with our comprehension, our virtual conceptualization), represents the decision making process; a preliminary, preparatory step for the next stage. This second final step comes to justify the definitive translation, a justification which would not only be linguistically-based explanations, but the real justification lies far beyond language; it is cognitive, virtual, it cannot be a justification since it is the inducer per se. This cognitive process is in fact the agent of the resultant translation; it comes to produce our translation not to justify it. Thus, we can conclude that what is commonly known to be the practitioners' dilemma (in Arabic said: "حَيْرة المُترجِم") does not occur when s/he is trying to select one word but not another, the real dilemma, in fact appears as s/he is attempting to structure, to dress up what s/he has apprehended, fighting to reach the appropriate metaphor which realizes well the apprehended idea, in other words, this state of **cognitive disequilibrium** lies on the cognitive level of the translator managing to sort out one translation which will be in harmony with their virtual metaphor, serving the text at the same time.

Now, we will try and sum up our cognitive process regarding the two other examples included in Table (2.4) in the following sequential arguments:

Before presenting these arguments, we ought to write down the definitions/synonyms of the word "يلتَهم". (From "Oxford Advanced Learners' Dictionary, **2006**: 313)

*Consume: 1 consume sb (with sth) to fill sb with a strong feeling: Rage consumed *him*. **2** (of fire) to completely destroy sth: *The hotel was completely consumed by fire.*

*Eat: **1** to put food in your mouth, chew it and swallow it. **2** to have a meal.

*Devour: **1** to eat all of sth quickly, especially because you are very hungry Syn Gobble up. **2** to destroy sb/sth Syn Engulf: *Flames devoured the house*. IDM **be devoured by sth** to be filled with a strong emotion that seems to control you: *She was devoured by envy and hatred.*

*Gobble: **1**gobble sth (up/down) to eat sth very fast, in a way that people consider rude or GREEDY Syn Wolf.

***Eat sb up:** to fill sb with a particular emotion so that they cannot think of anything else: *She was eaten up by regrets.*

*Engulf: **1** to surround or to cover sb/sth completely*: the vehicle was engulfed in flames* **2** to affect sb/sth very strongly: *fear engulfed her*.

يلتهمهم وَهُم جالسون إلى مائدته العامرة	2	***Consuming*** *them as they are around his generous meals*

This expression is an *'Affective connotation'* because the decision making process deals, as in example n1, with linguistic English options, equivalents for the Arabic word (يلتهمهم). We know that this word in Arabic could have *'devour'* as an equivalent, but when looking at a monolingual dictionary , we have discovered a range of synonyms that all mean '*to eat'* with slight differences/shades of meaning. We have then checked, with meticulous care, the definition which most suits our conceptualization, because we view *'Love'* as a *'sink hole'* (in Arabic: بالوعة) or a *'cyclone'* destroying everything in its way, no escape!

✍ Considering the meanings of all these synonyms, '*Consume*' seems to match more with our conceptual metaphor based on 'Analogy'.

We have almost undergone the same experience as for the third *'Affective Connotation'*:

فما أوْلَم لهم إلا ليفترسهم	***3***	***A concocted feast to devour*** *them*

As you can notice, examples: (2). (3) and (4) contain verbs that all mean '*to eat'* (another state of **cognitive disequilibrium** occurs), and this has caused us to be more careful as to what synonym to select, and our conceptualizations contributed by specifying for each word one different virtual context/scene. The use of '*devour*' in this example is not fortuitous, it is based on an already existing *'Identification'* in the English usage of this verb (**See the idiom in the definition p. 32**).

The conclusions to be derived from this first explanation are:

- As for the understanding of the '*Affective Connotation'* phenomena, we have relied on the connotations, which are linguistically in nature since they emerge from the text and relate to a closed list of English equivalents. Second, these connotations help evoke our 'Affect' which, activated, seeks for the most relevant conceptual structuring. A structuring to be found either in our physical world perception, referring to our 1st technique of translation (Translate via Analogy). Or the potent societal/cultural framing supporting our conceptualization and this is what we mean by 'Identification' (our suggested 2nd technique).

- We, when translating 'Affective Connotations' comprehended the meaning thanks to these connotations, but also to the flowing metaphors in our mind which take the form of one'Analogy' or simply are 'Identifications'. To understand means to make decisions, whereas 'conceptualize' means to take a decision. We speak here about a two-step process, but this does not mean that one step precedes the other, or that they are separated, or always follow the same order (Analogy then Identification) In fact, they occur in a continuum; their co-presence is what makes our thinking, our way of acting.

- To translate the 'Affective Connotation' phenomenon, one needs two techniques (Analogy or Identification) and two ingredients: 'Bagage Cognitif' and 'Bagage Affectif '.

- The concept of 'Conceptualization' denotes 'Action': the cognitive process of translation (Decision Taking).

Apparently the deaf-mute partner seems not to disturb the translator, since s/he refers to her/his affect each time if need be. But what about the author's affect?

This is exactly the question within which the next point will revolve around. For this, we will first analyze examples (3) and (4) in turn.

Unlike examples: (1). (2) and (3), where words from the selected list of synonyms have been used, example (3) and example (4) do not follow the same rule.

فما أوْلَم لهم إلا ليفترسهم	3	***A concocted feast to devour*** *them*

Since we talk about '*generous table/meals* prepared by *Love* for his guests (*lovers*), we have opted for the verb '*concoct*', not '*prepare*' a feast, because this translation is connotative in nature: Love mixed/cooked up a feast/potion intending to charm, cast a spell on lovers. This translation is 'Identification' to the societal/cultural experience. You can observe that the word 'يَأْكُل' (example 4) and 'أوْلَمَ' (example 3) are not translated using a synonym of the word '*eat*' even though both of them denote the sense of '*eating*'. We prefer use the word '*wearing away*' and '*a concocted feast*' to render the meaning. The same way as in 'Affective Connotation', our specific way of thinking together with what we have understood from the text have contributed construct the 'right translation' (not to assess the translation, but to emphasize the correlation between the selected translation and the metaphor built in our mind.)

يأكُلُ الحُبّ عُشّاقه	4	*Love enjoys **wearing away** his lovers*

To explain the analogical basis of this translation, we can say:

Love 'eats' lovers the way rust gradually eating into iron or a weevil into crops.

The translation of the third example differs from the fourth one in the sense that it is not based on a metaphorical relationship between two concepts/domains on the cognitive level: Love is a weevil/rust. A '*Conceptualization*' exists but in the form of '*Identification*'.

If we try and draw a distinction between the three earlier examples discussed about '*Affective Connotation*' and these two examples we might underline:

1. The first type of connotation, viz.: '*Affective Connotation*' involves both operations: decision making and decision taking. In this second type: '*Literary Connotation'* we only observe the involvement of one action, namely, decision taking.

2. Type I requires the use of: 'Bagage Affectif'and, rarely, 'Bagage Cognitif'of the translator. Type II equally has recourse to 'Bagage Affectif' (How we/ the author see the world) and our 'Bagage Cognitif'.

3. The translation of the '*Literary Connotations*' have nothing to do with the given list of '*eat*' synonyms. In Type I, the translations were selected from the closed list of potential equivalents.

4. Last but not least, the author's affect clashes with the translator's affect in Type II ('*Literary Connotation*').

We call examples (5) and (6) below '*Socio-cultural Connotations*'.

الأسوَد يليقُ بكِ	5	***Black*** *Fits You*
اللهُ أكبَر	6	***Allahu Akbar***

This type does not present a difficulty for the practitioners. Most of time they are (Proper) names/nouns and we simply transcribe them using Latin alphabet (in this case). We will examine this point thoroughly in the section to come.

All three types of connotation are different; nevertheless they have a common denominator: their 'informative nature' prevailing over their 'normative intrinsic quality'. The former indicates the fact that these connotations 'inform' the translator without imposing norms/rules on his way of translation.

Application on SI performances in a Press Conference (Lakhdar Brahimi, Geneva, on 27th January 2014).

The Source Text	*The Performance*
JSRS: I am asking the two parties to consider doing something about all these areas that are surrounded by one side or the other.	*أطلب من الطرفين أن ينظرا في إمكانية اتخاذ إجراءات بشأن كل هذه المناطق المحاصرة من طرف أو من آخر...*

Example 1

The interpreter has used the word (المُحاصَرَة) not (المُحَاطة) because he had understood well the intention of the speaker. The interpreter has exploited his 'Bagage Cognitif' (he knew how the situation in Syria was alike), and his 'Bagage Affectif' in the understanding of the common experience). The decision taking was quite easy for the interpreter since a shared experience was already there; in other words, the interpreter had readily grasped the speaker's affect and then found out that this experience is compatible with his own experience; there was no need for the interpreter to make possibilities. We have used the term 'Intention' because this is what the speaker words reflect: he had not named the two parties; he left them anonymous (the use of 'one' and the use of 'the other' rather than of 'another').

The interpreter had used (أنْ ينظُرا في إمْكانيّة) for (to consider doing something). Note that he did not stick to the source words, when taking a decision, because he had grasped the speaker's 'Vouloir dire' using also both of his 'Bagage Cognitif' and 'Bagage Affectif'.

The Source Text	*The Performance*
whether these areas are under siege by the Government or by the armed groups.	*هذه المناطق تقع تحت الحِصار من قِبل الحكومة أو من قِبَل المُسلّحين...*

The use of the word 'under' in this example (Example 2) denotes the speaker's 'Vouloir dire'. The speaker wanted to convey the idea of 'control' of 'oppression' to say that each party has a part of responsibility. It does not refer to the siege on the boundaries or the blockage of streets, etc. (although all that was really happening inside Syria). This interpretation is not fully false. Some may say that it is a literal translation which adheres to the structure of source language, and may argue that this constitutes a major problem for the Arabic language. Our opinion is that the early mentioned interpretation does not represent any danger for the Arabic language for a sole reason: This interpretation does not oppose Arabs' cultural/societal existence, in other words, it is not contradictory with the Arab knowledge or culture. This interpretation does not affect '**Cultural Coherence**' concept, on the contrary. As the English people realize that 'Under' denotes 'Down' (i.e. be controlled), and 'On' means 'Upon' (i.e. be the controller), the Arab people also are aware of such a denotation, see the world from the same angle. So there is harmony between the visions of the two worlds. This is what Lakoff and Johnson (**1980**: 24) called 'Spatialization/Orientational metaphors' and these metaphors *"seem to cut cross all cultures"*. Yet, the interpreter failed conveying the speaker's 'Vouloir dire' because he used the word (الحِصَار) with the definite particle in Arabic (أَلِف وَلام التَّعْرِيف) and the meaning performed using this definite particle is the material blockage.

Note that examples (1) and (2) are connotations Type II (in Arabic (إيحاء دَرَجَة ثانِية))

and the speaker's utterances are both expressive. The reader may think that the interpreter stuck to the source words in the interpretation of the expression (...are under siege...); however, this is not completely true. The interpreter had understood

the meaning vehicled by words, and the reason of that interpretation, which seems to be a literal one, is this common vision, or the vision of the world which is the same in both speech communities. This interpreter called his 'Bagage Cognitif' upon and took a decision. The aforementioned interpretation is not a literal interpreting and does not adhere to the structure of the source language but simply adheres to '**Cultural Coherence**'.

The use of the word (مِن قِبَل) does not serve the meaning, because in Arabic it denotes movement of something sent from one person to another; it does not connote the pejoration expressed in the source. Arabic language possesses the words, namely, 'under' and 'siege', so where is the wrong if the interpreter decided to exploit them as long as they respect and realize '**Cultural Coherence**'? And most of us keep complaining of the relativity of language, and still claim 'language relativity'!!

Here, we are confronted with the 'Functional models' of translation together with the principle of 'Cultural pre-supposition (i.e. the source cultural knowledge that a target receiver is assumed to possess and the translator/interpreter bearing that in their minds as they translate/interpret). Now, it is obvious that no need to adapt or tailor the content.

The Source Text	*The Performance*
I am glad that there is, apparently, the will to continue these discussions...	أنا سَعِيدٌ بأنّه يُوجَد هناك في الظّاهر الرّغبة بمتابعة المُحادثات...

The word (هُناكَ) in Arabic refers only and always to 'place' never denotes 'Time'. Maybe, this interpretation could affect '**Cultural Coherence**'. The intention of the speaker using the word 'there is' was to speak about 'existence' or 'availability'. We are evoking here the speaker's 'Intention' because he only used the words:

('there is' and 'apparently') and did not mention those two parties. We can assess this interpretation as 'not correct', affecting cultural coherence principle.

In Arabic: (التّماسُك أو التّلاحُم الثقافِيّ) and the interpreter had used it spontaneously without much thinking. Here, the interpreter had recourse only to his 'Bagage Cognitif'; because he used to hear this expression commonly used by Arab speakers. And this is, in fact a sort of 'Identification', identification to his "mother" society/culture, as this usage is common (the beaten track), because it is used by the interpreter's speech community. This interpretation was almost rendered automatically. Our suggested rendition is: (أنا سَعِيدٌ لِتوَقر/لِوُجود الرّغْبة بمُتابعة المُحادثات)

In this third example, the interpreter had succeeded and rendered the speaker's intention. The speaker referred to the two parties, those parties were absent and the speaker did not mention them directly but he used 'there is'. The interpreter knew that the speaker intent was to speak about those concerned parties. So, he used (هُناكَ) to mean 'amidst' or 'whenever' they are. However, this performance undermines '**Cultural Coherence**': because (هُناكَ) is used in Arabic for 'Place' (physical) and the term (الرّغْبة) is abstract and using them in one sentence does not, in any way, coordinate with the Arab vision, culture or reality because this does not realize conceptual connectedness or coherence.

The term 'Will' alone means: (النِيّة) but, used with the definite article 'the' is : (الرّغْبة) so, the interpreter succeeded rendering the meaning.

We suppose that you are questioning the link between 'Identification' and 'Analogy', on the one hand, and those 'Dead' or 'Active' metaphors, on the other hand. Here is our elucidation.

- When the process of 'Identification' is based on a 'dead' metaphor, it becomes part of the interpreter/translator's 'Bagage Cognitif', interpreting or translating then would be automatically (it is an automatism). This has great impact on Translation.
- Creating an 'Analogical' framework or structure, when we translate, is to create an 'Active' metaphor. Yet, sometimes it is so hard to distinguish between Identification-based metaphor and analogically formed metaphor, most of the time, they are interlinked: It can be 'Identification' (or a 'Dead Metaphor') and at the same time be based on an 'Analogy'.
- When 'Identification' is based on an 'Active' metaphor, it is then based on personal experience, thus becoming part of practitioner's 'Bagage Affectif'. Once again, the role of 'Affect' comes to the fore.

Example 4

The interpreter had interpreted the question (Some questions?) using only his intonation being aware that intonation in the English language can be used to show that the said is a question.

Example 5

The interpreter had interpreted one introductory sentence pronounce by journalist x: "X from Aljazeera English." by: "x من الجزيرة الإنجليزية" This is Type I, because the words in Arabic can be misleading ; (الجَزيرَة) can refer to (island or the known channel 'Aljazeera') and, it is the same remark for the 2nd word : (الإنجليزية) (referring either to the belonging to the English community or the language). These two words in Arabic are 'Interpretants'; having their significant effect, the interpreter translated them automatically, literally. The same error figures in a coming interpretation for the expression: France 24, where the interpreter had said: (فرنسا أربعة و عشرون).

He had better say: (من قَنَاة الجَزِيرَة x) or (مُراسِل قناة الجزيرة x) and (France 24).

NOTE: The introduction of the word (قَنَاة) is what is termed 'Dilution' by Fawcett (**1997**: 47). Or 'Diffusion' in Malone's version, that is to *"translating with more words but without adding information"*. It is not an explanatory interpreting but it was the understanding of the speaker's 'Vouloir dire' commanding our choice.

Example 6

The Source Text	*The Performance*
How on earth do you bridge this gap?	كيف ستَرْدِمُون هذه الفَجْوَة؟

In this interpretation, the interpreter had completely got rid of source language words. This is Type II and the interpreter used an old/dead metaphor: (رَدْم الفَجْوة).

He had used it automatically but did not render the speaker's 'Vouloir dire' because this Arabic metaphor (i.e. conceptualization) vehicles the meaning of (الخَلَل أو النّقص أوْ العَيْب) occurring in the same one thing. Besides, the word (الفَجْوَة) has a 'bottom', that is, the view in this case is 'Vertical', while a 'gap' signals the distance, spatial interval and therefore a horizontally directed vision. The speaker's sentence expressed the 'Breadth/Width' of that matter (the diverging opinions between the two parties) but not the 'Depth' of that issue. It is preferable to say:

(كيف ستَتعاملون مع هذا الوضْع/الاختِلاف؟) or (ماذا ستفْعلونَ لِجَسْر الهُوّة؟) (كيْف ستُعالِجونَ هذا الأمْر؟)

❋ If we do not respect 'Cultural Coherence' rule, this will lead to the alteration of our culture; this will not affect language per se (we mean the entity for instance: *Arabic*; *French*; *Spanish*; *Dutch*, etc.), it will distort language (its vocabulary or words) because these words bear and preserve our Culture and reflect our societal vision.

Example 7

The Source Text	*The Performance*
It's not a precondition to allowing women and children out...	...نعم إنها شرط مسبق.

The interpreter here had entirely said the opposite sense. This proves the truth of our opinion stating that 'Body language' used by the speaker is undeniably valuable and may, sometimes, be identified, the same way as language, as a 'Said' and sometimes as an 'Unsaid' depending on the situation. In this example, it is much more a matter of 'Unsaid'. If someone watches the video of that press conference, he will notice that the speaker (here the *JSRS* Lakhdar Brahimi) had nodded with his head as he was answering the question in relation to this performance.

Example 8

You could also hear, from the video; the interpreter, as he was interpreting what both the intervenor correspondent, the interpreter saying:

(يُجيب الإبراهيمي:..) and as the speaker stops talking, the interpreter said: (شُكرًا جَزيلاً لكُم)

This is the Interpreter work ethic.

Example 9

The Source Text	*The Performance*
This is a very long story Man!	هاذي قصّة طويلة يا رَجُل!

This is connotation Type III because the word 'Man', both in Arabic and in English, is a form of address but an informal form. It is used for a male person or for addressing a mal parson in an angry or impatient way (See Oxford **2006**). The interpreter had succeeded transferring that tinge of informality helped by his 'Bagage Cognitif'.

Example 10

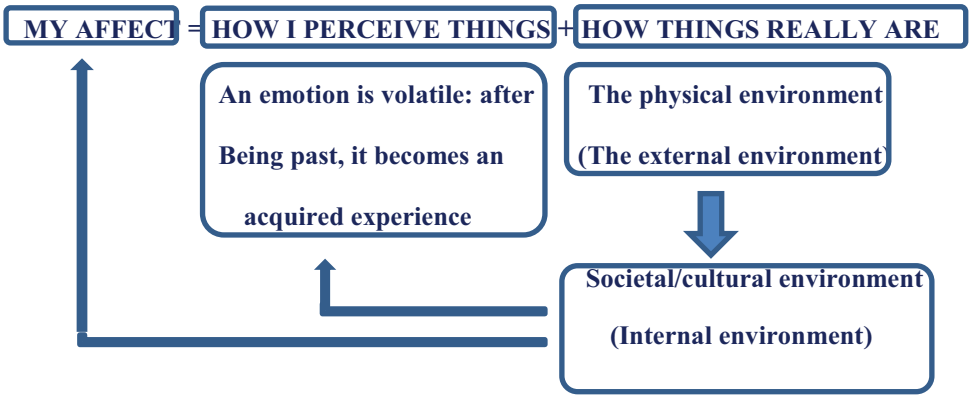
The Source Text	*The Performance*
أنـتَ عـارف كـل التّشـعُّبات للمشـاكِل اللّـي موجـودة داخـل البَلَـــــــ

3.2 Discussion of the Influence of Affect on Translation

After the demonstration of Affect manifestations while translating and interpreting, now, we will attempt to shed light on the influence of 'Affect in and on Translation/Interpretation, in other words, we will try to match the empirical findings in terms of these materializations to the theoretical perspectives on the impact and/or role of 'Affect' in/on Translation. We have already defined 'Affect' in relation to language, but we need also know what 'Affect' is?

We wish to recall the definition stated by Donald Nathanson (**1993**: 13) describing '*Affect*' as '*Biology*' whereas '*Emotion*' as '*Biography*'. Some may argue that this definition is dim, not really helpful for someone searching for a definition of the term. This is why we have decided to throw some more light on it by means of this diagram.

Figure 1.2 Affect Natures



We can decode the diagram (1.2) as follows:

•The natural/physical environment seems to shape our cultural environment, since we talk about **'Language Relativity',** as the result of that modeling: (What we see in our surroundings, our words refer to it).

- We believe that societal environment influences individual emotions (it affects the intensity as well as the frequency of these emotions but can never change their 'nature'. For example, *a father frequently maltreating his son*, contributes to this change, i.e. this child will frequently and intensely feel sad, pain, hungry, tired, hurt, etc. but still feel all these emotions as every human being *do*; pain is bitter for everyone, no one can come and claim that pain is sweet!)
- The internal environment also influences, to a certain extent, the 'Affect' of an individual. This is what Reddy meant when he spoke about '*Emotional Regimes*' to refer to the societal as well as to the cultural expectations.
- Considering the societal environment as an embodiment of the cultural environment, that is, the presence of a given society is reflected through its present practices (habitus [6]), these practices are, in fact, the reflection of the past; they are the embodiment/realization of culture.
- Given the interconnectedness between all these factors: Affect and emotions, on the one hand, and societal, cultural, natural environments, on the other hand, we may advance the unconscious character of 'Affect', unconscious because those environments' effect is so transparent, so discrete that one could forget to notice it. Normally, this influence is something that we are not fully aware of; something we never justify or write down: we think as we think and we act the way we act simply because we 'see' it logical, normal, and usual, we just do it without justification.
- Last, it appears that 'Affect' controls, our thinking, this thinking leads to action; this is why it is commonly believed that 'Affect' induces 'action'.

We have already defined 'Affect' vis-à-vis language. But do we know what 'Affect' means for the author and importantly for the translator?

Consider the following diagram:

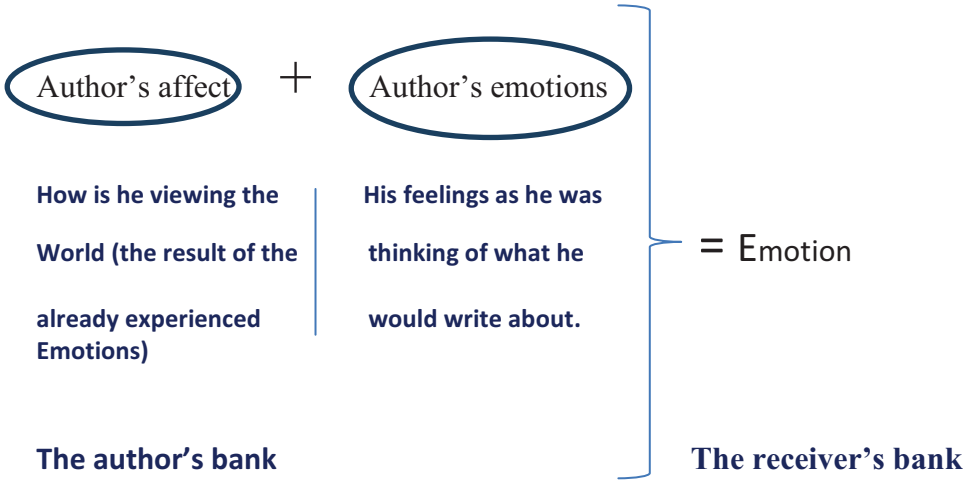


Figure 1.3 Emotions in Translation

Remember that: 'Affect' is 'unconscious', it controls our thoughts and induces action.

Four main deductions could be derived from this diagram (1.3):

- Author's emotions are on the 'conscious' level of cognition: he is aware or realizes what he is feeling; what his feelings are (if he is happy, sad, hungry, tired, in love, etc.) the moment he is considering writing about a given topic.
- These emotions are unexpected (not planned) and therefore escape control.
- They are co-present: accompanying the author's thinking (Sa pensée).

- Also occur at the pre-verbal stage: while the author is still thinking of what he wants/intends to write about. These conscious emotions also influence his thoughts.
- Once at the stage of writing, the author believes that he is writing what he really feels (more precisely, what he was feeling at the pre-verbal cognitive stage). The author believes so because of the established supremacy of his emotions (being a conscious state) over his affect (falling under the unconscious as they are a transparent trait), and herein lays the 'Vouloir dire' of the author, because he thinks that what he has written is exactly what he is feeling or it is what he wants to write. But, could an author really write down what he wants to say, to write, to convey?!
- To sum up: author's emotions shape his product (text, writing).

According to the renowned practitioners, Danica Sleskovitch and Marianne Lederer, '*Vouloir dire*' is:

"Etat de conscience pré-verbal qui entraîne de façon nécessaire l'émission de paroles [action]. Il est pour l'orateur/scripteur ce qui sera le sens pour l'auditeur/lecteur. Contrairement à la pensée, le vouloir dire est objectivement saisissable à travers les significations linguistiques pertinentes associées aux compléments cognitifs" (Lederer **2006 ;** emphasis added).

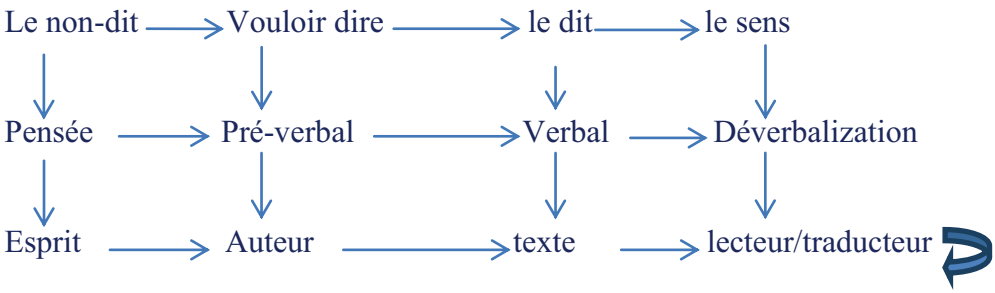
We prefer citing first the definition of this pivotal concept in the domain of Translation because we believe that the French term best connotes both the transparent (i.e. the unconscious affect) as well as the apparent one (the conscious emotions), that nonetheless still transparent too.

Here is our proposed translation of the '*Vouloir dire*' definition:

Vouloir dire

"Pre-verbal conscious state resulting in word-emergence. It is for the speaker/author what would be the sense for the listener/reader. Unlike mind, the vouloir dire is objectively captured via pertinent linguistic significations concomitantly with the cognitive tools" [Our translation].

Following the authentic definition, the vouloir dire itinerary would move from the pre-verbal stage, to the text (where it becomes differently identified by the receiver/translator) to become finally assimilated as a 'sense'.)



The corresponding English terms for: 'le non-dit', 'le dit' are 'unsaid', 'said' in turn.

■We view that the pre-verbal conscious emotions influence the way the author thinks.

■ the author willing to convey what he had thought about decides to write it down.

■He then selects words, phrases that he thinks that they can really convey his ideas/thoughts or simply: his 'Vouloir dire'.

■This selection is not innocent since he was aware, realizes his emotions when he was at the stage of a bare thinking (given the fact that emotions –unlike 'Affect'– are conscious).

■Affect controls reasoning, while emotions elude/escape this control had their covariant/variable nature.

■As a result, the author does not write his vouloir dire; what he wants to write, but what his affect has dictated him, in other words: the vouloir dire is not in the text but in the author's mind (it is subjective, existing in the author's mind not in the real world).

■No one can deny the influence exercised by emotions, at the pre-verbal stage, on reasoning, no one can also dare divorce 'Affect' from the final product. The ideal is:

■The inconsistent pre-verbal and more importantly 'conscious' emotions are camouflaged in the text, reflected through words. The consistent, unconscious 'Affect' comes to regulate the influence of emotions. In view of that, a unique piece of writing is created.

■The author believes that what he had written is nothing but what he feels, what he wants to write because while the unconscious 'Affect' was shying away, at the pre-verbal stage, the conscious 'emotions' had taken the initiative. The resultant information is: any given text is a mixture of the author's emotions together with his affect. Further, we conclude that a text does not vehicle 'emotions', only 'Emotion' – as an inclusive term, or what is commonly referred to as: '***Hypernym***'– exists in a text. We can for example write a letter to the person we love describing, confessing our love, but does this mean that this addressee will understand our emotions exactly the way we feel them?!

Consider this extract from Ahlam Mostaghanmi's novel in Arabic:

- "كما يأكلُ االقطّ صغاره، وتأكلُ الثّورة أبناءها، يأكُل الحُبّ عُشّاقه. يلتَهِمُهُم وَهُم جالسون إلى مائدَته العامرة. فما أوْلَمَ لهم إلاّ يَفتَرِسهُم... لذا يظلّ العُشّاق في خَطر كلّما زايَدُوا على الحُبّ حُبًّا."

We will first begin from the second sentence (put in *italics* and underlined, Example **A**). We consider the use of the words : (يلتَهِم، يفْترِس) to be not something of hazard. Quite the contrary, and we cannot use them in the same phrase interchangeably; otherwise, we will distort the emotions the novelist is willing to convey.

The same author has placed one verb in three different positions, namely, 'يأكُل'. The reader/translator here, dealing with this example (Example **B,** in bold and placed between accolades), stands unable in front of such a sentence: he cannot glimpse the emotions of the author (unlike Example **A**), because such usage does not permit any penetration to these emotions, all we can get is a mere 'Emotion', and the translation in this case relies essentially on the translator's affect. And that is what practitioners *do*, are supposed to *do* all the time.

We can trace Mostaghanmi's emotions, by positioning ourselves in her position the same moment she was feeling these emotions, we thus write the following:

"الحُبّ في بِدايَاتِه لُعْبَة مُمْتِعَة ومُغْرِيَة (مائِدته العامرة) ثمّ سُرعَانَ ما ينْقضّ علينا دُفْعةً واحِدة منْ دُونِ سابقِ إنذار(يَلتهِمُهم) لِنَفْقِدَ صَوابَنا وتَتدهْور صِحّتُنا(يفترِسُهُم) "

This justifies our translations: '*concocted*'; '*wearing them away*' and '*devour them'*.

This is how Ahlam Mostaghanmi has «succeeded» injecting her emotions into her words, emotions that the translator has received as 'Emotion' and then which has translated using his own affect. And this applies to the translator except that he could

not inject his own emotions into the translation because the text does not belong to him, he cannot pour his emotions in as he is submissive to the source text.

Now, we will move on to elucidate some misleading concepts used in Translation Studies with the urgent aim of lifting any ambiguity which may occur within Translation academe particularly those in the profession of teaching.

•You can note that our translation (Example **B**) is what Malone (**1988**) calls '*Divergence*': translating one source word: (يأكُل×3) by more than one target word in different contexts: ('*eats*'; '*feeds on*'; '*wearing away'*).

Peter Fawcett (**2003**: 148) defines '*Expressive Function*' to be: **1** Language used to express the feelings of the speaking subject (i.e. the author's mental representations or his affect: how he views the world); **2** Language in which the formal properties (words) are at least as important as their meaning. Following this, we can confirm that example **B** fulfills the expressive function in the sense that it expresses Mostaghanmi's affect (acceptation n 1). And the word (يأكُل) in each phrase, from the same sentence, has an independent meaning; we cannot understand the (denotational/semantic) meaning without the meanings of the three words used in three different contexts (acceptation n 2). To be distinguished from '***Emotive***' forms referring to: First-person present, actual tense feeling utterances (i.e. the time being when that person is expressing his emotions). Example **A,** an epitome of 'emotive' form, since it reveals the emotions of the author.

Haviland (**2003**) has, indeed, raised the proper issue when he stated that 'Emotion' should be viewed as being intersubjectively and interactively constructed. He uses the inclusive term/**hypernym** 'Emotion'. This is a corroborative evidence for our

opinion stating that it is 'Emotion' which is in the text, not the emotions of the author See Example **A**).

In an attempt to establish a potential link between 'Emotion' and 'Intersubjectivity' we ought first of all to define the latter. Wilce (**2009**) argues that '*Intersubjectivity*' summarizes the mutual understanding (attunement) between two individuals (in our case, the author and the translator) which is based on a shared feeling, thus forming a ground of cooperation, resulting in successful interaction and thereby a co-produced meaning.

Our suggested translation for Example **B,** as if it is made-to-measure the preceding explanation: Our shared feeling {affect or more exactly, our knowledge of the topic) with the author (Ahlam Mostaghanmi) is the mutual understanding, or the mutual attunement: familiarity leading to recognition). This mutuality constitutes the cooperation (of the two affects: the author's and the translator's) which has paved the way for the co-production of meaning (the selected words of the author revealing son vouloir dire added to the 'affect' of the translator. Note that these words meet the interpersonal function of language, viz.: they are used to establish a relationship between the author and the translator.) All these ingredients gathered produce one successful interaction (i.e. grasping the author's vouloir dire; understanding the meaning and finally to render the sense)}. In linguistic anthropology, the effect of a sign or its mental representation is termed: '*Interpretant*' [E.g.يلتَهِم].

Last but not least, we would like to note that: (1) the suggested translations sticks to the conceptual connectedness, or 'Coherence' as interpreted by Fawcett (**2003**: 146).

(2) We do not agree with much of the '*Explicitation Hypothesis'* used by Translation Studies scholars to claim that a piece of writing is usually more explicit either grammatically or on the semantic level, than the original.

Because we believe that this actually is the essence of Translation: to translate means try to covey emotions of the author of the original, to decode his affect and to delve into the 'emotion' of a given and original work/text otherwise why translate at all?! As for 'Socio-cultural Connotation' (e.g. '*Tofu*'), we hold the view that: Since this type deals with proper names much of the time, where is the wrong if we transcribe them directly using the alphabet of the target language as long as this does not represent any danger for the host culture and does not affect '**Cultural Coherence**', also because the receiver (translator/reader) is not a *tabula rasa* (i.e. a clean mind with no innate conceptions): they already have and can acquire new knowledge, to enrich their bagage cognitif. In actual fact, it is not the term per se which poses problem for the interpreter/receiver; it is their ignorance of what really '*Tofu*' seems/tastes like. Before concluding, it is felt necessary to draw this summary table.

Connotation:	The act of translation involves:
Type I (Affective)	Author's emotions/translator's affect/Bagage affectif highly involved/Bagage cognitif involved to a Lesser extent (concerns the form)/Decision Making/Taking.
Type II (Literary)	Author's *Vouloir dire* (reflected through his language)/author's and translator's affects/Bagage affectif and Bagage cognitif equally involved/Decision Taking.
Type III (Socio-cultural)	Bagage cognitif/Decision Taking.

Table 2.5: Connotation Types

We have drawn a definition of '*Émotions*' patterned up/designed on the model of the '*Vouloir dire*' definition:

Émotions

"État de conscience pré-verbal qui entraîne de façon nécessaire l'émission de paroles. Elles sont pour l'orateur/scripteur ce qui sera l'émotion pour l'auditeur/lecteur. Contrairement à l'affect, les émotions sont subjectivement saisissables à travers les significations linguistiques pertinentes associées au bagage affectif " [Ours].

Emotions

"Conscious pre-verbal states resulting in word-emergence. They are for the speaker/author what would be emotion for the listener/reader. Unlike affect, emotions are subjectively captured through pertinent linguistic significations concomitantly with the affective tools" [Ours].

• Remember that the writer does not write what he wants to write (i.e. his thinking is not pure, because his societal/cultural environment as well as his conscious/variable emotions influence this thinking, and the affect regulates these emotions thus controlling thinking. His vouloir dire is not in the text, but reflected into the text by the means of the emotive forms revealing his emotions, and via the expressive language uncovering his affect. As a result: An author's Vouloir dire is composed of his emotions and his affect).

Emotions/Affect → Emotion → Translator's Bagage Affectif

These emotions appear in the text but not in a direct, explicit way, so we can confirm the fact that emotion only exists into the text (not the real author's emotions which will be then grasped by the translator using his own affect, this explains the different translations for one single text (i.e. it is the 'affects' of the translators that differ, the text to translate vehicles always the same emotion).

- ❖ Emotion is intersubjectively and interactively constructed

1) Emotion is intersubjectively constructed:

▪ Connotation Type II (Literary Connotation) deals with 'Expressive Forms/Function (of language).

▪Example **B(**يأكّل×3**)** is a literary connotation. And we have understood the meaning thanks to our experience. We share the same experience together with the author. Our understanding was not based on the words (since the word is the same but used in three different situations). The real thing that helped us grasp the meaning is the mutual, shared experience between the translator (us) and the author. This understanding based on mutuality is called 'Intersubjectivity' (i.e. between two subjects/human beings, a mutual relation between two affects). This mutuality of experience leads to a mutuality of knowledge and therefore to a mutual 'Bagage Cognitif'. This expressive function fulfilled by the expressive word **(**يأكّل×3**)** is explicitly expressed into the text (it is *explicit* because author's ideas/thoughts are the result of his affect control/guidance). Such expressive forms are objectively understood (objective because this understanding is not only based on the translator's affect alone, but it the result of both author's and translator's affects mutually linked).

▪ Once the two affects clash, the translator is in the understanding stage. But when these two affects found a mutual/common background, one shared knowledge (Bagage cognitif) appears to enable the translator comprehend the meaning and then render the sense (Decision Taking).

▪ The explicitly stated expressive forms are an interpersonal language: forms used to establish a relationship between the author and the reader/translator. They play a role in the understanding of the meaning but not to render the sense because to perform the latter, the translator relies on his 'Bagage Cognitif': the mutual knowledge. So, expressive forms (words) are not so crucial in Connotation Type II.

This is exactly what the term 'Déverbalisation' coined by D. Seleskovitch and M. Lederer means.

In English, '*Deverbalization*': when the translator transcends the understanding of meaning using the outskirts of language (expressive words) to a conceptual/virtual (i.e. happening in the mind) stage whereby his apprehended sense is detached from these linguistic forms.

Deverbalization

"The processual act of translation lying behind the understanding of language before reexpression in a foreign language. It is a stage whereby the apprehension of the cognitif, affectif sense is freed from the linguistic meanings." [Our translation]

Result: At the phase of translation (action) the translator is no more in need of the source (**See 'Expressive Function' definition: Acceptation n 2**).

2) Emotion is interactively constructed:

• Author's 'Vouloir dire' → his emotions/his affect.

•After having dealt with 'Affect', we will move on to the 2nd element, viz.: Emotions, we will treat its role/impact in the construction of meaning.

Type I (Affective Connotation) Example **A** illustrates:

•that the Arabic word (يلتهم) reveals authors emotions, thus this word is an 'Emotive' form. The absence of 'Intersubjectivity' in Type I (the 'affect' of the author is not involved) the translator has relied only on his own affect (his own experience helped by the emotive form). So, 'Emotive forms' help evoke the translator's affect creating thus a state of interactivity, an interactivity between these linguistic forms on the one hand, and the translator's affect on the other hand. As a result, the understanding of the meaning as well as the capture of 'Sense', in Type I, both take the linguistic 'emotive' forms as a basis. It is true that these emotive forms vehicle author's emotions, but the absence of mutuality hinders the apprehension of 'Sense', this means that the author has failed to make impression, and this is also why the act of translation depends only on the translator's affect, this means also that the sense rendered by the translator is subjectively understood. But this does not mean that we can get rid of these emotive forms, on the contrary. Unlike Type II –where the linguistic expressive forms are less important at the stage of translation (i.e. the act of rendering the sense) due to the presence of a shared 'Bagage Cognitif'– Type I sticks to the linguistic (emotive) forms even at the sense-rendering stage, because it is these same emotive forms that evoke the translator's affect that form the framing structure so that the translator using his affect will stick to the ideas/thoughts included into the text to translate, in other words, emotive forms into a text fulfill to crucial functions:

First, they convey information, ideas or experience called the '*Ideational Function*', it is achieved through the conceptual organization of the clause, this is commonly known as '*Transitivity*' (See Fawcett **2003** p. 109).

The word 'Conceptual' here refers to the 'Implicit' nature of these emotive linguistic forms. We say 'Implicit' because author's emotions which are found in his writing are anything but the unruly emotions that had succeeded and eluded affect control and then entered/penetrated and hide into the produced text.

Second, emotive forms are the inducer evoking translator's mental representations (his affect), this is why they are called 'Interpretants', they have an effect and this effect becomes visible through the translator's mental representations realized first as virtual metaphors in the translator's mind to be then materialized and found in the translated text either in the form of an analogical structuring or by an 'Identification'.

• It turns out that practitioners do not always have recourse to 'Deverbalization: we do not always get rid even at the stage of reexpression, we still indebted and stick to the source.

• Author's affect → his emotions/his affect. But which of the two is responsible for action? Which of them make the author write his text?

• We have already talked about 'Drives' and divided them into two distinct groups: '*Intentionality*' and '*Expectations*'. We incorporated the 1st within 'Affect' whereas the 2nd within 'Emotions'.

• Intentionality, a term used by Phenomenological approaches for the study of individual affects their expressions through the analysis of these individual performances (e.g. *poetic*, etc.) If these expressions belong to the innate state of individuals, they form the core of their '*Intentionality',* but when this innate state

becomes 'Action' (performances) then it is identified in terms of 'Intention': the orientation of the human action rather than rational goals.

• If these expressions are a mere reflection of the societal habitus, –or words to that effect– shared fundamental and distinctive character of a group, not of an individual– these expressions no longer belong to the individual's passions, instead they are common messages, and they become what Silverstein name: 'Meta-emotional messages' (i.e. emotions $_a$ about emotions $_b$).

•'Emotions $_b$' belong to the realm of the author's emotions, while 'Emotions $_a$' are societal *expectations.* Caton (**1990**: 31) defines the concept in a metaphorical sentence: *"Like an unruly river forced to flow through a man-made structure."* He stated the example of the Yemeni tribesmen poetry governed by the stylized/aesthetic release of passions. Desjarlais (**1992**: 100) speaks about the "*Experiential force of plaintive* poetry; Reddy of '*Emotional Regimes*', etc.

•Thus, we can conclude that author's innate emotions together with his intentionality induce his action. This is the very '*Human Sentience*' (i.e. Man is a sentient being responding emotionally not only intellectually). But, once these emotions exteriorized, they become 'Action', an action shaped either by personal needs, purposes or by societal/cultural expectations/conventions.

Chekhov is right when advancing: *"Yes, be more cold... The more objective you are, the stronger will be the impression you make".* We, being the translator, have felt that when dealing with Type I, where the writer has injected his emotions into his words (The **emotive forms** or **emotives**), we were not capable of grasping what she really wants to say and therefore were forced to trust only our personal experience, and that has overloaded our 'Bagage Affectif'.

The emotions produced by the author in his writing have minimized the impression/effect made of this piece of writing on us. Chekhov advises writers to carefully control the dosage of their emotions into their texts ("*to be somewhat colder"*) so that the impression of the reader/translator could be stronger. This is true because when dealing with connotation Type II where the writer's language is more objective (i.e. reflecting more his affect). When we were translating this type, we find it accessible and we readily cooperated with the author; have adopted his affect, marry it to our affect forming one single harmonized, mutual background for a coherent understanding /translating. So, 'objective' is not opposed to 'subjective', but used to say that the text mirrors the 'Affect' of the writer (not his emotions). Subjective does mean: use one's affect.

The term 'Impression' in Chekhov's words is what we mean by 'Connotation' in Translation. Sometimes inarticulateness, silence are more effective envoys than words.

♦ Remember: Type I/Type II/Type III in one text →*Sense*.

N.B. In fact, the Interpretative (Same as Interpretive) Theory, Theory of Sense ("*Listening to the Sense"*) uses the inclusive term: 'Vouloir dire' but has only dealt with one component making up this 'Vouloir dire'. Interpretive Theory was interested in the author's 'Affect' regardless of his emotions or the translator/interpreter innate states. This justifies the designing of our definition of 'Emotions' on the model of that of 'Vouloir dire', since both are actively involved in the formation of the author's vouloir dire and consequently the sense to be rendered by practitioners.

In our opinion, it is Type I (Affective Connotation) that poses problem, mainly for Conference Interpreters, because the lack of mutual background characterizing the type (which is not the case for Type II). The interpreter focuses only on signs, on the Interpretants' effect, an effect which is so strong that it makes the interpreter create, release an immediate interpretation sometimes without even understanding the meaning.

3.3 New model, new theory, new paradigm

A shortlist of concepts included in our project:

- Connotation: The virtual process of understanding meaning } Comprehension Stage
- Metaphor: Translate in mind by giving a structure for the comprehended meaning. To conceptualize } Translation Stage

A model (Techniques) for Translation:

- Translate via Analogy.
- Translate through Identification (abbr. *ID*) } Delivery Stage (Render the Sense)

Levels of Analysis:

- Linguistic Level: Author's affect apprehension via words.
- Affective Level: Author's emotions detection through his words.
- Cognitive Level: an informational level.

These three levels form the core of our *Meta-Cognitive Paradigm*. This **paradigm** simply is: knowledge of your thoughts and the factors influencing your thinking.

We call 'Interpretation' the processual processing of an input, the act of thinking together with the act of reasoning. Interpretation, as we view it herein, does not refer to the product or the science per se.

The linguistic level of processing deals with Connotation Type II, whereby a platform of mutuality between author's affect and translator's affect is built. The translator in Type II does not need to form possibilities thanks to this shared understanding; rather, he has to take a decision following that common avenue. This is the role played by the translator's affect in Translation.

The Affective Level deals with Connotation Type I. The translator trusts his bagage affectif due to the absence of one mutual background. Therefore, the translator's affect is overloaded, because he has to measure possibilities (*D.M*) and to structure or the selected option will be structured (*D.T*). This 2nd level has a role to play, but is not without impact on translation/interpreting (decision making process and the failure convey the message) and an impact on Translation (clashing with ethical issues).

We can admit that Type III is highly cognitive, it is external to the translator: he translates automatically proper names. It requires much documentary research.

We subdivide reasoning into three kinds:

1. Affective Reasoning: translator's affect alone involved (Type I).

2. Logic Reasoning: translator's knowledge greatly involved (Type III)

3. Paralogic Reasoning: both bagage affectif and bagage cognitif are involved (Type II). It is said Paralogic (noun: Para-logic) because it is not achievable by adhering to source language, neither is entirely based on author's affect, nor completely reflecting translator's affect.

◈ We prefer use the word 'Informational' instead of 'Informative' (mentioned in the 'Cognitive level') in order to signal the fact that this level is not marked by the 'Fixity' that the word 'Informative' bears

GENERAL CONCLUSION

Finally, this part serves as the culminating point of the Dissertation. The findings of this research were related back to the prior overall aim together with our four individual research objectives. Let us now revisit these stated objectives and the conclusions we have come to.

The overall aim was to advance an understanding of the hypothetical question: What is the influence of 'Affect' on Translation? Our formulated objectives were:

✓ Review of the relationship of language and emotion.

✓ Clarification of what is meant by 'Affect' and 'Decision Making' in Translation.

✓ Critical analysis of 'Affect(s)' projection while translating.

✓ And finally, the resulting observations.

✍ Part one dealt with definitions of 'Language' and 'Emotion'. Lexicocentric approaches consider language (**lexicon**/words/metaphors) as the potential loci of emotion, whereas, the said more sophisticated approaches state that human beings leak affect/emotions through *voices*; *body*; *motion*; *context of situation*; *mind*, etc. Language is defined as a communicative, informational, representational and a reflexive system.

✍ Consequently, our findings state that 'Emotion' *IS* in the text, and therefore designed a definition of 'Emotion'on the model of the 'Vouloir dire'.

Following that: language, for an author, is 'Vouloir dire' and the 'Said'. However, it is for a translator/interpreter a mixture of the 'Said' and the 'Unsaid'.

We hold the view that: Motion, movement or what is commonly labeled 'Body Language'; voice; spatio-temporal framework, discursive, pragmatic, etc. contexts all belong to the sphere of the '*SAID*'. Only 'Body Language' may belong to the '*UNSAID*', this is the case if the speaker is not in front of the interpreter. The element tying author and translator together is the 'Said'.

- Conclusion 2 is about 'Decision Making', 'Decision Taking' concepts in Translation. 'Decision making' process consists of the evaluation of choices/prospects, while 'Decision taking' is to adopt one rendition.
- Affect in Translation plays a double-functioning role: Affect the describer and Affect the prescriber. First, 'Affect' describes the available data; enables practitioners evaluating input according to their own 'Bagage Affectif', on the one hand, with ethical rules in mind, on the other hand. Second, 'Affect' prescribes helping practitioners break up with source language (mainly Type II). This means that 'Affect' controls, monitors and regulates action (translating/interpreting).
- We have figured out that 'Affect' plays a role but has an impact on Translation in the three Types: Affective; literary and socio-cultural connotations.
- Our 'Meta-Cognitive' paradigm is based on:
- 'Connotation' and 'Metaphor' concepts;
- Two techniques: 'Analogy' and 'Identification';
- And three levels of analysis: 'Linguistic'; 'Affective' and 'Cognitive'.
- Reasoning is: 'Affective'; 'Logic' and 'Paralogic';
- Translation is much more a matter of 'Cultural Coherence';

- 'Identification' based on a 'Dead' metaphor becomes part of the practitioner's 'Bagage Cognitif'; if it is based on an 'Active' metaphor, it is considered part of his 'Bagage Affectif';
- The impact of affect is on the domain (Translation), whereas the role of affect is on the (cognitive) process: Interpretation.
- We may advance that the reason why emotions appear in literary texts more than non-literary writings to the fact that this genre is much related to 'inspiration', and 'inspiration' is nothing than an order from emotions. Emotions also occur in literary works because this genre is usually the result of overwhelming emotions for which the author finds a door to come out and be exteriorized.
- Terms/terminology in scientific/technical writings reflect 'Affect'.
- The distinction between 'Bagage Cognitif' and 'Bagage Affectif' is that the former is the result of logic reasoning, whereas, the latter is the fruit of 'Paralogic Reasoning'.
- The term 'Paralogic' summarizes the individuality of the translator's experience together with mutuality (Author's affect).

Focusing on Connotation Type II (Literary) in academic curricula appears to be an effective test bed, since this type involves author's affect and practitioner's affect; their interplay in the creation of one mutual background, to discover an existing affinity.

Our project was aimed to enlighten one *unexplored side* in Translation, adding freshness to Theory, and belong to "pro-emotionism" trend. We must be honest enough to acknowledge that we do not possess all Knowledge.

This dissertation is designed to act as a catalyst to advance research in this area and generalizability is not claimed in the present work at all. There can never be a 'one-fits-all' theory.

We wish to conclude with our opinion on emotions: Why consider the ideal is "To be Rational". Why not view "Being Emotional" as an ideal???!

NOTES

CHAPTER I → INTRODUCTION

1 Wilce (**2009**) problematizes the use of the word 'encode' when speaking of language as the epitome vehicle of emotion(s). He therefore sounded the note that this verb does not really capture the permanent variability characterizing the way we enact/perform emotion through words in different, changing settings. This word connotes fixation, codification, and invariability.

LANGUAGE AND EMOTION

2 *"Mass mediated communicative forms – newer forms like blogging and instant messaging and older forms like films and television ads – are often multimodal, combining visual audible signs. Print and television ads, to the extent that they manipulate our emotions, do so not just with language, but with images whose color and visual grammar are central to their emotional force"* (Williamson **1978**).

3 Phylogenetically (ancient emotions), from 'Phylogeny' the science concerned with the study of the developmental history of a group, as contrasted with 'Ontogeny' dealing with the individual development.

LANGUAGE BUT WHY EMOTION?

4 Affect etymology: German, Affekt (Microsoft Encarta **2009**).

CHAPTER II: RESEARCH METHODS

2.1 Research Strategy

5 Interpretation, as used herein, refers to the process by which mental representations are constructed. By means of both '*Connotation*' (the way we, translators/interpreters arrive at the comprehension of the material, relying either on our 'bagage cognitif 'and/or 'bagage affectif '), and '*Metaphor*' (i.e. the cognitive process of conceptualization used by practitioners while translating/interpreting, appearing in the form of a virtual/conceptual metaphor based on an analogical framework, or in the form of an identification.

CHAPTER III → Critical Analysis of 'Affect Projection while Translating

6 The term *'Habitus'* is coined by the sociologist Pierre Bourdieu (**1977a**, **1977b**) to signify social practices, dispositions, sensibilities, tastes, and any other specific characteristics of a given society. These specificities represent embodiments; they are realizations of this society presence.

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APPENDICES

"الإعجاب هو التوأم الوسيم للحب"

« Admiration is the handsome twin of Love »

كبيانو أنيق مغلق على موسيقاه، منغلق هو على سره. لن يعترف حتى لنفسه بأنه خسرها. سيدعي أنها من خسرته، و أنه من أراد لهما فراقا قاطعا كضربة سيف، فهو يفضل على حضورها العابر غيابا طويلا، و على المتع الصغيرة ألما كبيرا، و على الانقطاع المتكرر قطيعة حاسمة. لشدة رغبته بها، قرر قتلها كي يستعيد نفسه و إذ به يموت معها، فسيف العشق كسيف الساموراي، من قوانينه اقتسام الضربة القاتلة بين السياف و القتيل.

كما يأكل القط صغاره، و تأكل الثورة أبناءها، يأكل الحب عشاقه. يلتهمهم و هم جالسون إلى مائدته العامرة. فما أولم لهم إلا ليفترسهم. لسنوات، يظل العشاق حائرين في أسباب الفراق. يتساءلون: من ترى دس لهم السم في تفاحة الحب، لحظة سعادتهم القصوى؟ لا أحد يشتبه في الحب، أو يتوقع نواياه الإجرامية. ذلك أن الحب سلطان فوق الشبهات، لولا أنه يغار من عشاقه، لذا يظل العشاق في خطر، كلما زايدوا على الحب حبا.

كانَ عليْه إذًا، أن يُحِبّها أقَل، لكنّه يحْلُو له أنْ يُنَازل الحُبّ و يهْزِمه إغْداقًا. هو لا يعْرِف للحُبّ مذهَبًا خارج التَطرُّفْ، رافِعًا سقْفَ قِصّتِه إلى حُدُود الأساطير. وحِينَها يضْحَك الحُبّ مِنه كَثيرا، و يُرْدِيه قتيلا، مضرجًا بأوْهامِه.
أخذَ غليُونه مِنْ على الطّاولة وأشْعله بِتكاسُل الأسى. إنّها إحْدى المَرّات القليلة التّي تَمنّى فيها لوْ استطاعَ البُكاء، لكن رَجُلا باذخ الأَلم لا يبْكي. لِفرْطِ غِيرَتِه على دُمُوعِه، اعتادَالاحْتفاظ بها. وهكذا، غدَا كائنا بَحريا مِن مِلح و مال. هل يبكي البحر لأنّ سمَكة تَمرّدت عَليه؟ كيف تَسنّى لها الهُرُوب وليْسَ خارِجَ البَحْر مِنْ حَياة للأسماك؟
قالَت له يَوْما " لا أثِقُ في رَجُل لا يبْكي ".
اكتفى بابْتِسامة. لم يبُح لها أنه لا يثِق في أحَد. سُلطة المال كما سلطة الحكم، لا تعرف الأمان العاطفي. يَحتاج صاحِبُها إلى أن يُفْلِس ليَختبِرَ قُلُوبَ مَنْ حَوْلَه. أنْ تَنقَلِب عليه الأيَام، لِيسْتقِيمَ حُكْمَهُ على النّاس. لِذا لن يَعْرِف يَوْمًا إنْ كانت قَدْ أَحَبّتهُ حقًّا لِنفْسِه ذلك أَنّ الأيّام لم تَنْقَلِبْ عَليْه، بل زَادتْه مُذ افترقا ثراء، كم لِتُعوّضَه عَن خَسَاراتِه العاطفِيّة بِمَكاسِبَ ماديّة.
هُوَ يرْتابُ في كَرَمِها. يرَى في إغْداقِها عَليْه مَزِيدًا مِنَ الكَيْد لَه. أوَلَيْسَتِ الحَياةُ أُنْثى، فِي كُلِّ ما تُعْطِيكَ تَسْلبُكَ ما هُوَ أغْلَى؟
يبْقى الأَصْعَب أنْ تَعْرِفَ ما هُوَ الأغْلَى بالنِّسبةِ إليْكَ. وأنْ تتوقَّع أنْ تُغَيِّرَ الأشْياءَ مع العُمْرِ ثَمَنَهَا.. هُبُوطًا أو صُعُودًا.

يَوْمَ شاهَدَها لأوّل مَرّة تَتحَدّثُ في حِوار تلفزيُونِّي، ما توقَّع لِتلْك مَكَانةً في حَياتِه، فلا هُوَ سَمع بِاسْمِها يوْمًا، و لا هِي كانت تَدْري بِوُجُودِه. لكِنّها عِندمَا أَطَلَّت قبْلَ أيَّام، كان واثِقًا أنَّها لا تَتَوَجَّهُ لِسِوَاه، فمَا كانتْ أُبَّهَتُهَا إلاَّ لِتَحَدِّيه. غادَرت حَياتَهُ كما
دَخَلَتْها مِنْ شاشة تِلفزيون. لَكَأَنَّ كُل شَيء بيْنهُما حَدَثَ سِينمَائيًّا في عالَم افتِراضّي.
وَحْدهُ الألَم غَدَا واقِعًا، يشْهَد أنّ مَا وَقَع قَدْ حدَثَ حَقًّا. عَزاؤُهُ أنّها لا تسْمَع لِحُزْنِه صَوْتًا – وَحْدهُ البَحْرُ يَسْمَع أَنِين الحِيتان في المُحِيطات– لِذا لن تدري أبدا حَجْمَ خَسَارتِه بِفُقْدانِها. هل أكْثَر فقْرًا مِنْ ثَريّ فاقِد الحُبّ؟
قالَ لها يوْمًا بِنَبْرة مَازِحة حَقيقَةً أخرى: "تَدْرِين.. لا أفْقَرَ مِنْ امْرأَة لا ذِكْرَيَاتَ لَها". لَم تَبْدُ قَد استوْعَبَتْ قَوْلَه، "كانت النِّساء، قَبلَ أنْ تُوجد المَصَارِف، يُخَبِّئْن ما جَمَعْن على مَدى العُمْر مِن نُقُود و مَصاغ في الوِسادة التي ينَمْن عليها، تَحَسُّبا لأَيّام العَوَز والشّيخُوخَة. لكن أثْرى النِّساء ليْست التي تنَام مُتوَسِّدة مُمْتلكَاتِها، بَلْ مَنْ تَتَوسّد ذِكرَيّاتها".كانتْ أصْغَر مِنْ أنْ تَعِي بُؤْسَ امْرأة تُواجِه أرْذل العُمر دُون ذِكْرَيات جميلة. كيف لِفَتاة في السّابعة و العِشرون مِن العمر، أن تتَصوّر زمَنًا مُستقْبَلِيًّا يكون فيه جَلِيسَها ماضِيها...
أوْصَلَتْه عُزْلتُهُ إلى هذه الاسْتِنْتاجات. غالبًا ما يَعودُ إلى وَكْرِه. يُرتّبُ ذكرياته كما لو كانَ يُرتّب مَلفَّاته. هو اليوم هُناكَ ليُعِدّ خسَاراتِه.

لقدْ أفْقَرَهُ بُعْدَها. لكنّه ليسَ نادِمًا على ما وَهبَهَا خلال سَنتيْن مِنْ دُوارْ اللّحظات الشَّاهِقة، وجُنُون المَواعِيد المُبْهِرَة. حَلّقَ بِها حيثُ لن تصِلَ قدَماها يَومًا. ترَكَ لها إلى آخر أيّامها وِسادة مِن رِيشِ الذِّكريات، ما لَم تَعِشْه الأميرات، و لا ملايين النِّساء اللائي جِئْن العالَم وسَيُغادِرْنَهُ مِن دُون أن يَخْتَبِرْن ما بِقُدْرَةِ رَجُل عاشِق أن يَفْعَل. هكذا هُو مع كلّ امرأة أَحَبّها، حيْثُما حَطّ رِحالَه، استَحالَ على رَجُل أن يَطَأَ مَضَارِبه. فَلْتُحِبَّ بَعْدَهُ مَنْ شاءَت. ما يَنْدَم عليْه حَقًّا، ليْسَ ما وهَبَهَا، بَل ما باحَ بِه لها. لمْ يحدُث أن استَبَاحَت أعْماقَه امْرأة. كان غُمُوضَه احدى سِماته، وَصَمْتُهُ جُزْءا

مِن أسْلِحَتِه. لَعلَّهَا كانت التّاسِعة مَساءا حِين رآها لِأوّل مرّة. كان في مَكْتَبِه، قد انتَهى يَومَها مِنْ مُتابَعة نَشْرة الأخْبار، مُنْهَمِكًا في جَمْع أوْراقِه استِعْدادًا للسّفر صبَاحًا، حِينَ تَنَاهى إلى سَمْعِهِ صَوْتَهَا في بَرْنامج حِوارِيّ لَيْس مِنْ عادَتِه مُتابَعَتُه.

كانت شظايا جُمَل تَصِلُه مِنْ كَلامِها. ثُمّ راحتْ لَهْجَتُهَا المُختَلِفة تَسْتوْقِفُ انْتِبَاهَه. لَهْجَة غَرِيبة، مُنْحَدِرَة مِنْ أزْمِنَة الفلامِنْكو، تُوقِعُكَ في شِرَاك إيقَاعِها. وجَدَ نَفْسَهُ في النِّهاية يَجلِس لِمُتابَعتِها. راحَ يُشاهِدُ بِفضُول تِلك الفَتاة، غيْر مُدْرِك أنّهُ فِيما يَتأمّلُها، كان يُغادِر كُرْسِيّ المُشَاهِد، ويَقِف على خَشَبَة الحُب. لِفَرْطِ انْخِطافِهِ بِها، ما سَمِعَ نَبضَات قَلْبِهِ الثّلاث التّي تَسْبِق رَفْع السِّتار عَن مَسْرَح الحُبّ، مُعْلِنَةً دُخُول تِلكَ الغَرِيبة إلى حَياتِه.

الحُبّ لا يُعلِن عن نَفْسِه، لكن تَشِي بِهِ موسِيقَاه، شَيْء شَبِيه بالضّرَبَات الأُولى في السّمْفُونيّة الخامسة لبِيتْهُوفن. " سانتيانا " الذي قال "خلَقَ الله العالَم كَي يُؤلِّف بِيتهوفن سمْفُونِيته التّاسِعة"، رُبّما كان يَعْنِي أنّ الله خَلَقَ هذا العالَم المُبْهِر، كي لا نَسْتطِيعَ أمامَ عَظَمتِه إلاّ أنْ نَتَحَوّلَ إلى كائِنات موسِيقيّة، تُسَبِّح بِجَلاله في تَناغُم مَعَ الكَوْن. ما الانْبِهار إلاّ انْخِطَاف موسيقي. يذْكُر طَلَّتُها تِلك، في جَمَالها البِكْر كانت تَكْمُن فَتْنَتُها. لم تَكُن تُشْبِهُ أحَدا في زَمَن ما عادَت فِيه النُّجُوم تَتَكوّن في السّماء، بل في عِيادات التّجميل. لم تكُن نَجْمة. كانت كائنًا ضَوئيا، ليسَت في حاجة إلى التّبَرُّج كي تكُونَ أُنْثى. يكْفي أنِ تتَكلّم. امْرأة تضَعُك بيْن خَيَار أن تَكُون بُسْتانِيًّا، أو سارِقَ وُرُود. لا تَدْري أَتَرْعاها كَنَبْتة نادِرة، أمْ تسْطُو على جمَالِها قبْلَ أن يَسْبِقَكَ إليه غيْرُك؟ لقَد أيْقظَت فِيه شَهوَة الاختِلاس مُتَنكِّرة في زِيِّ بُسْتاني. تتَفتَّحُ حِينًا، كَورْدة مائِيّة، وقَبْل أن تَمُدّ يَدَك لِقِطافِ سِرِّها، تُخْفِي بِنِصْف ضِحْكة ارْتِباكَها و هي تَرُدُّ على سُؤال، و تُعاوِد الانْغِلاق، فيُباشِر حِينَها رِجالَها نَوْبة حِراسَتِهم، وتَغْدُو امرأة في كلّ إغْرائَها. امرأة لا تَهاب المَوْت، لكنّها تَخاف الحياة في أضوائها الكاشِفة. سيَعرفُ لاحِقًا أنّها لمْ تَتَمرّن على النّجاح، ولا تَهيّأت لَهُ. الثّأْر وَحْدَهُ كان يَعْنِيها.

يسْألُها مُقَدِّم البرنامج:

–لم تَظْهَرِي يَوْمًا إلاّ بِثَوْبِك الأسْود.. إلى مَتى ستَرْتَدِين الحِداد؟

تُجِيبُ كَمَنْ يُبْعِد شُبْهَة:

_ الحِداد لَيْس في ما نَرْتَدِيه بَلْ في ما نرَاه. إنّه يَكْمُن في نَظْرَتِنا للأشياء. بإمْكان عُيُون قَلْبِنا أن تَكونَ في حِداد.. و لا أحدَ يَدْري بِذلك.

_ يوْمَ أخَذتِ قرارَ اعتلِاء منصّة لأوّل مرّة، هل تَوقّعْتِ نجاحًا كهذا؟

_ هَلْ تعْتقِد أنّ المَرْء أمام المَوت يُفكر في النجاح؟ كل ما يريده هو أن ينجح في البقاء على قيد الحياة. ما أردته هو أن أشارك في الحفل الذي نظمه بعض المطربين في الذكرى الأولى لاغتيال أبي بأدائهم لأغانيه. قررت أن أؤدي الأغنية الأحب الى قلبه، كي أنازل القتلة بالغناء ليس أكثر.. ان واجهتهم بالدموع يكونوا قد قتلوني أنا أيضا.

_ أمَا خِفْتِ أنْ تَشُقِّي طرِيقَكِ إلى الغِناء بَيْن الجُثَثْ؟

_ لقد غَيَّرَ تَهْدِيد الأقارِب سُلَّمْ مَخَاوِفي. إنّ امْرأة لا تخْشَى القتَلة، تَخاف مُجْتمَعًا يتَحكَّم حُمَاة الشّرَف في رِقابِه. ثمة إرهاب مَعْنوِي يفُوق جرائِم الإرهابيين.

تَمْتَمَ المُذِيع مَأخوذا بِكلامِها:

_ صَحِيح.

_ تصَوّر حِينَ وقَفْتُ على الخَشَبة لأوّل مرّة، كان خوْفي مِن أقارِبي يَفُوق خَوْفِي مِن الإرهابيين أنفُسهم. أنا ابْنَة مدينة عِندَ أقْدام الأوْراس لاَ تَسَاهُلَ فِيها مع الشَّرَف.

_ حسَن أنْ تكونِي كسبْتِ الجَوْلَة.. ما دُمْتِ هنا بيْننَا.

_الجَوْلَة؟ الجوْلة يُنازِل فِيها طَرفُ طَرَفًا آخر.. لَيْس أن تَكون وَحْدَك على حَلَبة لِتلَقِّي ضَربَات يَتنَافَس الجمِيع على تَسْدِيدِها إليْك.

إنّ امرأة واقفة في حَلَبة مُلاكمة، دُون أنْ يحْمِي ظَهْرَها رجُل، ودُون أن تضَع قفَّازات المُلاكم، أو تَحْمل في جَيْبِها المِندِيل الذي يُلْقى لإعْلان الاسْتِسلام، احْتِمال الخسارة غيْر وارِدْ بالنسبة لها، لِذا تَفْتح بشجَاعتِها شهيّة الرِّجال على هزِيمتها، هذا ما أخاف والدتي و جعلها تُصِرّ على أن نُغادر الجزائر إلى الشام بِحُكْم أنّها سُورِية.

_ أتعتقدين أن قصتك الشخصية ساهمت في رواج أغانيك؟

_ حتْمًا استفَدْت من تعاطف الجمهور، لكن العواطف الجميلة وحدها لا تصنع نجاح فنان.. الأمر يحتاج إلى مثابرة و إصرار. النجاح جبهة أخرى للمعركة.

_ والحُبّ؟

ردت على استحياء:

_ الحُبّ ليس ضِمْن أولوِيّاتي.

_ برغم ذلك كل أغاني ألبومك أغان عاطفية؟

ردَّت ضاحكة:

_ في انتظار الحَبِيب، أُغنّي لِلْحُبّ.

_ أنتِ إذًا تتَحرَّشِين بالحُبّ كي يأتي.

_ بَل أتَجاهلُه كي يجيء.

_ لوْ دعَوْتُكِ إلى الحلقَة التّي نُعِدُّها الشّهر القادِم بمُناسبة عيد العُشّاق فهَل تَقْبلِين دَعْوَتي؟

_ طبْعا، وكَيْفَ أرْفُض لِلحُبّ دَعْوَة؟

_ إذًا، لَنا مَوْعِد بَعْد شَهْر مِن الآن.

للحظات بعد انتهاء البرنامج، ظل جالسا مكانه مذهولا.

أية لغة تتكلم هذه الفتاة؟ كيف تسنى لها الجمع بين الألم والعمق، أن تكون عزلاء وعلى هذا القدر من الكبرياء؟

بالرغم من مرور سنتين على ذلك اللقاء التلفزيوني، مازال يذكر كل كلمة لفظتها احتفظت ذاكرته بكل تفاصيله. ندم يومها لأنه لم يتنبه لتسجيله، فقد كان يحتاج إلى أخذ جرعات إضافية من صوتها، كمن يأخذ قرصا من الأسبرين لمعالجة مرض مزمن. اكتشف مرضه للتو وهو يتابعها. كانت تنقصه امرأة مثلها كي يتعافى، ويتخلص من كل الأجهزة الاصطناعية التي يستعين بها على حياة فقدت مباهجها. كيف لم ينتبه إلى تسجيل ذلك البرنامج، كي يحتفظ بطلتها في براءتها الأولى، قبل أن تتغير لاحقا على يده؟ ذلك أنه كان واثقا أنها ستكون له.

تابع فرحتها ومقدم البرنامج يمدها بباقات الورود التي وصلتها، ويقرأ عليها بطاقات أصحابها.

كانت مبتهجة كفراشة وسط حقول الزهور، شهية بفرح طازج، له عطر شجرة برتقال أزهرت في جنائن الخوف. تمنى لو أنها غنت كي يرى دموع روحها تنداح غناء، فقد أصبح له قرابة بكبرياء دمعها.

فاجأته رغبة جارفة لرؤيتها، في أن يحظى بلقائها. أحس بأنها أهدت له ما كان ينقصه ليحيا: الشغف. أطفأ جهاز التلفزيون، وراح يحشو غليونه شباكا للإيقاع بها. يريد الإمساك بهذا النجم الهارب

في الصباح، حال انتهائه من إجراءات المطار، قصد السوق الحرة بحثا في جناح الموسيقي عن شريط لها. لكنّه لم يكن يعرف عمّا يبحث بالتحديد، فهو لا يعرف اسمها، ولا يدري كيف يردّ على البائعة التي عرضت مساعدته.

راح يبحث دون جدوى عن صورتها فوق عشرات الأشرطة. دُهش لهذا الكمّ من المغنّيات اللائي لم يسمع بهنّ يوما، فهو لا يتابع البرامج الفّنية، ولا يستمع للأغاني الحديثة، ولا يطالع من المجلاّت إلاّ الصحافة السياسيّة أو الاقتصاديّة. لكأنه يعيش في مجرّة أخرى.

أيكون الشريط قد نفد لفرط رواجه ام أنها ليست مشهورة بما فيه الكفاية لتتبناها إحدى شركات الإنتاج وتؤمن لها مكانا في كبرى نقاط البيع

انتهي به الأمر أن اشترى بحكم العادة مجموعة "شتراوس" في تسجيل لحفل حديث.

في الطائرة التي كانت تقله إلى باريس راح يتصفح صحف الصباح وبعض المجلات المتوفرة على الدرجة الأولى حين فوجئ بصورتها في صفحة فنية لإحدى المجلات مرفقة بمقال بمناسبة صدور ألبومها الجديد.

إذا، اسمها هالة الوافي تمتم الاسم ليتعرف علي موسيقاه ثم ترك عيناه تتأملانه بعض الوقت شيء ما يؤكد له أنه سيكون له مع هذا الاسم قصة فهذه المصادفات المتقاربة تلقاها كإشارة من القدر. ثم..إنه يحب الأسوارالعصية لأحرف اسمها.

أضاف إلى معلوماته أنّها تزور بيروت ترويجا لألبومها الأوّل، وأنّها تُقيم في الشام مذ غادرت الجزائر قبل سنة.. وأنها وُلدت ذات ديسمبر قبل سبع وعشرين سنة.

تأسّف لأنّ عليه أن ينتظر أحد عشر شهرًا ليحتفل بعيد ميلادها. كان واثقًا أنّه سيكون ذلك اليوم معها. ذلك أنّه يثق تمامًا في كلّ الأفكار المجنونة التي تعبُر خيالاته كرؤى. فلسفته، أنّ كل ما يمكننا تخيّله قابل للتحقيق. يكفي أن نريده حقاً وأن نثابر على حُلما.

طلب من سائقة الذي جاء ينتظره في المطار أن يوصله مباشرة إلى المكتب، وأن يحتفظ بحقيبته في السيّارة.

قلّما يأخذ معه حقيبة غير تلك الصغيرة التي يسحبها، فله في كل بيت خزانة ثياب، ولوازم لإقامة طويلة.

هذه المرّة أخذ معه بذلات جديدة. يحبّ أن يتحرّش بالجمال، أن يرتدي أجمل بذلاته، ولو احتفاءً بزجاجة نبيذ فاخر يحتسيها وحده في بيته. هو دائما في كل لياقته، لأنه مع موعدٍ مع أنثى تُدعى الحياة. ومن أجل ألاّ تتخلّى عنه هذه الأنثى، قرّر أن يعتني بصحّته.

قبل سنوات، كان يدخّن علبة سجائر في اليوم، ثم أخذ قرارًا حاسمًا عندما بدأ يتجاوز العلبة. قال " لن تلمس يدي سيجارة بعد اليوم". ولم يعد أبدًا إلى التدخين. شفي من إدمانه كما بسحر.

الإرادة هي صفته الأولى. بإمكانه أن يأخذ قرارًا ضدّ رغباته، وأن يلتزم به كما لو كان قانونًا صادرًا في حقّه، لا مجال لمخالفته. ذلك أنّه عنيد وصارم. صِفتان دفع ثمنهما باهظًا، لكنهما كانتا خلف الكثير من مكاسبه، فهو في الأعمال كما في الحياة، لا يقبل بالخسارة.

ما أراد شيئًا إلاّ وناله، شرط أن يبلغه كبيرًا. يأبى أن يسلك أزقة التحايل والنصب الضيقة لتحقيق أحلامه. لكن ليس من السهل دائمًا أن تكون نزيهًا ومستقيما في عالم الأعمال، أو أن تغفو أثناء منازلتك أسماك القرش. من غير المسموح للّذي يسبح مع الحيتان الكبيرة أن ينام..وإلاّ انتهى في جوفها. لذا هو يعود إلى باريس للمرّة الثانية في ظرف أسبوعين، لمتابعة عقد يعمل عليه منذ مدّة.

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غادرت الاستوديو مبتهجة كفراشة. على المقعد المجاور لها سلّة ورد، وبجوار السائق باقتان أخريان. ظلّت طوال الطريق إلى الفندق ممسكة بالسلّة، خوفًا على زينتها.

عبثًا طمأنها السائق أن لا شيء سيحدث للورد. هو لا يدري أن لا أحد أهدى إليها وردًا قبل أن تصبح "نجمة". إنّها كمن تكتشف على كِبر أنها لم تمتلك يومًا دُمية، وأنّهم سرقوا منها طفولتها. كلما قُدِمت لها باقة ورد، شعرت أنها تثأر لزمنٍ قُمعت فيه أنوثتها. كما الليلة، تشعر وهي في عربة الورد هذه، كأنها عروس، وإن كانت لا تدري لمن تُزفّ. بلى هي تُزفّ للنجاح. غير أنّ النجاح زوج مزاجيّ لا يُعوّل عليه، يمكن أن يتخلىّ عنها، تماماً كما عقد قرانه عليها، لسبب وحده يعرفه.

حال وصولها إلى غرفتها، راحت تتفقّد باقات الورود بسعادة. ثم تذكّرت أنّها لا تدري مع من تقتسم فرحتها، وهذه أعلى درجات الوحدة.

حزنت، لأن لا أحد سيرى هذه الباقات بتنسيقها الجميل. ثمّ هي لا تملك آلة تصوير، والورود ستذبل. أوصلها التفكير إلى العمر الذي يمضي بها، وذلك الشابّ الذي كانت ستتزوّجه وتخلّت قبل سنتين عنه، فأثارت بذلك غضب أهلها، خشية أن تذبل في انتظار خطيب لا يأتي.

لا أحد يخيّر وردة بين الذبول على غصنها ..أو في مزهرية. العنوسة قضيّة نسبيّة. بإمكان فتاة أن تتزوّج و تنجب وتبقى رغم ذلك في أعماقها عانسًا، وردة تتساقط أوراقها في بيت الزوجّة.

"ما الذي ينقصه؟ أيّ عيب وجدت فيه كي تفسخي الخطوبة؟ أتعتقدين أن كثيرين سيتسابقون إلى الزواج من معلّمة أبوها مغنّ؟ الطبيبات و المحاميات ما وجدن رجلاً وأنت فرّطت في شابّ من عائلة كبيرة..تركته المسكين كالمجنون، لا يعرف لمن يشكي..".

نجحت عمّتها في التأثير حتى على أمّها، لكن ما فاجأها كونها لم تجد تفهّمًا لدى والدها، وهي ابنته الوحيدة العزيزة.

أكان سيفهمها لو قالت له وهو الموسيقيّ، إن لِقادر إيقاعًا خاطئًا. لم يكن سيّء الصوت، كان سّيء الإيقاع، وهذا أكثر إزعاجًا. كان نشازًا مع موسيقاها الداخليّة، تلك التي ما كان يملك "أُذنا" لسماعها.

سدًى حاولت أن توفّق بين إيقاعهما. كانا آلتين لا تصلحان لعزف سمفونية مشتركة. فكيف إذًا لروحيهما أو جسديهما أن يتناغما؟ كان قادر مزمارًا تتعذّر دَوْزَنَتُه مع قيثارتها. أثناء انشغالها بضبط الإيقاع، كان هو مشغولاً بضبط النفس. منهمكًا في سدّ ثقوب المزمار بمخاوفه، وتردّده، وخجله.

كيف لجسمه الأبكم محاورة أنوثتها الصارخة؟ وكيف لها أن تتعرّى أمام رجلٍ لم تجرؤ يومًا أن تُعرّي أمامه صوتها؟

من تناقض طباعهما، أدركت أنّ الحبّ، قبل أن يكون كيمياء، هو إيقاع كائنين متناغمين، كأزواج الطيور و الفراش التي تطير وتحطّ معًا، دون أن تتبادل إشارة.

الحبّ هو اثنان يضحكان للأشياء نفسها، يحزنان في اللحظة نفسها، يشتعلان و ينطفئان معًا بعود كبريت واحد، دون تنسيق أو اتّفاق.

معه كان عود الثقاب رطبًا لا يصلح لإشعال فتيلة!

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استيقظت على منظر الورود التي ازدادت تفتّحًا أثناء الليل. لولا أنّها تنقصها قطرات الندى لتبدو أجمل، فهكذا اعتادت رؤيتها في طفولتها في صباحات مروانة الباكرة. تدري أنّ ما من أمل في أن يتساقط الندى على ورود المزهريّات أو يحطّ على مخادع الفتيات الوحيدات!

وحدها الورود التي تنام عارية ملتحفة السماء، مُستندة إلى غصنها، تحظى بالندى. لكن حتّى متى بإمكان غصن أن يسند وردة ويبقيها متفتّحة؟ سيغدر بها، وسيسلّمها إلى شيخوختها غير آبه بتساقط أوراق عمرها.

ذكّرتها الورود بالزوال الآثم للجمال، في عزّ تفتّحها تكون الوردة أقرب إلى الذبول، وكذا كلّ شيء يبلغ ذروته، يزداد قربًا من زواله. فما الفرق إذًا بين أن تذبل وردة على غصن أو في مزهريّة؟

في الواقع، أيقظها اتصال من إحدى الصديقات في الجزائر، تهنئها على حلقة أمس

وتبشّرها بأنّ"كل الناس في الجزائر شافوها". نقلت أيضًا إليها سلام زميلة سابقة في المدرسة:

–نصيرة تسلّم عليك بزّاف..طلبت منّي تلفونك واش نعطيهو لها؟ بالمناسبة..قالت لي باللّي مصطفى تزوّج من أستاذة جات جديدة للمدرسة وطلب نقلهم للتدريس في باتنة.

كنقرة على نافذة الذاكرة، جاء ذكره. شيء من الأسى عبرها. حنين صباحي لزمن تدري الآنأنه لن يعود. لعلّها الذكريات تُطوّق سريرها، وحين ستستيقظ تماما، ستنسى أن تفكّر في ذلك الرجل الذي أصبح إذًا لامرأة أخرى!

امرأة تحمل اسمه، ستحبل منه في ساعة من ساعات الليل أو النهار. امرأة لا تعرفها ستسرق منها ولدين أو ثلاثة، لكنّها لن تأخذ أكثر. لن يمنحها ضحكته تلك. الزواج سيغتال بهجته وروحه المرحة..وفي هذا خُبث عزائها.

مصطفى هو الوحيد الذي كان من الممكن أن يسعدها.

كانت تحبّ طلّته المميّزة، أناقة هيأته، شجاعة مواقفه، طرافة سخريته حين يغازلها بطريقة جزائريّة مبتكرة حسب الأحداث، كيوم قال لها «أفضّل، على إرهاب البنات، الإرهابيين..على الأقل هم لا يغدُرون بك. يُشهرون نواياهم، يصيحون "الله أكبر"قبل الانقضاض عليك بسواطيرهم وسكاكينهم. البنات يجهزن عليك دون تنبيهك لم سيحلّ بك. عندما تصرخ يكون قد تأخّر الوقت، الله

يرحمك.."أكلك فوكس". لو أصرخ الآن مثلاً وأقول إنّك ذبحتني وأنت ترفعين خصلة

شعرك، أو تنسين زرًّا مفتوحًا أعلى ثوبك، لن يأتي أحد لنجدتي، فالقتل إغراءً لا يعتبر عنفًا.. لأنّه جريمة غير معلنة تحبّب للضحيّة موتها!"

ذات مرّة في زمن المذابح، كاد يقتلها ذعرًا وهو يستقبلها في الصباح سائلاً:
_هل صادفتِ في طريقك سيّارة إسعاف؟
ردّت مرعوبة:
_لا..لم ألحظ ذلك..هل حدث شيء؟
أجاب بجدية:
_أتوقّع أن تحدث أشياء..لابدّ أن تلحق بك سيّارة إسعاف لجمع الجرحى من الطرقات وأنتِ تمشين هكذا..على صباح ربّي!
مصطفى تمنّته زوجًا. الحياة معه لها خِفّةٌ دمه، والقلب لا تجاعيد له. ربّما كان يمكن أن يحدث ذلك لو أنّها بقيت في مروانة. لكنّ الأحداث تسارعت بعد اغتيال والدها، وأخذت مجرى تجاوز أمنياتها.
لم يُمهلها القدر وقتًا كافيًا لقصّة حبّ. في مدينتها تلك، الحبّ ضرْب من الإثم، لا يدري المرء أين يهرب ليعيشه..في سيّارة؟ أم في قاعة المعلّمين؟ أم على مقعد في حديقة عامّة؟
الخيار هو بين تفاوت الشبهات ليس أكثر. آخر مرّة حاولا الجلوس على كرسي في حديقة، كان مجرّد الجلوس معًا فضيحة انتشرت بسرعة "خبر عاجل". كان

يمكن أتكون الكارثة أكبر، فيحدث أن تقوم قوّات الأمن بمداهمة الحدائق العامة والتحقيق مع كلّ اثنين يجلسان متجاورين.

في نوبة من نوبات العفّة، تمّ إلقاء القبض ذات مرّة في العاصمة على أربعين شابّا وصبيّة معظمهم من الجامعّيين، و أودعوا السجن فيما كان الإرهابيّون يغادرونه بالمئات مستفيدين من قانون العفو!
كان زمنًا من الأسلم فيه أن تكون قاتلاً على أن تكون عاشقاً.

في تلك المرّة الوحيدة التي جلسا فيها في حديقة عامّة، أصيبت بالذعر حين مرّ بهما أحد المختلّين وهو يتشاجر مع نفسه، ويشتم المارّين ويهدّدهم بحجارة في يده. ظاهرة شاعت بسبب فقدان البعض صوابهم، وتشرّد الآلاف إثر "عشريّة الدم"- سنوات الإرهاب العشر- وما حلّ بالناس من غُبن وأهوال.
مازالت تضحك لتعليق مصطفى يومها وهو يطمئنها:
-لا تخافي، نحن هنا في عصمة المجانين..إذا دهمتنا الشرطة فسأتظاهر بالجنون وأضربك فينصرفوا عنّا.. إنّهم لا يتدخّلون إلاّ إذا قبّلتك!
لأنها لم تميّز يوما جدّه من مزاحه ردّت محذّرة:
-إيّاك أن تفعل.. أَجُنِنْت؟
أجاب ممازحًا:
-ما أدراك.. ربّما ما كنتُ عاقلاً! تدرين أن نسبة الجزائريين الذين يعانون من اضطرابات نفسيّة أو عقليّة، تتجاوز حسب آخر الإحصاءات10٪.نحن نملك بدون منازع أكبر مؤسّسة لإنتاج الجنون. من انجازاتنا أنّ عدد مجانيننا بعد الاستقلال تجاوز عدد شهدائنا أثناء الثورة.
- معقول؟!

-إيه والله.. الرقم من مصادر طبيّة. ما الذي يُخرج المرء عن صوابه غير أن يرى لصوصًا فوق المحاسبة.. ينهبون ولا يشبعون، ويضعون يدهم في جيبك، و يخطفون اللقمة من فمك، و لا يستحون! إنّه القهر و الظلم و" الحقرة " ما أوصل الناس للجنون. إذا فقد الجزائري كرامته فقد صوابه، لأنّه ليس مبرمجًا جينيّا للتأقلم مع الإهانة، كيف تريدين أن أتزوّج و أنجب أولادًا في عالم مختلّ كهذا؟

كانت تلك المرّة الوحيدة التي جاء بها على ذكر الزواج. صدّقت أنّه لهذا السبب لن يطلب يدها.

غادرت سريرها حتىّ لا تترك غيوم الماضي تُفسد مزاجها. بدأت صباحها بملعقة عسل دافئ. لابدّ ألاّ يكون لها من شاغل إلا صوتها. لسنوات كان هذا هاجس والدها الذي صان صوته، بقدر ما حرس صمتها. لذا أراد لها مهنة لا يُسمع لها فيها صوت، إلاّ بين جدران الصفّ الأربعة.

أبهذا الصوت نفسه كانت تشرح لساعات قواعد النحو و اللغة، وتلقّن التلاميذ المحفوظات، وتعيد وتكرّر لكلّ تلميذ على حدة ما لم يفهم؟ صوتٌ كان يقول كلمات من طباشير، تقوم بمحوها من على اللوح في آخر الدرس. اليوم كلّ نفَسٍ في صوتها يوثّق و يُحفَظ الى الأبد على شريط مضغوط.

أوّل ما لقّنوها حماية صوتها من نزْلات البرد، و من التلوّث ومن دخان السجائر. وماذا عن الألم و وعكات القلب حين تغصّ بها الحنجرة، فيختنق صوتك رافضاً النطق؟

يوم تسجيل ألبومها، اعتذرت لمهندس الصوت، مطالبة بإعادة تسجيل تلك الأغنية مجدّدًا. بعد المحاولة الثانية، نصحها أن تستسلم لأحاسيسها كما لو كانت تغني لنفسها، و ألاّ تقمع أيّة مشاعر حتّى لو كانت الرغبة في البكاء، مستشهدا بقصة "سيرج غانسبور" في الثمانينيّات حين قال لزوجته النجمة " جين بيركين"

« Je suis venu te dire que je m'en vais »

فأجهشت جين بالبكاء. و ما كانت تدري وهي تنتحب أنّه كان يسجّل بكاءها، كي يرفقه بالأغنية التي ستحمل عنوان ما قاله لها "جئتُ أخبرُك أنّني راحل". كان في الواقع إعلانا حقيقيّا لهجرانها.

أمِنَ النبل أن نوثّق دموع الآخرين في أغنية نتخلّى فيها عنهم؟ نحن نملك دموعنا لا دموع من أحبّونا.. أمّا هي تملك حتّى دموعها. ما يمنعها ليس خوفها من الإخفاق في بروفا البكاء، بل ما أورثوها من كبرياء في مواجهة الدموع.

ما كان جدّها ليتصوّرها يومًا واقفة خلف الميكروفون باكية،حتى و إن كانت تؤدّي أكثر أغاني مروانة حزنًا. قد يغفر لها الغناء، لكن لن يغفر لها البكاء، ففي مروانة، عن حياء، لا يبكي الناس إلاّ غناءً. يأتون الحياة و هم يغنّون، صرختهم الأولى بداية شجنٍ يستمر مدى العمر. فالحزن في جموحه يغادر مآقيهم ليتحوّل في حناجرهم إلى مواويل. لذا، هم منذورون للفجائع الكبرى، فالعواطف العاديّة، كما الخسائر الصغرى، لا تصنع لديهم أغنية. في تطرّفه، يعطيك المرواني انطباعًا بلا مبالاته بهموم الحياة، في الواقع هو يحوّل همّه الأكبر إلى غناء، ما لا يغنّيه ليس همّه.. إنّه يُهين كل ما لا يغنيّه.

استعادت جأشها، و عاودت أداء تلك الأغنية إياها التي غنّتها في أربعين أبيها. ما توقّعت يومها أنها تغنّي قدرها، فقد غنّاها قبلها عيسى الجرموني و أبوها و جدّها و مغنّو الأوراس جميعهم، فلماذا حلّت لعنتها عليها وحدها، و إذ بالحياة تقلّد الأغنية، و تأخذ منها رجلين لا رجلاً واحداً!

ما كانت لتدري بقصة تلك الأغنية، لولا أنّ المؤرّخين وثّقوا تفاصيلها. لقلّة معرفتها باللهجة الشاويّة، غنّتها من دون أن تفهم تماما كلماتها، لكن الألم تولّى إخبارها بما لم تعلم. لعل مروانة كانت تحتاج الى فاجعة كبيرة تمنحها فرصة إهداء آلهة الحزن أغنية تليق بحناجر أبنائها، و قلوبهم المولعة بقصص العشق المفضي إلى الموت.. فاستجابت الحياة لأمنيتها.

يحكى أنّه ذاع صيت جمال إحدى الفلاّحات حتّى تجاوز حدود قريتها، فتقدم لخطبتها أحد الباشاغات، لكنّها رفضته لأنها كانت تحبّ ابن عمّها. عندما علم الباشاغا بزواجها، استشاط غيظًا و لم يغفر لها أن تفضّل عليه راعياً. فدبّر مكيدة لزوجها و قتله. كانت حاملاً، فانتظر أن تضع مولودها، و تُنهي عدّتها، ثمّ عاود طلبها للزواج. وكانت قد أطلقت اسم زوجها على مولودها فردّت عليه "إن كنتَ أخذتَ مني عيّاش الأوّل فإنّي نذرت حياتي لعيّاش الثاني"، فازداد حقده، و خيّرها بين أن تتزوّجه أو يقتل وليدها، فأجابته أنها لن تكون له مهما فعل. ذات يوم، عادت من الحقل فلم تجد رضيعها، و بعد أن أعياها البحث، هرعت إلى المقبرة، فرأت تراباً طريًّا لقبرٍ صغير، فأدركت أنه قبر ابنها، و راحت تنوح عند القبر و"تعدّد" بالشاويّة بما يشبه الغناء "آاا عياش يا ممّي". فأقبل الناس عند سماعها تنادي " يا عيّاش

يا ابني" يسألون ما الخطب، و ما استطاعوا العودة بها، فلقد لزمت القبر الصغير و ظلت تغنّي حتّى لحقت بوليدها و زوجها. ففي مروانة، يُفتدى الراحلون بالغناء حتّى اللحاق بهم. ذلك أن لا وسط و لا اعتدال في طباع أبناءها، إنهم يمارسون كلّ شيء بلا رحمة. أكثر ما يُبكيها و هي تسجّل تلك الأغنية، إدراكها أن أمّها ستظلّ

تستمع الى هذا الشريط، برغم عدم فهمها للشاويّة، و غربتها عن هذا النوع من الغناء. فما عاد لها من عزاء إلاّ في نواح هذه الأغنية، التي أرادت لها الحياة أن تسمعها بصوت زوجها ثمّ ابنتها، مرددة كلمات امرأة أخرى، هي أخت مصابها، مثلها، سرق منها الموت ابنها و زوجها.

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عاد إلى البيت بعد انتهائه من عشاء طويل. كان متعبا من السفر و الاجتماعات المتواصلة حتّى المساء. انتهت أعماله تقريبا، لكنّه يحتاج إلى تمديد إقامته ليرتاح بعض الوقت في باريس. في بيروت هو دومًا مزدحم ب"الأصدقاء"، مُحاصر بحبّ الأقارب، مُجتاح.. مُستباح. للوجاهة ضريبة وضعته دائمًا في الواجهة. عندما يشتاق إلى نفسه، يأتي إلى بيته الباريسي، يتمادى في عصيانه.
لا يردّ سوى على هاتف سكرتيرته. يحتاج كلّ شهر إلى أن يسرق بضعة أيّام لممارسة المباهج الصغيرة التي سرقتها منه بيروت.
هنا يطالع الكتب التي لا وقت له لقراءتها. يستمع لفيفالدي، يبدأ نهاره ب"الفصول الأربعة"، و ينهيه ب"كليدرمان". يحبّ أن يختم

مساءَه بمقطوعات من العزف على البيانوبالذات Ballade pour Adeline بإمكانه الاستسلام لسماعها طوال المساء. لكنّه الليلة على موعد مع شريطها الذي عثر عليه سائقه في معهد العالم العربي. استعدّ لسماعه بطقوس الموسيقي الكلاسيكيّة، رغم درايته أنّه قد يرضي فضوله لا ذوقه. راح يحشو غليونه صبرا و تأهّبًا أثناء إنصاته إلى ذلك التمهيد الموسيقي انطلق صوتها من على درجة مواربة للشجن. لم يدرك و هي تغنّي إن كان مبتهجًا أو حزينًا، فتلك الأغنية لم تهزّ شيئًا فيه. "الطرب في لسان العرب" "خفّة تعتري المرء من سرور أو حزن". مشاعره كانت خارج هذه الأحاسيس. لكن موسيقاها علقت بسمعه كأغنية إيطاليّةتردّدها دون أن تفهم كلماتها، مراهنًا أنّها برغم ذلك تعنيك أو تتوجّه إليك. أليس غريبًا إصراره على قرابة ما تجمعه بأغانٍ لا يحبّها و لاتوافق في الواقع ذوقه!

ما الذي يريده منها؟ هذه الفتاة التي ليست أجمل من غيرها، والتي لا تهزّه أغنياتها. لعلّه يريد حالة الشغف التي سكنته مذ رآها.صخب العواطف الذي يسبق امتلاكه لامرأة.دوخة الحبّ.. و ذلك الدوار الذي يحتاج إليه لمواصلة اشتهاء الحياة.

لذا، لن يحتسيها دفعة واحدة. سيجعل الطريق إليها طويلاً. لقد انتظر شهراً ليراها مجدّداً في برنامج تلفزيوني، شهراً ليُلقي إليها بالطعم، الذي لا يمكن لسمكة صغيرة مثلها إلاّ أن تَزْدَرِدَه.

عندما أطلّت في ذلك البرنامج، مع الضيوف الثلاثة الذين شاركوها الاحتفاء بالحبّ، بدت و كأنّ الحبّ اختارها ليحتفي بها. شيء فيها تغيّر مذ طلّتها الأخيرة قبل شهر. إنها تبدو أبهى. لعلّه ثوبها الأسود الذي كانت ترتديه مع عقد طويل بصفّين من اللؤلؤ، منحها إطلالة تتجاوز سقف ميزانيّتها.

بدا الجوّ على البلاتو احتفاليّا: قلوب حمراء، و سائد حمراء ورود حمراء، علب و هدايا بشرائط حمراء. هل أجمل من الأسود لونًا يَعقد عليه الأحمر قرانه في عيد الحبّ! فكرة البرنامج كانت جمع أسماء غنّت الحبّ أو كتبته، و هي
التي درّسته لتلاميذها ضمن المقرّرات المدرسيّة في النصوص الأدبيّة والشعريّة، كان يجب أن تشارك بهذه الصفة لا غير. هي لم تسمع بعيد الحبّ إلاّ مذ أصبحت تقيم في الشام . في مروانة، كان الحبّ يقيم في بلاد أخرى، لهذا ما اعتادت أن تعايده، أو تنتظر هداياه.
كان موجودا في أغاني أبيها لا في بيته. مسموحًا به للغرباء..لا لأهله. في البيت، كان ثمة"محبة " أي حرفان زائدان عن الحبّ وبرغم ذلك، هي لا تصدّق هذه القلوب الحمراء من الساتان المحشوّة قطنًا
ولا تثق في وفاء الدببة والتي تقول " 'I love You'
ولا تثق في وفاء الدببة المتعانقة التي تقول بالإنكليزية " أشتاقك " أو " أنا مجنون بك "جميعها دليل على حب غدا كاذبا لفرط ثرثرته، مفقودا لفرط تواجده. عادت وراجعت نفسها. لكأنّها لا تغفر للعشّاق سعادتهم ولو كذبًا. و أين المشكل إن هم قالوا " أحبّك " بلغة غير لغتهم. و أين

الخطر في أن تتوحّد لغة العواطف، و يسير العشّاق خلف الألوية الحمراء للحبّ. لا تريد أن يتحوّل الهدف من وجودها في البرنامج الى إدانة عولمة المشاعر، عليها أن تكفّ عن أن تكون مدرّسة لغة عربيّة! سألها مُقدّم البرنامج بفرحة صحافي وقع على سؤال يربك ضيفه:

-هل يمكن لمن ليس في حياته حبّ أن يغنّي الحبّ؟

جاء جوابها هادئا:

-وحده فاقد الحبّ جدير بأن يغنّيه.. الفنّ العظيم كالحبّ الكبير، يتغذّى من الحرمان.

بدت كما لو كانت تتكلّم بحياء عن الحبّ. هي تدري أنّ أهلها وتلاميذها و مصطفى و زوجته و كل مروانة و الجزائر يتابعونها في هذه اللحظة، ولولا إحساسها بذلك لربّما قالت شيئًا آخر. لكنّها بدت صادقة في ما قالته على استحياء. الحياء نوع من أنواع الأناقة المفقودة. شيء من البهاء الغامض الذي ما عاد يُرى على وجوه الإناث وهي التي تنازل الإرهابيين بملء حنجرتها، عندما تتحدّث عن الحبّ تخفت طبقة صوتها حتّى درجة البوح، و حينها تصبح شهيّة،

ويكتشف الآخرون و هم يستمعون إليها، تلك الحقيقة التي نسوها:

بإمكان امرأة خجولة أن تكون مثيرة.

تدخّل الشاعر معلّقا على قولها:

-لا حب يتغذّى من الحرمان وحده، بل بتناوب الوصل و البعاد، كما في التنفّس. إنها حركة شهيق وزفير، يحتاج إليهما الحب لتفرغ و تمتلئ مجدّداً رئتاه. كلوح رخامي يحمله عمودان إن قرّبتهما كثيرا اختلّ التوازن، وإن باعدتهما كثيراً هوى اللوح.. إنه فنّ المسافة!

هبّ الملحّن الكبير محتجًّا:

-الحب تعتير.. لا شهيق ولا زفير. جيب لي مَرا بتحبّك لَنفسك مو لَجيبك.. و تُنطرك مو تُنطر لَتبرم ظهرك، ع أيامنا الحبّ عمليّة نصب عاطفي.. مرا بتتجمّل لك.. تتغنّج.. تتبرّج.. لَتوَقّعك، وبس تجن وتتزوّجها ما تعود تعرفها. ما في حبّ، في صفقة حبّ.. يازلمِه بشرفك تعرف شيء مَرا بِتقبَل تتجوّز واحد معتّر لأنّا بتحبّو؟!

بهت الجميع، و موسيقار الحبّ يهاجم الحبّ في عيده ويتبرّأ منه.

كان قلبًا مجروحًا، و رجلاً مخدوعًا، حضر ليُصفّي حساباته مع الحبّ. إنّه ينتمي إلى العناصر غير المنضبطة في حزب العشّاق، يُطلق النار كيفما اتّفق على النساء. دفاعه عن الحب، لا ينتبه أنّه أفرغ رشّاشه فيه.. و أرْداه.

تَوجَّه مقدّم البرنامج إليها سائلا:

-هل تعتقدين أنّ وسائل الاتّصال التكنولوجيّة الحديثة خدمت الحبّ؟

-ربّما خدمت المحبّين، لكنّها لم تخدم الحبّ. كان الحبّ أفضل حالاً يوم كان الحمام ساعي بريد يحمل رسائل العشّاق. كم من الأشواق اغتالها الجوّال وهو يقرّب المسافات، نسي الناس تلك اللهفة التي كان العشّاق ينتظرون بها ساعي بريد، و أيّ حدث جلل أن يخطّ المرء "أحبّك" بيده. أيّة سعادة و أيّة مجازفة أن يحتفظ المرء برسالة حبّ إلى آخر العمر. اليوم "أحبّك" قابلة للمحو بكبسة زرّ.هي لا تعيش إلا دقيقة.. و لا تكلّفك إلاّ فلسًا!

لا رغبة لها في أن تحكي كم يُمكن لكلمة "أحبّك" أن تكون أحيانا مكلفة، عندما تُكتب على ورقة. كذلك التلميذ الذي نقلت الصحافة الجزائريّة قبل سنتين قصّته.

كان المسكين قد اقترف جرم كتابة "أحبّك" على ورقة، و وضعها على طاولة زميله له في الصفّ. وما إن وقع الأستاذ على الورقة، حتّى ألغى الدرس و أعلن حالة استنفار بحثًا عن صاحب الرسالة. أمام إنكار الجميع أن يكونوا من كتبوها، راح يلعب دور شرلوك هولمز مدقّقاً في أربعين نسخة لكلمة "أحبّك". طلب من التلاميذ كتابتها و إحضارها إلى مكتبه لمقارنتها.

انتهى التدقيق المجهري بعثوره على الجاني، الذي أصيب بحالة فزع بعد توبيخه وضربه في حضرة أترابه، أمّا المدير فقد رفع سقف العقاب حدّ استدعاء أهله لإخبارهم أنّ ابنهم مطرود من المدرسة لسوء أخلاقه!

أثارت الحادثة يومها جدلاً لدى زملائها . جلّهم وافق الأستاذ في إدارته قضيّة "الجرم" الذي ارتكبه تلميذ لم يبلغ بعد سنّ الرشد العاطفي. أرادوه في الثانية عشرة من العمر، عِبرة لباقي التلاميذ منعًا لعدوى الانفلات الأخلاقي.

وحده مصطفى كان من رأيها.

قال بأسى:

–سيكون صعبًا على هذا الفتى أو أترابه أن يكتبوا بعد اليوم هذه الكلمة.. أو أن يقولوها في حياتهم لأحد!

بعد أيّام، حين نقلت الصحافة أخبار مذبحة بنطلحة التي نحر فيها الإرهابيّون 500 قروي، علّق مصطفى بحزن:

– من صف ذلك الأستاذ سيتخرّج فوج القتلة القادمون. إن اليد التي تُعاقَب لأنّها كتبت كلمة أحبّك إنّما هي يد أُعدّت لإطلاق الرصاص.

لاحقاً، قال لها مصطفى بجدّيّة كاذبة:

–أنّي أفكّر في الهجرة إلى أمريكا.

سألته مندهشة

– أمريكا.. لماذا أمريكا؟

– لأنّه، في استطلاع أخير، جاء أنّ الأمريكي هو أكبر مستهلك لكلمة"أحبّك". تصوّري أنّه يلفظها بمعدّل ثلاث مرّات في اليوم، كأنه يتناولها مع وجباته الثلاث. أريد أن أهاجر كي أسمعها و لو لمرّة في حياتي. هنا قد يموت المرء ولا يسمعها حتّى من أمّه برغم أنّ كلّ شيء

يشي بحبّها له. لكنّها عندما تنطق تقول عكس ذلك!

واصل بنبرة مازحة:

–بإمكانك أن تجعليني أعدل عن الهجرة، يكفي أن تقولي إنّك تحبّينني!

ضحكت لابتزازه العاطفي، لكنّها طبعًا لم تقلها. لو قالتها، لربّما كانت الآن في معسكرات الاعتقال العاطفي. وبدل أن تُرزق بألبوم، لكانت هناك تخدم أمّه و تربّي أولاده!

هل أحبّته حقًا؟

هي نفسها لا تدري. معظم الذين يعتقدون أنّهم يعيشون قصّة حبّ هم في الواقع يعشون وَهم الحب.

ترك لها مقدّم البرنامج قول كلمة الختام، بعد أن شغلتها أفكارها عن المشاركة في نقاش احتدّ بين أنصار عيد الحبّ و مهاجميه. قالت:

– يوم كان العشّاق يموتون عشقًا، ما كان للحبّ من عيد. اليوم أَوجد التجّار عيدًا لتسويق الأوهام العاطفيّة، غير معنييّن بأنّهم بابتداع عيد للحبّ يُذكّرون غير العشاق بخساراتهم، يقاصصونهم بفرح الآخرين. إنّه في الواقع أكثر الأعياد تجنّياً!

علّق مقدّم البرنامج بدعابة تستدرجها لاعتراف ما:

–لكأنه كلام امرأة لن تحتفل اليوم بالعيد.

ردّت بالمزاح نفسه:

–الأعياد دوّارة.. عيد لك وعيد عليك. إن الذين يحتفلون اليوم بالحبّ، قد يأتي العيد القادم و قد افترقوا. والذين يبكون اليوم لوعة وحدتهم، قد يكونون أطفال الحب المدلّلين في الأعياد القادمة.علينا في الحالتين أن نستعدّ للاحتمال الآخر!

انتهى البرنامج، ووقف الضيوف يواصلون نقاشاتهم محمّلين بما تلقّوا من باقات ورد. كلام الحبّ لا ينتهي. لكنّها كانت على عجل، تهمّ بمغادرة اللأستديو هربًا من أسئلة أيقظت مواجعها، حين أمدّها مقدّم البرنامج بباقة ورد قال إنّ مُرسلها طلب ألاّ تُقّدم إليها على الهواء. أمسكت بها باندهاش، فلقد استوقفت تلك الباقة نظرها بغرابة تنسيقها، حين رأتها زاوية الهدايا، من الواضح أنّ صاحبها أرادها فريدة و مُبهرة برفضٍ مُعلن لطفرة اللّون الأحمر في عيد الحبّ. لا تضمّ سوى أزهار توليب في غرابة لون مشعّ بأمواج ضوئيّة تتراوح

بين البنفسجيّ و الأسود. مصطفّة بحيث تبدو منتصبة كالعساكر، على

القدر نفسه من التفتّح الخجول الأوّل، متدرّجة في ثلاثة صفوف، يلفّ خصرها شريط عريض من الساتان الأحمر الفاخر. فتحت بلهفة الفضول الظرف الصغير المُرفق بها، لم يكن على البطاقة سوى ثلاث كلمات " الأسود يليق بك". جمدت مكانها مذهولةً. كان في الجوّ شيء شبيه بإعلان حبّ. كإشعارٍ باقتراب زوبعة عشقيّة. شيء لا اسم له كصاحب البطاقة، لكنّه يُحدث فيها دواراً جميلاً لم تعهده. لا تدري ما الذي يحدث لها. موسيقى شبيهة بفالس تراقص روحها، انطلقت من مكان ما داخلها، و راحت تدور بها و تُفقدها القدرة على التفكير المنطقيّ.

نزلت من السيّارة و كأنّها راقصة باليه تنتعل خفّين من الساتان، تمشي على رؤوس الأحلام التي أصبحت لها أقدام.

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لو أنّ صحافيًّا أعاد عليها الآن الأسئلة نفسها، لقالت شيئًا آخر مخالفًا تمامًا لما قالته قبل ساعة. ثلاث كلمات على بطاقة لا تحتمل توقيعًا أوقّعت بقناعاتها العاطفيّة. اللحظة، هي تفضّل وهم الحبّ على اللاحبّ. و لا بأس أن تنضمّ إلى كتائب العشّاق المغفّلين الذين فتك بهم هذا الوهم. تريد أن تتناول من جرعات هذا الداء ما يقتلها حقًا.. أو يُحييها. في الفندق، وضعت باقة الورد على الطاولة المستديرة، بحيث تراها أينما تواجدت. حاولت أن تخفّف من تسارع أحلامها، ورهان قلبها على بطاقة لا تحمل سوى ثلاث كلمات " الأسْوَد يليق بكِ ".

ما تَشْعُر به لا علاقة له بسَلّة الوَردْ. أيًّا كانت الكلمات و الألوان، كانت جاهزة للتّعثُّر بأوّل حُبّ تضعه الحياة اليوم بالذّات في طريقها. لكأن الأمر عدوى لا نجاة منها. تأمّلت بامتِنان تلك الورود الغريبة اللون. لولاها لاغْتالها اللّون الأحمر، كما تَجنّى اليوم على الملايين مِمّن لا حُبّ في حياتِهم.

تراك استمعت إلى حكايا الناي وأنين اغترابه، إنه يشكو ألم الفراق، (يقول): "إنني مذ قطعت من منبت الغاب لم ينطفئ بي هذا النواح، لذا ترى الناس رجالا و نساء يبكون لبكائي فكل إنسان أقام بعيدا عن أصله، يظل يبحث عن زمان وصله إن صوت الناي نار لا هواء، فلا كان من لم تضطرم في قلبه هذه النار "

مولانا جلال الدين الرومي

كان يحبّ الجاذبيّة الآسرة للبدايات، شرارة النظرة الأولى، شهقة الانخطاف الأوّل. كان يحبّ الوقوع في الحبّ. ما كان مولعًا بصيد النساء، إنّما برشف رحيق الحياة، و بذلك الفضول الجارف الذي يسبق الحبّ. حدث أكثر من مرّة بعد ذلك، أن عاود مشاهدة تلك المقابلة،التي يحتفظ بها في مكتبه، علّه يفكّ شيفرة تلك الفتاة، أو سرّ تعلّقه بها. ليس جمالها ما يأسره، هي ليست جميلة حدّ فقدان رجل مثله صوابه. و لا هي أنيقة أناقة يمكن أن تنازل بها النساء من حوله. لعلّها مالا كانت لتستوقف نظره لو صادفها. لكن كلماتها صادفت أذنه، و أوقعته في فتنة أنوثة ما خبر من قبل بها عنفوانها.

أفرغ غليونه و راح يحشوه بتأنٍّ، كما يفعل عادة عندماتأخذه الأفكار.

هو لا يفكّر أثناء التدخين، بل أثناء إعداد غليونه و حشوه. هكذا يعدّ لمشاريعه و لصفقاته. و هكذا يدير معاركه قبل أن يخوضها، لاعتقاده أنّ الاستعداد للفوز أولى مُتع الفائز. أن تنتظر امرأة بالذات، خارج الزمن و خارج الحسابات، أن تنتظرها كما لو أنّ لا امرأة سواها على الأرض، يا للجهاد.. يا للنصر العظيم حين تفوز بها. ثلاثة أشهر و هو يتقدّم نحوها بتأنّ كما على رقعة شطرنج.

تصلها باقات وروده في أيّ مسرح تغنّي عليه، و أيّ برنامج تطلّ فيه. كقنّاص يعرف كلّ شيء عن طريدته، كان ملمًّا بأخبارها، بينما لا تعرف هي شيئًا عنه. يعنيه فضولها، ترقّبها، حيرتها. يودّ أن يدخل حياتها علامة استفهام جميلة، تغدو مع الوقت علامة تعجّب.. فعلامة إعجاب! هكذا تُكتَب قصص الحبّ الكبيرة. كلّ ما يأتي على عجل يمضي سريعاً، و كلّ ما نكتسبه بسرعة نخسره بسهولة. وهو بلغ من الحكمة عمرًا، أصبحت فيه متعة الطريق تفوق متعة الوصول، و انتظار الأشياء أكثر شهوة من زهو امتلاكها.

كتب لها على البطاقة الثانية "أملك كلّ الوقت" وعلى الثالثة " إحتفِ بورود الانتظار" لعلّها أدركت أنّ عليها أن تنتظر أكثر، قبل أن تعرف من يقف وراء تلك الباقة نفسها، بكلمات مختلفة كلّ مرةّ. كلمات مواربة البوح، تحفظ له مسافة أن يظلّ المشتهى.

الحبّ هو ذكاء المسافة. ألاّ تقترب كثيرًا فتُلغي اللهفة، ولا تبتعد طويلًا فتُنسَى. ألّا تضع حطبك دفعة واحدة في موقد من تُحبّ. أن تُبقيه مشتعلًا بتحريك الحطب ليس أكثر، دون أن يلمح الآخر

يدك المحرّكة لمشاعره و مسار قدره. أوه.. كم يُتقن لعبة نقل النار بين الحطب، و إنقاذ الشعلة في اللحظة الأخيرة قبل أن ينطفئ الجمر بقليل. ثلاث رسائل كافية لإشعال فتيلها. سيترك لها رقم هاتفه مع الباقة القادمة، لكنّه حتما لن يترك اسمه. سيطيل لعبة الغموض ما استطاع ليُشعل شغفها بما لا تعرف عنه. الغموض مصمّم أزياء انتقائيّ، لا يضع توقيعه إلّا على تفاصيل الكبار.

لم تتجاوز كلماته لها الثلاث في كل بطاقة. كلامه أغلى من أن يملأ بطاقات تُرسل في المناسبات، وهي لا تعرف هذا بعد، و لا أن اللغة هي بعض ما أوقعه في شراكها. معها يتوقّع جولات لغويّة على علوّ شاهقٍ. هذه المتعة بالذات هي التي يفتقدها مع سواها، يريد شريكًا لجولة كرة طاولة، تتطاير فيها الجمل فيهبّ لالتقاطها و الردّ عليها. النساء من حوله جولات لهنّ خارج السرير.

غادر البيت مشيًا نحو غابة بولونيا. اعتاد ان يمشي طويلًا في نهاية اليوم أثناء مواصلة سيره في أفكاره، تارة نحو الذكريات.. و أخرى صوب المستقبل. هو دائمًا على أهبة مشروع، أو خارج لتوّه من ذكرى. يمارس رياضة المشي السريع في زمن مفتوح بين طفولته العاديّة في بيروت ونجاحاته الخارقة في كبرى عواصم العالم. إنجازه الأكبر ما كان في بلوغه تلك المكاسب، بل في الطريق

التي سلكها لبلوغها. كان مولعًا بالأقدار الكبيرة. تبهره السير الذاتيّة لرجالات صنعوا

أقدارهم. و كان صانعًا ماهرًا للأحلام الخرافية. يكفي أن يحلم لتصادق الحياة على أحلامه. قد يبدو في لحظات نادرة متواضعًا، لكن أحلامه.

لا تعرف التواضع. يمشي.. و أثناء ذلك يحلم. يتأمّل الأشجار المتعانقة على طريقه بأشكالها المختلفة، و البط متزلّجا بأناقة على الضفاف الهادئة لبحيرة بولونيا. كثيرًا ما تمنّى لو كان شاعرًا أو كاتبًا ليصف انبهاره بهذا المكان الذي يتردّد عليه منذ أكثر من عشر سنين. لا يدري إن كانت تنقصه الموهبة أو الشجاعة ليصبح كاتبًا، فهو ليس خرّيج الجامعات بل خرّيج الحياة. لذا لم يأخذ الشهادات يوما مأخذ الجدّ.

ما عاد الأمر ليزعجه. حُلّت عقدته مذ تفوّق بحكمته و ذكائه على طاقم المستشارين و المساعدين العاملين في شركاته. حدث أكثر من مرّة أن أنقذ أعماله من الإفلاس بمهاراته لا بشهاداتهم.

ما يحسد البعض عليه حقًا هو الثقافة. لذا، كان ينهل منها بشغف و فضول معرفيّ، ذاهبًا مع العمر نحو أرقاها و أعمقها، بعد ما لم يعد يعنيه إبهار أحد.. بل امتناع نفسه.

انقضت ثلاثة أسابيع قبل أن تأتي أوّل مناسبة. حفل علم أنها ستشارك فيه مع مجموعة من المطربين في سورية. هذه المرّة سيلقي لموقدها بما سيشعلها من حطب لأيام، لكنه لن يستعمل سوى عود ثقاب واحد.

كتب على بطاقة أرقام هاتفه فحسب، ووضعها في الظرف الصغير المرفق بالباقة نفسها التي اعتاد أن يرسلها إليها. طلب إرسال الباقة مع سائق إلى الشام. كان عليه أن يقصد بنفسه بائع الورود، وأن يتابع كل التفاصيل. لو كان في باريس لكلّف سكرتيرته الفرنسيّة بذلك، في بيروت لا يمكن أن يأتمن أحدا على سرّ. هذه مدينة كلّ واحد فيها يدير وكالة أنباء.

ثلاث ساعات و تصلها البطاقة، تمامًا ختام الحفل. إنّها الساعات الأكثر توترًا و جمالًا في أيّة قصة حبّ. تلك التي ببدء حالة الجنون العشقي. هذه المرّة رفع سقف فضولها العاطفي تسبق الإعلان بثمانية أرقام ليست مُرفقة باسم. كان لا يتوقّف عن استراق النظر إلى ساعته. ابتداءً من الساعة العاشرة، يمكن للهاتف في أيّة لحظة أن يدقّ.. و تكون هي على الخطّ. ففي كلّ امرأة تنام قطة يقتلها الفضول.

أطال البقاء في المكتب، حتّى لا يفاجئه الهاتف و هو زوجته. ثمّ عند منتصف الليل قرّر العودة إلى البيت، لكنّه وضع هاتفه على الصامت كي يأخذ علمًا باتّصالها. تفقّد هاتفه قبل الخلود إلى النوم، دون جدوى. توقّع أن يشهق قلبها حين ترى رقمه، فتسارع إلى طلبه. لكنها لم تفعل، و لم يجد عذرًا لعدم اتّصالها، فقد تأكّد من وصول السائق.

شعر أنّها هزمته حتّى من قبل بدء الجولة. كان نومه مضطربًا، نام عاريًا من صوتها.

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إنّها الحياة تتحيّن فرص إدهاشك.

لكأنّ هذا الرجل قرينها، أيكون جنّا كي يعرف عنوان كلّ مكان تظهر فيه.. أو لعلّه مجنون؟ لكنّ لغته أرقى من أن تشي بذلك. أحاسيس جارفة و متناقضة انتباهها، و هي ترى رقمه المكتوب، دون أيّة كلمة مرفقة به. تردّدت في طلبه مساءً. لا يليق بفتاة أن تتّصل ليلًا برجل غريب. لكنّها كانت على عجل أن يأتي الصباح. قلبها يرى في أرقام هاتفه

إشارة مشفّرة للحبّ يستعجل فكّها. قلبها يخفق، قلبها أحمق يقول" قومي و اطلبيه " وعقلها أحمق آخر يردّد " عيب.. انتظري غدًا! ". قاومت الأرق، ثم صباحًا، قاومت لهفتها و فضولها، في انتظار الساعة التاسعة. الوقت الذي بدا لها مناسبًا للاتّصال.

كان رقمًا من لبنان، و لا فرق في التوقيت إذًا. طلبته دون أن تدري كم بإمكان رقم هاتفي أن يعبث بأقدارنا.

ارتجف صوتها كما يوم جرّبته لأوّل مرّة قبل أن تغنّي:

– ألو..

ردّ صوت رجل على الطرف الآخر:

– أهلًا

ساد بينهما للحظات صمت البدايات. قال فاتحًا باب الكلام:

– سعيد بالتحدّث إليك..

وجد نفسه يواصل:

– كنت أستعجل هذه اللحظة.

ردّت بنبرة لا تخلو من الدعابة في إشارة إلى بطاقته السابقة:

– ظننتك تملك كلّ الوقت!

– أن أملك الوقت لا يعني أني أملك الصبر..

علّقت بالدعابة نفسها:

– أمّا أنا فطوّعتني الحياة.. لاأكثر صبرًا من الأسود!

أُسقط بيده. ما اعتقد أنّ الجولة معها ستبدأ على هذا العلوّ الشاهق. أمّا هي فما ظنت أنها ستخفي ارتكابها بالمزاح. ليس هذا ما تمنت أن تقوله.

قالت مستدركة:

– شكرًا على الورود.. أسعدتني التفاتتك كثيرًا.

أجاب:

– مذ أول برنامج شاهدتك فيه و أنا أودّ أن أبدي لك إعجابي.

سألته:

– أي برنامج تعني؟ تبدو متابعًا جيّدًا للبرامج التلفزيونيّة

في ظروف أخرى كان سيكون له ردّ فعل آخر، لكنّه وجد لها عذرًا. هي لا تعرف من يكون، ثمّ لقد وصلتها منه ورود في أكثر من ظهور تلفزيوني، و ربّما اعتقدت أن لا شغل له سوى الجلوس أمام شاشة التلفزيون.

ردّ:

– كنت أقصد المقابلة التي أجريتها في نهاية ديسمبر.. أحببت حديثك.

علّقت ممازحة:

– ظننتك أحببت حدادي حين كتبت لي " الأسود يليق بك ".

– ربّما كان عليّ أن أقول إنّك تليقين به.. الأسود يا سيدتي يختار سادته.

لم تجد ما تردّ به. هكذا هم المشارقة، لا يمكن لأحد أن يجاريهم في انتقاء كلماتهم عند الحديث مع امرأة. ما كان من اللائق أن تسأله عن جنسيته. طرحت سؤالها بصيغة أخرى:

– هل تقيم في بيروت؟

– نعم.

– أنت محظوظ.. أحبّ بيروت كثير.

ردّ:

– و بيروت تحبّك.. لقد خصّص لك إعلامها استقبالًا جميلًا.

– صحيح.. أنا مدينة لها بانطلاقتي.

علّق:

– لعلّك يومًا تكونين مدينة لها بلقائي.

تركت كلماته بينهما شيئًا من الصمت. شعر أنَّ عليه ألًا يطيل المكالمة الأولى. قال منهيًا الاتّصال:

– رقمي معك.. يُسعدني سماعك.

باغتها، لم يترك لها فرصة أن تضيف شيئًا. غادرها في عزّ فضولها.

أغلق الجولة على جملة " يسعدني سماعك "

احتفظ لنفسه بما تمنّى لو قاله لها " أتعبتني قبل أن أسمع بك.. وسأتعب لأنّني لا أريد أن أسمع سواكِ".

بقي على جوع إليها. لكنّه أبقاها ظمأى. في هذه المرحلة يحتاج الحبّ إلى أن يقتات من تعطّشها لمعرفة المزيد عنه، و إلّا انطفأ وهج الشعلة بينهما، فلا بأس أن ينتظر. خبرته تقول إنّها ستعاود الاتّصال به في حدود يومين. هذا أقصى حدّ عرفه للصبر النسائي.. إلّا إذا زايدت عليه مكابرة، و صدق قولها ألّا أطول صبرًا من الأسود!

بعد انقضاء ثلاثة أيّام دون أن يأتيه اتّصال منها، بدأ يشكّ في نظريّاته. في جميع الحالات، هو لن يطلبها، خاصّة أنّها اتصلت به من رقم أرضي قد لا يكون رقمها الخاصّ. على الرغم انشغاله الدائم، ما كان يفارقه هاجس انتظار مكالمتها. في اليوم الخامس، بدأ يساوره الخوف أن تتوقّف قصّته معها هنا. إنّها فتاة عنيدة و عصيّة، قد لا ترى مبرّرًا لمعاودة الاتّصال به، و عندها، لن يكون من اللائق أن يواصل إرسال الورود إليها. يخشى أن تكون اعتبرته مجرّد معجب لا يستحق أكثر من مكالمة واحدة.

INTERPRETING CORPUS

Record Transcript	*Simultaneous Performances*
JSRS: I am asking the two parties to consider doing something about all these areas that are surrounded by one side or the other and these people are really suffering inside. So, I am still begging, asking, that we, something be done about these areas, whether these areas are under siege by the Government or by the armed groups. I am glad that there is, apparently, the will to continue these discussions. Once again, we tell you, you know, we never expected any miracle. There are no miracles here, but we will continue and see if progress can be made and when.	أطلب من الطرفين أن ينظرا في إمكانية اتخاذ إجراءات بشأن كل هذه المناطق المحاصرة من طرف أو من آخر... وأتوسل مازلت أتوسل وأطلب أن يتم القيام بأي، بشيء ما حول هذه المناطق. هذه المناطق تقع تحت الحصار من قبل الحكومة أو من قبل المسلحين. أنا سعيد بأنه يوجد هناك في الظاهر الرغبة بمتابعة المحادثات ولكن مجددا أقول لكم بأننا لم نتوقع أية معجزات في هذا المكان ولكننا سنتابع وسنرى إن كان يمكن تحقيق التقدم. شكرا جزيلا لكم.
Q.: For the first time today you talked about transition, the political transition, I know I'm stating the obvious but on one side you have the Opposition saying there's no way president Assad and those around him could be part of the new Syria. On the other side, you have the Government saying he should stay. <u>How on earth do you bridge this gap**?**</u>	بعض الأسئلة؟ للمرة الأولى اليوم تحدثتم عن سياسة الحكم الانتقالية. وفيما يتعلق بالحكومة الانتقالية، من جهة لديكم المعارضة تقول أنه ليس هناك أن يكون ليس من مجال ليكون الأسد كجزء في مستقبل سوريا، من جهة أخرى تقول الحكومة بأنه الأسد يجب أن يبقى. <u>كيف ستردمون هذه الفجوة؟</u>
JSRS: If you have any ideas I'll take them with great pleasure.	... لكنت أجبت بسرور...
Q. : ... هناك رؤيتان مختلفتان لتطبيق جنيف واحد، واحدة للمعارضة وأخرى للسلطة. ما هي رؤية الأخضر الإبراهيمي بهذه المسألة؟ شكرا.	There are two different visions for the implementation of Geneva I. There is a vision on the part of the Opposition and one of the Authority. What is your vision, Sir?
JSRS: هاذي قصة طويلة يا رجل! يعني إحنا نحاول أن ننفذ خطة جنيف الحقيقية التي ترمي إلى إنهاء الحرب وتمكين الشعب السوري من تحقيق طموحاته المشروعة وبناء سوريا الجديدة. كيف يتم ذلك؟ يعني مش قصة سهلة لأنو انت عارف لكل التشعبات للمشاكل اللي هي موجودة داخل البلد، لكن هدفنا هو إنهاء الحرب وبداية وبداية بناء الدولة الجديدة في سوريا.	This is a very long story Man! We are trying to implement the real Geneva plan, the true Geneva plan that seeks to put an end to the war and to enable the people of Syria to attain and to realize its legitimate ambitions and to construct the new Syria. How could that happen? Well, it's not an easy thing... You know that there are so many ramifications of world problems inside the country, but our aim is to put an end to the war and to start building the new State in Syria.

Record Transcript	*Simultaneous Performances*
Q.: Could you clarify something which you mentioned yesterday about the situation in Homs? You said children and women are allowed to leave but the Government had asked for a list of the male civilians. Is there a linkage? In other words, is the list of male civilians a precondition so the women and children could leave? Thank you.	عندما يتعلق الأمر بالوضع بحمص، هل سيسمح للنساء والأطفال بالمغادرة؟ وهل طلبت الحكومة لائحة بأسماء الذكور الموجودين هناك ب؟ هل هناك علاقة بين الأمرين؟ هل وجود قائمة بأسماء الرجال الموجودين هو شرط مسبق للإخلاء؟
JSRS: It's not a precondition to allowing the women and children out. It's a precondition to allowing men, civilian men out.	... نعم، إنها شرط مسبق.
Q.: السؤال هو عن إجراءات ما قبل الحوار في مسألة تشكيل هيأة الحكم، يبدو كأنو تم التخلي عن الإجراءات السابقة لأن التي تم التأكيد عنها في جنيف واحد مثل وقف إطلاق النار و إطلاق المعتقلين... هل سوف تبدأ المفاوضات حول تشكيل هيأة الحكم مع استمرار إطلاق النار مع استمرار اعتقال الأشخاص وحصار المدن وخاصة البراميل. تعلمون جيدا بأن البراميل ليست أداة قتال وإنما هي أداة قتل، لا تصيب المقاتلين ولا الإرهابيين وإنما تصيب المدنيين عشوائيا. هل ستتم المفاوضات مع استمرار قصف المدنيين بالبراميل وحصارهم وتجويعهم؟	My question is about the procedures that precede the dialogue because it seems that some of the measures that we had spoken of in Geneva I have been abandoned, like the ceasefire and the release of those in prison. Is all the negotiations going to start while the fighting continues, while people remain imprisoned, in particular the question of the Barrels. You know that the Barrels are a weapon to kill, it's not a weapon of war; it does not affect the fighters or the (terrorists), it affects and it kills the civilians directly. So, all the negotiations going to continue while the civilians are being starving, being encircled and the Barrels bombs are used?
JSRS: للأسف الشديد ما فيهش اتفاق على إما وقف إطلاق النار أو على الأقل تخفيف مستوى العنف الممارس في سوريا. في كثير من عمليات السلام يبد الحديث حول الحل دون أن يتوقف القتال، هاذي مش أول مرة لكن شيء مؤسف بكل تأكيد. ما في شك على أنو الواحد يتمنى، ما هو كلامنا على رفع الحصار على هذه المناطق وكلو، يعني، دعوة إلى أنو تخفيف معاناة الناس في الوقت اللي حنا ندعي أننا نتكلم على إنهاء حرب كلها وبناء سوريا الجديدة.	Unfortunately, there is no agreement on a ceasefire or on the alleviation of the level of violence practiced in Syria. There are several peace processes that start with a discussion about the solution without the fighting having stopped first. This is not the first time but truly it is regrettable. This is not the first time that this is happen or this is happening. No doubt, we are hopeful because we speak about lifting the siege we speak about various areas. All of this is a call for alleviating the suffering of people. At the time, we are calling for the cessation of the war entirely or the conclusion or termination of the war entirely.
Q.: Thank you for taking my question. My question is Mr. Brahimi, who is going to verify all the promises that the Government is making? I mean the convoys with the aid for the people in Homs and the people that are leaving, and also the women and children, if they have to leave voluntarily; it's not an imposition. I just wanted you to	سيقوم بالتأكد من سيكون من سيقوم بالتحقق بالتحقق من تنفيذ الوعود التي قطعتها الحكومة كقافلة المساعدات بحمص؟ وإخلاء المدنيين في حمص بالإضافة إلى موضوع النساء والأطفال النساء و الأطفال، هل ستكون مغادرتهم طوعية أم سيتم إجبارهم على المغادرة هذه المناطق؟

clarify that.	
JSRS: You know, definitely, it's voluntarily. Those who don't want to leave will not leave. The *UN* and the International Committee of the Red Cross (*ICRC*) are present over there and the convoys of food and non-food items are actually, will, if that happens, be taken in by the United Nations. So, we will, of course, therefore know for certain if they have gone in or not, and the *ICRC* and the *UN* are there and they will see if there are any women or any children that have come out.	بالتأكيد، فإن مغادرة هذه المناطق سيكون المغادرة طوعية ومن لا يود مغادرة هذه المناطق فلن يتم إجباره على المغادرة. الأمم المتحدة والهلال والصليب الأحمر موجودان في سوريا وقوافل المساعدات ومنظمات المواد الغذائية والطبية ستدخل إذا تم هذا إلى حمص عن طريق الأمم المتحدة وفلذا سنعرف إذا دخلت هذه الحملات أو هذه القوافل أم لا وبالتالي سيقوم أيضا الصليب الأحمر بالتعرف إذا كان كان من هناك أي نساء أو أطفال يودون المغادرة.
Q.: بما أن قراركم هو بيضة القبضان (النظام) لقرارات جنيف واحد التي يريد حرفها عن مسارها في تشكيل هيأة حكم انتقالية خالية من الأسد.	So, since your decision is in the midst of those negotiations, how you going to deal with the prevarication of the Regime around the Geneva I provisions that it wants to derail concerning a Transitional Government that does not have El Assad in it.
SRS: مش عارف كيف نرد على أسئلة بالإنجليزي يقولوا 'loaded questions' آم صعب صعب كثير الرد على سؤاله. هذا مثل الرجل اللي ايقولولوا: " بطلت تضرب زوجتك والا ما بطلتش؟ شنو يقول؟	I do not know how to answer loaded questions. It's very difficult to answer those loaded questions. I'm like the man whom they asking: "Have you stopped beating your wife or have you not stopped beating your wife? I find myself in that situation.
Q.: Coming back to what you spoke that tomorrow the delegations will be examining the Geneva Communiqué. What are your priorities on how the discussions will begin on this issue and also with reference to the negotiations and there is no ceasefire. Are you then likely to follow the Kissinger Model on the Vietnam talks?	فرنسا أربع وعشرون. بالعودة إلى ما تحدثت عنو منذ قليل، في الغد سيتحدث الطرفان عن بيان جنيف الأول. ما هي أولوياتك فيما يتعلق بالنقاشات في هذا الموضوع، فيما يتعلق بالمفاوضات وحول عدم وجود وقف للإطلاق النار؟ أود أن أرى هل يمكن أن تتبعوا النموذج الذي اتبعه كيسنجر في فيتنام.
JSRS: Or the Algerian-French Model in 1962. No, I don't think we are following any model at all; we are doing what the situation allows, what the market can bear. Tomorrow, we are going to put forward the, you know, the Geneva Communiqué, of course, the parties know it extremely well and then we are going to decide with them how we are going to proceed in discussing its main elements. One of them is, of course, the composition or the governing body with full executive powers. But, we will definitely not start with that. It's, you know, probably the most complicated subject.	يجيب الإبراهيمي. أو يمكننا اتباع النموذج الجزائري الذي اتبع عام 62 . نحن لا نقلد نموذج كيسنجر، ولكن نقوم بكل ما يمكن القيام به في هذا الوضع، ففي الغد سنضع أمام الأطراف بيان جنيف الأول رغم أن الأطراف يعرفان هذا البيان بشكل جيد، وسنقرر معهم كيف يمكننا المتابعة في مناقشة العناصر الأساسية في هذا البيان. وأحد هذه العناصر الأساسية هو تأسيس هيأة حكم تتمتع بصلاحية تنفيذية كاملة ولكن لن نبدأ بهذا وهذا بشكل تأكيد فهذا هو الأمر الأكثر تعقيدا.

سيد براهيمي، نحن نتابعك من خلال هذا المؤتمر منذ أيام. عمليا، في هذا اليوم وبعد هذه الأيام التي مرت، وفكرة البدء بالحديث عن الأمور الإنسانية وبأنو هذه الأمور تبقى، يعني، حساسة وممكن فعلا أن تجذب الأطراف جميعها للعمل بشكل إيجابي وحقيقي، لكن حتى اليوم يعني أنا إذا أردت أن أستذكر بعض الكلمات التي قلت: "ليس هناك قرار حتى الآن حول الأمور الإنسانية لم تفض إلى شيء. هناك تسريبات صحافية انت حضرتك ترفضها، هناك معاناة شديدة مازالت موجودة وتتحدث عن أنو النية مازالت موجودة. حقيقة، يعني بعد هذه الأمور، تماما بعد هذه الأمور، ما هو أخفض سقف لتوقعاتك من هذا المؤتمر؟	***Q.***: Mr. Ibrahimi, we have been following your activities in this conference for days practically today and after the following days and now you have started addressing the question of humanitarian issues, and those are sensitive issues and yes indeed, they could attract all parties to work positively and truly but if I wish to recall some of the words that you said that there is no decision until now on humanitarian issues, nothing has been reached. Only media leaks and you have rejected those. There is a great suffering that continues and you speak of the intentions still being very truly. So, after all of that, after all of that, what is the lowest ceiling of expectations out of this conference?
فيه أمل... تنتهي هذه الحرب الظالمة على الشعب السوري، لكني أعلم أنو ما رايحة تتحقق لا اليوم ولا بكرا ولا بعد بكرا ولا الأسبوع الجاي آه... يعني سهل أني أنا أكون صبور... أملي على أنو هؤلاء الإخوان السوريين من الناحيتين يفكروا في شعبهم ويحاولوا أنو يتقدموا قدر الإمكان هما والناس اللي وراهم، يعني مش الأشخاص اللي موجودين هون، هاذول إخوة أهلا وسهلا فيهم لكن يعني... ما ممكن تسميته المسؤولين من الأطراف المختلفة، يفكروا معانا في الشعب السوري.	***JSRS:*** Hope still there… My expectations of this conference is that this unjust war imposed on the Syrian people will stop. But, I know that this is not going to happen today or tomorrow or the day after tomorrow or next week. It's easy for me to be patient. My hope is that those brethren, the Syrian brethren on both sides are going to think of their people. And that they're going to try to make much progress as possible. They and the people behind them. Not just the people who are here, those are brethren, yes that we welcome them but those who are the officials, the people who are responsible. On both sides. I hope that they will be thinking along with us of the Syrian people.
من خلال محادثات اليوم التي جرت بين وفدي الحكومة والمعارضة رفض وفد المعارضة ورقة المبادرة التي تقدم بها الوفد الحكومي والتي ترفض أي شكل من أشكال التدخل الخارجي. فما المتوقع من ذلك وهل هذا سيسفر على أن المعارضة قد تطلب مجددا بالتدخل الخارجي في سوريا؟	***Q.:*** Sir, during the discussions that have taken place today between the Opposition and the Government, the Opposition has refused the paper that was submitted by the Government Delegation and which refuses all forms of foreign intervention. So, is this going to lead to the fact that the Opposition will again ask for foreign intervention in Syria?
هاذي كمان a loaded question كيف ايقولوا بالعربي a loaded question؟ سؤال... Absolutely هاذي أسئلة ملغومة. يعني المفاوضات فيها واعليها. يعني ما في رد على سؤالك.	***Q.:*** This also is a loaded question. How do you say 'a loaded question' in Arabic? What is... How how can we... What is the... Yes, there must be a term for it. OK it's a targeted, it's a minded question, it's a loaded question. Yes, the negotiations have everything associated with them. There is no real answer to that question.

Q.: Good afternoon Mr. Brahimi. The humanitarian issues and what you call the political negotiations are very, very closely interlinked and the parties have not been able to build these confidence measures that you have spoken for three days. How can you think that this will affect or have an impact on the next days of negotiations?	مساء الخير سيد براهيمي. المواضيع الإنسانية وما سميته أنت المفاوضات السياسية كلاهما مرتبطان ببعض بشكل كبير ومتشابكان وكلا الطرفين لم يتمكنا من بناء الثقة بينهما الذي تحدثت عنه سابقا في الأيام الثلاثة الماضية. كيف تعتقد أن ما حدث في الأيام السابقة سيؤثر على الأيام التالية؟
JSRS: أنت محقة. إجراءات بناء الثقة يتم القيام بها قبل بدء المفاوضات لا خلالها والمفروض أن هذه الإجراءات هي التي تمهد الأرض لبدء المفاوضات وتخلق شروطا ملاءمة وجوا ملائما للمفاوضات. لسوء الحظ لم تحدث هذه الإجراءات لبناء الثقة رغم أننا تحدثنا عنها وطلبنا بها لوقت طويل جدا وهذه كانت محاولة أخرى من قبلنا لنرى...	You know, you are right; confidence-building measures take place, usually, before negotiations start. They are supposed to prepare the ground for negotiations and create a conducive atmosphere. Unfortunately, they haven't happened before we have met although we have been talking about them for a very, very long time. So this was another attempt to see if, you know, people who are prisoners be released, people who have been kidnapped be released, women and children and even men are fed, wounded people are looked after and receive the medicine and medical care they need. We will continue to ask for that as we, you know, go along and try to make these negotiations produce something. You know, I think we are happy, encouraged that this conference that we have been working for since the 7th of May of last year has, at last, taken place that in itself is one little step forward, but it is only one little step forward. Whatever gain we have made is reversible. So, we know, we are going to continue trying to make this work. We hope that the parties will cooperate, we hope also that those who have influence will use their influence to help us move forward. Thank you very much.

GLOSSARY

GLOSSARY

Bagage Cognitif: The whole knowledge (notional and emotional) that an individual acquires through: - His own existence (empirical knowledge);

- Language (reading, learning, conversation, television, etc.);

- His own reflection;

-'World knowledge' ("Connaissance du monde") and 'Encyclopaedic knowledge' ("Connaissance encyclopédiques"), all of that constitute our 'Bagage Cognitif';

- Background knowledge corresponds at relevant 'Bagage Cognitif' (Lederer 2006: 178).

Cognitive disequilibrium: According to Rafael. A. Calvo and Sidney. K. D'Mello disequilibrium consists of a discrepancy occurring between the immediate situation and the individual's knowledge, strategies; skills.This state is ubiquitously present in complex cognitive operations: comprehension, reasoning and problem solving.

Conceptualization: From the verb 'conceptualize something as something**:** to form an idea of something in your mind (Oxford **2006**: 299).

Corpus linguistics: A qualitative approach to the analysis of different texts.

Cultural Coherence: Lakoff and Johnson (**2003)** argue that:

- Spatialization metaphors are embedded in our physical and cultural experience;
- English people speak of the 'Height' of happiness, but not of the 'Breadth' of happiness. But, why?
- Because, the first (*HAPPY IS UP*) is coherent with theses metaphors: '*HEALTH IS UP*'; '*GOOD IS UP'*, etc. This coherence is determined by the 'EXPERIENTIAL BASES' of these metaphors.
- *HAPPY IS UP*: (its physical basis/experience) Erect posture goes with a positive emotional state.

GLOSSARY

- *RATIONAL IS UP; EMOTIONAL IS DOWN*: (cultural basis) Reasoning faculty places human above the animal, gives them control. So, '*CONTROL IS UP*' → '*MAN IS UP*' → '*RATIONAL IS UP*'.
- '*MORE IS UP*': (physical basis) If you pile physical objects, the level goes up.

RESULT: The concept 'UP' is the same in these three examples. However, the experience varies from one metaphor to another.

- Cultural Coherence occurs within one language; the same code. This phenomenon has nothing to do with two languages.
- **Déverbalization:** La Déverbalisation est le stade que connaît le processus de la traduction entre la compréhension d'un texte et sa réexpression dans une autre langue. Il s'agit d'un affranchissement des signes linguistiques concomittant à la saisie d'un sens cognitif et affectif.

Embodiment: A paradigm studying Culture. It is concerned with the development and manifestation of embodied habitus of a particular society. These habitus/ specificities embodiment/realizations represent the presence of that society, an implicit presence since this habitus is nothing but the way the society sees, knows, conceptualizes the world.

Hypernym: Same as 'Superordinate', opposed to Hyponym. Also called 'Umbrella term' because its meaning the meaning of another more specific term. 'Flower' is a superordinate of 'rose'.

Identification: A strong feeling of affinity with another person or with a group. In our present work, 'Identification' is used to mean the fact that every practitioner (translator or interpreter) inevitably have recourse to their 'Affect' when interpreting.

GLOSSARY

Ideoaffective system or organization: The measurement of someone's ability to join his emotions with his thoughts i.e. his ability to fathom profound things). One example of such systems the one termed: circular system in which emotions result in other emotions and so on. According to Silvan Tomkins (1962), this organization emerges from iterative, salient affective events over the person's life. These organizations then become active and influencing organized layers of cognitive (thinking), behavioral, and interpersonal processes.

Indexicality: The American philosopher Charles Peirce in his theory of linguistics used the term 'indexicality' to refer to a kind of pointing within language, like a weathervane indexing wind's direction. This reflexivity seems to be true only when this sign (the weathervane) occurs simultaneously with the object it indexes (wind).

Interaction: For Edda Weigand language and other communicative means together with needs and purposes (which are the reason why we communicate) as an action. Language is a communicative means we use to fulfill our needs, purposes in a dialogic interaction.

Kinetic: (Technical) Of or produced by movement: kinetic energy.

Lexicon: • The lexicon: used in linguistics to refer to all the words or phrases used in a particular language; or used and known by a given person or group.

• A list of words on a particular subject in a language and in an alphabetical order.

• A dictionary, especially of a classical language (Greek) (For more details, read M. Lynne Murphy 2010, "*Lexical Meaning"*).

Ontological: Existing in nature. From 'Ontology': the branch of philosophy dealing with the nature of existence.

GLOSSARY

Paradigm: Once theorizing, in Translation, becomes mature it is called theory. Theories are based on a set of coherent concepts, principles, explanations, etc. Theories sharing some principles or having the same point of departure fall in the same paradigm, as demonstrated by Anthony Pym.

Paralanguage: Language (words) indexing personality traits and affective states.

Phenomenological: From 'Phenomenology': the branch of Philosophy concerned in what you see, hear, feel, etc. in contrast to what may actually be real or true about the word. It describes the pre-objective perception (i.e. perception based on thoughts or opinions rather than facts).

Positivist: Said about a research that is objective: that is time or context independent. It does not accept many interpretations.

Referentiality: From 'reference'.This function summarizes the act of referencing (i.e. picking out something $_A$ from the world) and to the act of 'Prediction' (i.e. say something $_B$ about that something $_A$).

Reflexivity: Reflexive signs are ideas about language. Silverstein (1979) forges the term 'Language ideologies' to underlie the expressed beliefs about language, its structure and its users. So, Reflexivity consists of cultural ideas on culture.

(Language) **Relativity:** Is in itself a matter of folk perception, claiming this or that language has a word x for a given feeling, a word assumed to exist only in that language. This is referred to (by Silverstein) as 'referential capacities' of languages, that is, how well a particular language's lexical expressions correspond to the 'reality' they denote." Our argument is that no language is relative. Our use of language is relative: We do not say or write all things we think about because our affects control our thinking and it is unconscious.

GLOSSARY

Strategy: The term 'Strategy' has two different acceptations. The first one indicates one available option. The second answers the question: How people use data in order to cope with a situation, to achieve a particular goal.

Subtext: The undeclared reason or value for doing something. It is an underlying message.

Syntax: Language structure; grammar.

Several labels are used in the field of 'Emotion', such as : feeling; affect; emotions; mood; passion; sentiment; emotional attitudes; desire; intuition; personal traits; relational dispositions, etc. We do not wish set out in this labyrinthine road. A simple differentiation between 'Emotion', 'Emotions' and 'Affect' may be sufficient for our research.

Authors emotions	Authors affect
Feeling, mood, passion, sentiment, emotional attitudes, desire...	Personal traits, relational dispositions, intuition (are phylogenetically ancient).

All these labels or emotion concepts can be subsumed under just two (2) broad categories, namely, 'Affect' and 'Emotion'.

◘ Emotions are conscious emotional states accompanying/influencing authors thinking. These states are either on bodily level, For example, *one can be physically exhausted*; *hungry or maybe feeling cold* the same moment he was thinking to write or this pushes him to think writing about a specific subject. These feelings are called 'Sensation(s)'.

◘ The author maybe experiencing, as he was thinking, a temporary, short-live feeling, this is called 'Mood' (a characteristic of temperament), as opposed to 'Temperament':

that person's nature reflected through his behavior or reactions towards situations or people. This is simply called 'Feeling' because it disappears.

◘ The writer maybe *happy*, in *a state of despair*, *sad*... These are 'Emotional states'. After being experienced, these states became 'Emotional conditions' are present in the form of mental representations. For example, '*happiness*' which was the author's emotional state (when he was thinking), but when reaching the mental level, may result in '*Will*'; '*Enthusiasm*'; and so on. Both, emotions experienced on bodily level and on mental level are identified as: 'Sentiments'. They are motivational factors including self-concept, that is, the idea that we have about ourselves); beliefs (from the affective components).

◘ The correlation between 'Sentiments' (i.e. feelings on the mental level), 'Mood' (a temporary feeling) constitute the first category: 'Emotion**s**'. The following table is meant to define the scope of the present work with regard to the domain of 'Emotion' and 'Translation'. But before doing that it is noteworthy that all these emotional and affective states are referred to as: 'Emotion' by the person observer. In other words, the owner or the person $_{A}$ enduring them may name them using one of the labels mentioned above according to the situation, but for another person $_{B}$, whatever person is going through will call them using the term 'emotion'.

English term	French term	Arabic term
Emotions:	Les émotions	العواطف
1/emotional states	L'émotion	المشاعِر
2/emotional conditions (either bodily or mentally experienced).	Les sentiments	الأحاسيس
3/mood	L'humeur	المِزاج
4/temperament	Le tempérament	الطّبْع، جِبِلّة

GLOSSARY

Emotion	L'affectivité	العاطِفة
Affect: the term used in Arabic has a more spiritual connotation; the individual's spirit or common beliefs of a particular group. This connotation has much to do with the societal/cultural control over the individual's affect (mainly religion).	L'affect	الوِجْدان
Intuition	L'intuition	الحَدْس
Intentionality	L'intentionalité	النِيّة
Vouloir dire	Le vouloir dire	مُرَاد (الكاتِب)
Bagage Cognitif	Le bagage cognitif	الحَصِيلة المَعْرفيّة
Bagage Affectif	Le bagage affectif	الحَصِيلَة الوِجْدانِيّة
Intention	L'intention	قَصْدية الكاتب

ملخص

يتمحور هذا البحث حول استقصاء طبيعة 'الوجدان' وأثره في ميدان الترجمة قصد عرض إطار نظري وتطبيقي مستحدثين يتناولان بالدراسة التحليلية النقدية دور العامل الوجداني في عمليتي صنع واتّخاذ القرار الترجماتي على حدّ سواء، وذلك من خلال تحليل مدوّنة خاصة بالترجمة التحريرية وأخرى بالترجمة الشفوية. إنّ هدف هذه الدراسة هو استحداث مفاهيم إلى جانب مقاربة تكون من وإلى الترجمة. ولقد تمخض عن الدّراسة عدد من الاستنتاجات، حيث أظهرت أنّ الترجمة لا تعنى بوجدان المترجم أو التّرجمان فحسب وإنما تعنى كذلك بوجدان الكاتب أو المتكلم. كما أوضحت الدراسة أن عملية صنع القرار في الترجمة تكون على مستوى اللّغة وتتمثل في وضع الاحتمالات أو ايجاد المقابِلات، في حين تتلخص مرحلة اتخاذ القرار في تبنّي ترجمة نهائية تكون بمثابة الحلّ الأمثل الذي يخدم الأصل. تنصّ هذه الدراسة على أنّ دور الوجدان يظهر أساسا في العملية الذهنية والتأويلية بينما ينعكس أثره في النص المترجم وعلى الترجمة كعِلم. توصلت هذه الدراسة كذلك إلى سنّ نموذج استبطاني بالدرجة الأولى أو النموذج ميتا–معرفي حسب ما اصطلحنا عليه و يقوم هذا النموذج على تقنيتي 'المِثل' و 'التّمثّل'.

الكلمات المفتاح: الوجدان، صنع القرار، التصور الذهني، الترجمة، النموذج الاستبطاني.

Résumé

L'objet de la présente recherche était l'étude de la nature ainsi que de l'influence de l'affect en Traduction et ce dans le but de présenter un cadre théorique et pratique portant sur le rôle et/ou l'impact de l'affect dans la prise de décision en Traduction. La stratégie adoptée était 'Grounded Theory', une stratégie jugée pertinente et bien adaptée pour l'élaboration de concepts et modèle nouveaux à partir de et pour la Traduction. La présente recherche s'est effectuée en deux volets : l'analyse et la critique de données théoriques puis de données empiriques. Les conclusions inférées de ce travail montrent que la Traduction investit dans l'affect de l'auteur aussi bien que celui du traducteur ou de l'interprète. Les déductions montrent aussi que la prise de décision en Traduction consiste à produire des possibilités pour ensuite opter pour une seule, définitive solution. La conclusion majeure s'articule autour du rôle de l'affect opérant sur le niveau cognitif de conceptualisation tandis que l'impact de l'affect implique le texte traduit et le domaine en général et la façon dont il s'y projette. Deux techniques ont été mises au point dans le cadre d'un nouveau paradigme métacognitif pour la traduction et l'analyse de l'affect, à savoir, traduire via analogie ou au moyen d'une identification.

Mots clés : Affect, prise de décision, conceptualisation, Traduction, paradigme métacognitif.