



DIALOGIC TEACHING

By **Dr. Ismail Alrefaai**

Director, Language Research Centre

In this Issue

Most of the teaching-learning process is carried out through talk. When teachers want to further illustrate their message, they use other teaching aids such as pictures, videos, realia, ... etc. In the teacher-centered classroom, the teacher does most of the talk and students remain passive most of the time. However, in the learner-centered classroom, learners shoulder the responsibility of their own learning and do most of the learning activities. The effective use of dialogic teaching helps students become autonomous learners and establishes a good rapport between teachers and learners. This article attempts to give a general idea about dialogic teaching, its characteristics and basic principles.




Dialogic teaching is defined as “teaching which centers around planned and focused conversation among teachers and addresses teaching and learning issues. During such conversations teachers examine their own beliefs and practices and engage in collaborative planning, problem-solving and decision-making.” (Richards & Schmidt, 2010). Dialogic teaching puts emphasis on the talk between teachers and learners. It is an approach rather than a single method of teaching. In this context, it is worth mentioning that an approach,



method and technique are different terms. “Different theories about the nature of language and how languages are learned (the approach) imply different ways of teaching language (the method), and different methods make use of different kinds of classroom activity (the technique).” (Richards & Schmidt, 2010). In dialogic teaching, learners don't just provide answers to questions which trigger low-order thinking skills such as knowledge and comprehension. Instead, in the dialogic classroom, students are encouraged to narrate, explain, analyse, explore, evaluate, discuss, justify and ask questions of their own.

Principles of Dialogic Teaching

In order to implement this approach in the EFL classroom,

Title	Page
Book Review Mapping Memory in Translation	3
Kilito's Anbe'ouny belro'ya A Analytical Perspective of Arab Narratives	4
Eureka! Eureka! The Secrets of Dated and Honey	7
 Language Usage	9
 SEMANTIC MICROSCOPE	10
 Poetry Corner	11

Send your write-ups to: mountaintopkku@gmail.com

“To sum up, the use of talk in teaching is as old as history. However, talk can be an effective teaching and learning tool if used wisely and purposefully in an atmosphere of trust and respect between and among teachers and learners”.

teachers should keep in mind that dialogic teaching is based on the following five principles:

- Dialogic teaching is collective and learners work together in addressing learning tasks.
- Dialogic teaching is reciprocal, learners listen to each other, share ideas and consider alternative viewpoints.
- Dialogic teaching is supportive; learners express their ideas freely, without fear of making wrong answers
- Dialogic teaching is cumulative; learners build on answers and other oral contributions and chain them into coherent lines and understanding.
- Dialogic teaching is purposeful; classroom talk is not without clear objectives. It is structured and well-planned (Alexander, 2008).

Also, in dialogic teaching, learners are encouraged to listen, think, give others time to think and respect alternative view points. Furthermore, in dialogic teaching, teachers use discussion and Scaffolded dialogue.

Scaffolded Dialogue

According to the Longman Dictionary of Language Teaching and Applied Linguistics, scaffolding is defined as the "the support provided to learners to enable them to perform tasks which are beyond their capacity. Initially in language learning, learners may be unable to produce certain structures within a single utterance, but may build them through interaction with another speaker." (Richards & Schmidt, 2010). Discussions in the EFL classroom give students the chance to exchange ideas and information in order to explore certain issues, or tackle certain problems. Scaffolded dialogue involves the following:

- Interactions which encourage students to think and talk.

- Questions which require learners to provide creative answers.
- Answers which are followed up and built on rather than merely received.
- Feedback which informs and leads thinking forward.
- Contributions which are extended rather than fragmented.
- Exchanges which are chained together into coherent lines of enquiry.
- Classroom organisation, climate and relationships which make all this possible. (Alexander, 2008).

In dialogic classrooms, teachers use the following five main ways to organise interactions:

- Whole class teaching
- Group work (teacher-led)
- Group work (pupil-led)
- One-to-one (teacher and pupil)
- One-to-one (pupil pairs)

To sum up, the use of talk in teaching is as old as history. However, talk can be an effective teaching and learning tool if used wisely and purposefully in an atmosphere of trust and respect between and among teachers and learners. It becomes fruitful and effective when students are encouraged to talk in order to learn new skills and acquire more knowledge. The main goal of using talk in the EFL classroom is to help students learn and this significant goal becomes achievable with the help, support and guidance of teachers.

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“Dialogic teaching is collective and learners work together in addressing learning tasks.”

BOOK REVIEW***Mapping Memory in Translation*****Siobhan Brownlie****Publisher: The University of Manchester, UK: Springer, Raj, 2016****Pages: 228**

By
Ms. Amal Metwally
Lecturer
Of Linguistics and
Translation

Memory of the past and traditions are embedded in language and in linguistic units. Languages are containers of the memory of the past that is exhibited through the etymological origin of words and the historical development of their meaning. In *Mapping Memory in Translation*, Brownlie (2016) explores the relationship between memory, as a representation of culture, and translation.

Memory could broadly refer to 'any kind of relation to the past'. Similarly, translation is a very broad concept since it refers to 'any kind of transfer and transformation'. Culture translation, a term that has come to prominence in disciplines other than translation studies, is defined by Tymoczko (2007) as 'translating cultural aspects of source-text content into a target-language text; that is dealing with the cultural issues involved in undertaking interlingual translation'. Brownlie illustrates that linguistic and cultural borders between languages are not unified or confined to one sphere, so that the terms 'source culture' and 'target culture' hide the reality of a complex and fluid heterogeneity.

The book focuses on the work of researchers in the field of translation

studies who have engaged with memory approaches and concepts. Since translators and interpreters are necessarily bilingual, the book investigates the extent to which episodic memory and semantic memory are linked to different languages. The importance of working memory is highlighted specially for interpreters.

The most important contribution of this book is that it presents a framework for the study of the interface of translation and memory. Within this framework, it is clear that Brownlie (2016) is in favor of certain perspectives. The book endeavors to show the variety of ways in which memory concepts could be significant for translational texts, and the creative possibilities of translation in relation to memory. The book is less interested in psychological trauma, pathologies of memory, forgetting, or translation as failure.

The book highlights nine types of memory and their relation to translation: personal memory, group memory, electronic memory (where machine translation is explored), textual memory, national memory, transitional memory, traditions, institutional memory, and finally cosmopolitan connective memory.

Mapping Memory in Translation is a good reference tool for those who are interested in translation studies, as well as for translators and interpreters.

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KILITO'S ANBE'OUNY BELRO'YA: A Analytical Perspective of Arab Narratives

Mahmoud Ibrahim Ibrahim Radwan

Assistant Professor

Faculty of Languages and Translation, King Khalid University, Kingdom of Saudi Arabia
Department of Foreign Languages (English Section), Faculty of Education, Tanta University, Egypt



“Kilito emerges in *Anbe'ouny belro'ya* as a critic-novelist who engages in hermeneutical inquiry into the foundational texts in the Arab literary tradition”

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In *Anbe'ouny belro'ya: Riwayah* (Tell me about the vision: a novel, 2011), Abdelfattah Kilito lays the basis for a postmodern approach to creative writing in Arabic literature. Like his previous output, this text combines narration, theoretical discourse and critical insights. It draws heavily on al turath in highly experimental ways. The text, subtitled “a novel”, digresses drastically from the traditional conventions and undertakes to restructure the genre by utilizing the potentialities and resourcefulness of the Arabic language and the Arabic literary heritage. He creates a text following criteria that are unorthodox and almost idiosyncratic.

Kilito emerges in *Anbe'ouny belro'ya* as a critic-novelist who engages in hermeneutical inquiry into the foundational texts in the Arab literary tradition. He merges his penetrating reading of classical works with the theory and western methodology of modern critical approaches thereby instituting a space for Arab writers in postmodern world literature. In his own words, he resents “to be forced to acknowledge Western literature as an absolute paradigm” nonetheless he does not wish to be like Sindbad the sailor “obsessed solely with al turath and al turath only” dissociating himself from innovations

exploding the boundaries of conventional narrative (17). Is this one quotation, or three? “Solely” and “only” express the same idea so one of them is redundant; however, if they form part of the quotation, it must remain unchanged. There might be a better word to use instead of “exploding” but I can't think of it now.

His conceptualization of the value of narrative evokes Gabriel Márquez's words: “living to tell.” And yet Kilito goes beyond that perspective to embrace, in his opinion, the more significant principle of “telling to live.” To him, art achieves transcendence and, in this respect, he alludes to Shakespeare's Shall I compare thee to a Summer's Day” and revives Scheherazade's affirmation, “Indeed, it is such tales that will populate the world after death do us part and destroys all” (67).

Anbe'ounybelro'ya: Riwayah takes the reader on a promenade in the realm of magic realism teeming with the quirks and playfulness permeating Alf Laylah wa Laylah, the journeys of Ibn Battuta and the politico-religious polemics of Jahiz. Such is the mélange out of which he molds his investigational methodology that blurs the boundaries between divergent generic, spatial and temporal realms. The narrator shifts backward and forward in time, wandering across the variant locales of Morocco, America and France, and slipping from one genre into the other, alternating between prose, poetry, autobiography and criticism. Incidents in Kilito's personal life experience permeate the text and come across

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merged with readings of, and speculations about, Arab Classics and Western theory of critics such as Michel Foucault, Friedrich Nietzsche and Jacques Derrida.

Amidst a state of mystery and uncertainty evoked by a sprawl of reflections, Kilito’s panoramic exposé provides a solid epistemological ground for the readers of literature. Kilito disrupts the mono-sided sender/author-to-reader/receiver relationship and creates instead a dialogic correlation in which the writerly text, in Roland Barthes’ terms, becomes an open arena for the reader, who gives up the role of consumer in readerly texts and adopts the active role of a producer and collaborator in formulating meaning. (4)

The title of the narrative is elusive and heavily coded: what is the vision to be interpreted? Who undertakes the interpretation? How can one figure out the unknown? Kilito augments this mystical dimension through supplying instances of historical and fictional visions. In Alf Laylah wa Laylah, Scheherazade narrates: “One night the Caliphate Haroun al Rashid woke up gloomy and heavy-hearted. He summoned his minister, who told him that reading is the cure. Haroun al Rashid found an old book. While going through it, he read what made him cry and laugh at the same time.” The irony is that he asks Ja’afar to explain to him such a contradictory state, which baffles him. Kilito cites another example from the Torah of Moses; it is narrated that during the second year of Naboukhaz Nassar’s reign, the king summoned the fortunetellers and the magicians to tell him about a bad dream. They asked him to recount the dream in order for them to interpret it, yet he told them: ‘I do not want an explication. Tell me about the vision. Only then, I will admit that you are skillful interpreters’ (62). This question of telling is quite different from the vision in Surah Yusuf in the Holy Quran, wherein the vision is disclosed first, and the king then asks for an exegesis. The verse states: “Expound to me my vision if it

be that ye can interpret visions” (43).

The novel consists of four chapters with four different stories, namely: ‘Aida by the Window,’ ‘Shahryar’s Second Madness,’ ‘The Chinese Problem,’ and ‘Frivolous Desire of Transcendence.’ The choice of titles connotes lack, fragmentation and discontinuity. The protagonists have in common a longing for survival through art, a state that can only be attained through innovative and ingenious work, whereas the work of plagiarists and imitators is doomed to transience.

In chapter one, Aida, the central figure in the title, is hardly visible. This segment of the text examines the author’s interest in literature. He remarks, “As a child I enjoyed reading in bed since the day I found Arabian Nights in my bedroom (7) ... Literature has a healing power; the more I read, the better I became. By the time I reached the last page, I was fully recovered” (8). If literature does not treat physical aches, it mitigates the woes of the soul. The narrator states, “It is the blessed power of narratives” that had the same curative impact upon Shahryar since it mended his propensity for murdering. To Aida, reading literary works

brings about misery as she recaptures the agony of Flaubert’s *Madame Bovary* (1856) whom no-one attempted to help or rescue by satiating her desire.

In chapter two, the narrator weaves a story about Ismail Kemlo, one of Kilito’s brilliant students. Kemlo is about to submit a proposal entitled “Shahryar’s Second Madness” dealing with the disregarded closures of the tales of the Arabian Nights. He indicates that Shahryar has never slept, first due to Shahrazad’s continual narration at night, “if she had snoozed, she would have been beheaded,” (67) and, second, due to his preoccupation with the affairs of his people during the daytime. Again, the problem of the vision comes to the fore: as Sharazad’s tales fade away, Shrayar asks the writers to write the tales she narrated. They are able to write about his part, but it is impossible to write

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about Sharazad’s role because they are ignorant of it. Sharyar’s madness materializes in his threat that the writers would be executed if they did not fulfill the mission. It is Sharazad who comes forward to resolve the predicament. She tells Shahrayar, “All my tales are chronicled and they only need a narrative voice” (67).

In chapter three, Kilito shifts the focus from literature and its generic constraints, to the woman-man relationship. He tells the story of a Chinese man who undergoes an experience of unrequited love. His sweetheart makes a stipulation that she would never reciprocate his love unless he stays under her veranda for three years, from dusk till dawn. The closure is far from expected: after three years, “she has left paying no attention to his agony” (82). In the same way as chapter two, chapter three ends inconclusively, which is a hallmark of postmodern narratives, deconstructing the traditional linearity of the text and transforming it into the multilinearity of the hypertext that stimulates many interpretations on the part of the reader.

Then, Kilito moves to another dubious story about his neighbor Aida, whom we heard about in the first chapter. He falls in unrequited love with her. Unpredictably, the story ends in his departure from the building because of a scholarship in USA. It ends where it began with Aida by the window. The “window” is highly emblematic; it may be a reference to Henry James’ “The Art of Fiction”, where he compares fiction to a house that has many windows, and ponders the multiple perspectives of the narrators.

In chapter four, Kilito astounds the readers and arouses a sense of uncertainty about the narrator’s credibility. He divulges another name for the woman he referred to in chapter one as Aida. He announces it to be Aidah and states that this is her real name. He also declares that he is about to prepare a proposal about “Slumber in the Arabian Nights” and dreams of becoming a professor. This contradicts what has been mentioned in chapter two about Ismael Kernlo, his student. The incidents of the story under-

score significant features of postmodernist narration, fragmentation and questionability particularly. The narrator pretends that he knows about the specific issues he tackles, and then he does an about-face and shows that he is uncertain about whatever knowledge he has.

In Kilito’s viewpoint, the ignorant who pretend to have knowledge are called “Tufaily el Thaqafah” or “Culture’s Parasites.” In an Art Exhibition of his friend, Mo’men Barry, Kilito discusses the world of hypocrisy in depth. The attendants acted as if that they were interested and knowledgeable in the highly “sophisticated arts” whereas, in reality, they were engrossed in other affairs.

Kilito investigates another issue that is equally important; it concerns the plagiarists who like to “be praised for something they have not done themselves” (Surat ‘Ali ‘Imran 188). He refers to his friend, Omar Lobarou, who published Kilito’s collection of poems under his own name instead of that of Kilito, the original author. What is even more provocative is when Lobarou’s accuses Kilito of literary theft. As a result we find Kilito declaring that the original authorial voice is as important as the text. In this way, Kilito is diametrically opposite to Roland Barthes in the latter’s advocacy of “The death of the Author.” Kilito sees that the “text in itself is not sufficient, the character, the voice... are all indispensable and crucial components” (105).

In Anbe’ouny belro’ya, Kilito’s mélange of creative writing and theoretical criticism breaks the constraints of the storytelling genre. The text embarks on a stylistic experiment: to relocate the Arabian Nights in a Postmodern perspective insofar as it rejects generic constraints, and embraces pastiche, parody and bricolage. Moreover, the hero is a surreal narrator who is not governed by the inveterate conventions of narration. He is a wanderer roaming different realms, questing a space for his alienated identity in which he can recreate and conjure the world anew.

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EUREKA! EUREKA! :**THE SECRETS OF DATES AND HONEY**

SYED ALI SHAFEE
Assistant Professor
English Language Centre

“Dates are known as the “Bread of the Desert” and its tree, the date palm as the “King of Oasis.”

And of the fruits of the date-palm, and grapes, whence ye derive strong drink and (also) good nourishment. Lo! therein is indeed a portent for people who have sense.

And thy Lord inspired the bee, saying: Choose thou habitations in the hills and in the trees and in that which they thatch;

Then eat of all fruits, and follow the ways of thy Lord, made smooth (for thee). There cometh forth from their bellies a drink divers of hues, wherein is healing for mankind. Lo! herein is indeed a portent for people who reflect. [Chapter 16 (Al-Nahl): 67—69]

The above three verses from Holy Quran emphasize the importance of dates and honey, as the agents of nourishment and healing. The antiquity of these two elements of nature has prompted me to choose a very old Greek exclamation of joy EUREKA! EUREKA! (translated as *I have found it, I have found it*) by the renowned ancient Greek mathematician, physicist, engineer, and astronomer Archimedes (c. 287 BC – c. 212 BC), to express the similarity of my wonder and amazement over the discovery of hidden qualities and efficacies of dates and honey.

What is a Date Fruit?

A date fruit is the product of a date palm, a tree native to Northern Africa and the Middle East. A fully grown date palm tree, technically called as *Phoenix dactylifera* can attain a height of about 82 feet with its green palm leaves measuring about 10 to 20 feet in length and spread like a crown at the top of the tree.

The Holy Quran praises this tree in such terms as: *And lofty date-palms with ranged clusters.* [Chapter 50(Qaf): 10]

There is an old Arab saying that the uses of the date palm are as many as the number of days in the year. In fact, the online

Encyclopedia Britannica also substantiate this saying. Traditionally speaking, there are four noticeable stages with distinct names in Arabic, in the growth of date palm fruit in relation to the changes in its color, texture and taste or flavor. The various stages in its growth are: first stage **KIMRI** (green), second stage **KHALAL** (yellow), third stage **RUTAB** (bright red), fourth and final mature stage **TAMAR** (reddish brown or almost black). Dates are known as the “Bread of the Desert” and its tree, the date palm as the “King of Oasis”.

The medicinal and nutritious importance of dates starts with the pre-birth stage of man and goes along to the old age. It is a common medical recommendation these days that a woman needs a hormonal secretion Oxytocin,



which is produced naturally in her body in the pituitary gland and causes increased contraction of the womb during labor and stimulates the ejection of milk into the ducts of the breasts. Imagine how Mary, the mother of Jesus more than two thousand years ago was given a compact divine prescription of dates and water, when she was alone

at the time of her delivery in wilderness. So, Allah says in Holy Quran:

And the pangs of childbirth drove her unto the trunk of the palm-tree. She said: Oh, would that I had died ere this and had become a thing of naught, forgotten!

Then (one) cried unto her from below her, saying: Grieve not! Thy Lord hath placed a rivulet beneath thee.

And shake the trunk of the palm-tree toward thee, thou wilt cause ripe dates to fall upon thee. [Chapter 19 (Maryam): 23-25].

Moreover, the necessary elements like magnesium, calcium and potassium (being helpful in the arrest of bleeding) are also found in dates. It is also worth noting the wisdom here that Maryam (AS) was asked to hold unto the

“The comb is the stage for the activity of the colony and is used for almost everything imaginable, from larval nursery to pantry to message centre, exactly as a masjid is a hub of social activity for a Muslim.”

palm tree and pull it towards her, an act as per modern science, which eases her labor too. Once a child is born and started feeding upon mother's milk, she is still advised to take dates which contain a number of vitamins and minerals which will be passed onto the infant ensuring his or her healthy growth.

Chemical Composition of Dates:

A general chemical picture of dates is more or less as follows: 70-80% of sugar, 6.5% of dietary fiber (in the form of polysaccharides like cellulose, pectin and insoluble proteins), 2.5 % of protein, negligible 0.4 % of fat and the rest is moisture, vitamins (chiefly A, B1 and B2) and a plethora of minerals in varying amounts like fluorine (which defeats teeth decay) boron, calcium, cobalt, copper, iron, magnesium, manganese, phosphorous, sodium and zinc. Additionally, the seeds contain aluminum, cadmium, chloride, lead and sulphur in various proportions. Selenium, element believed to help prevent cancer and important in immune function, is also found in dates. Dates are considered as an excellent source of potassium. The high levels of sugar retain moisture in the fruit and prevent it from bacterial growth. As the fiber cannot be metabolized in the human digestive tract, it helps in bowel movements.

Dates being most easily absorbed and digestible nutriment containing a plentiful of vitamins and minerals can form an ideal diet for children, when soaked overnight in water and given along with milk. This way they become a laxative and act as roughages to ease constipation in adults too. On the growing scale of life, dates proved beneficial in the treatment of obesity, to purge liver from accumulated toxins and as supplementary sustenance for the people who fast in Ramadan and for the aged, in addition to the curing of several other minor ailments.

What is Honey?

Honey is a sweet yellow to rich amber colored viscous (dense) fluid or syrup produced by honey bees. It has been consumed for centuries as a sweetener by human beings. Honey is mentioned with its equivalent word in Arabic (**ASAL**) only once as a reward for the righteous in the Hereafter when Allah says:

A similitude of the Garden which those who keep their duty (to Allah) are promised: Therein are rivers of water unpolluted, and rivers of milk whereof the flavour changeth not, and rivers of wine delicious to the drinkers, and rivers of clear-run honey; therein for them is every kind of fruit, with pardon from their Lord. [Chapter 47 (Muhammad) : 15]

The bees feast on flowers, collecting the flower nectar in their mouths. This nectar then mixes with special enzymes in the bees' saliva, turning it into honey. The bees carry the honey back to the hive where they deposit it into the cells of the hive's walls. The fluttering of their wings provides the necessary ventilation to reduce the moisture's content making it ready for consumption.

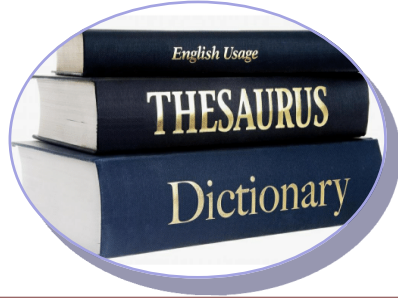
The infrastructure of the hive or honeycomb, which is composed of beeswax and formed into a replicating series of almost perfectly shaped hexagonal cells is made with wisdom behind this particular shape. In fact, the comb is the stage for the activity of the colony and is used for almost everything imaginable, from larval nursery to pantry to message centre, exactly as a masjid is a hub of social activity for a Muslim.

The communication system of honey bee (in the form of honey bee dances) is very intricate and is administered with the help of powerful chemical substances called pheromones produced by the queen.

The ingredients of honey made in a miraculous way by honey bees become a promise of healing and treatment for mankind as confirmed by Holy Quran. Prophet Mohammed (PBUH) also said: *'Honey is a remedy for every illness and the Qur'an is a remedy for all illness of the mind, therefore I recommend to you both remedies, the Qur'an and honey.'* (Bukhari) In fact, Honey is more of a medicine than food or nourishment and it is reverse in case of dates because Allah Himself has allocated the two—dates and honey— their predominant roles, as evi-



Continued on the back page



Language Usage

Eyhab A. BadrEddin Lecturer, English Department

Idiom in English	(be) taken aback
Meaning in English	shocked, surprised, confused, disconcerted
Idiom in Arabic	أخذ على حين غرة- تفاجأ- صدم- صعق
Historical Origin	In the days of sailing-ships, if the wind unexpectedly whipped the huge sails back against the masts, the ship was <i>taken aback</i> , that is, its progress was abruptly halted. This could happen either through faulty steering or a swift change in wind direction. The shock involved relates now to a person's reaction when suddenly stopped short by a piece of news or a surprising event.
Examples from Literature	<i>A short distance down the unfrequented lane, the Prime Ministers car was suddenly held up by a band of masked men. The chauffeur, momentarily taken aback, jammed on the brakes.</i> AGATHA CHRISTIE, Poirot Investigates, The Kidnapped Prime Minister, 1925.
Examples from daily life	I was taken aback by his harsh criticism. When Mary told me the news, I was taken aback for a moment. When I told my parents I was married, they were completely taken aback.

Idiom in English	Above board
Meaning in English	Legitimate, honest, and/or legal, straight
Idiom in Arabic	فوق الشبهات- سليمة (معاملة أو وثيقة)- قانونية- عالمكشوف
Historical Origin	If a business deal is above board it is honest and would bear the scrutiny of all concerned. The phrase is said to refer to the dishonest practices of gamblers who would drop their hands below the board, or table, to exchange unfavourable cards. Games played with hands above board removed at least that weapon from the cheater's armoury.
Examples from Literature	<i>I shall keep inside the gates, so no one can say I 've driven on the public roads without a license. Everything above board, that's my motto.</i> JOHN WAIN, Hurry On Down, 1953.
Examples from daily life	I expected that big company to try to take advantage of us, but so far all of their dealings with us have been above board. These documents look above board to me, Tom—go ahead and process them. The deal was completely open and above board.



SEMANTIC MICROSCOPE

It has always been a bone of contention to agree on what 'exact word' is to be used in a certain context whether in Translation, in writing natural and correct English, or even in expressing one's thoughts accurately, and hence a bad need has emerged to screen out and zoom in on the nuances of meanings and associated subtleties. Below is a breakdown of one basic word along with its cross- varietal synonyms, along with its antonyms.

ABANDON

Synonyms:

abdicate, desert, leave, resign, abjure, discontinue, quit, retire from, cast off, forego, recant, retract, cease, forsake, relinquish, surrender, cede, forswear, renounce, vacate, depart from, give up, repudiate, withdraw from.

Illustrative Explanatory Examples:

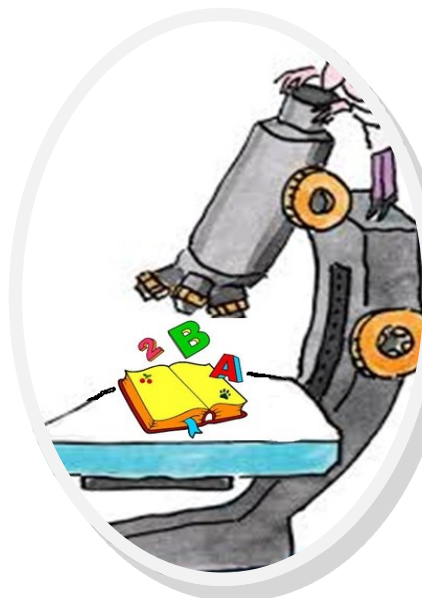
Abandon is a word of wide signification, applying to persons or things of any kind; abdicate and resign apply to office, authority, or power; cede to territorial possessions; surrender especially to military force, and more generally to any demand, claim, passion, etc. Quit carries an idea of suddenness or abruptness not necessarily implied in abandon, and may not have the same suggestion of finality. The king abdicates

his throne, cedes his territory, deserts his followers, renounces his religion, relinquishes his titles, abandons his designs. A cowardly officer deserts his ship; the helpless passengers abandon it. We quit business, give up property, resign office, abandon a habit or a trust. Relinquish commonly implies reluctance; the fainting hand relinquishes its grasp; the creditor relinquishes his claim. Abandon implies previous association with responsibility for or control of; forsake implies previous association with inclination or attachment, real or assumed; a man may abandon or forsake house or friends; he abandons an enterprise; forsakes God. Abandon is applied

to both good and evil action; a thief abandons his designs, a man his principles. Forsake, like abandon, may be used either in the favorable or unfavorable sense; desert is always unfavorable, [2] involving a breach of duty, except when used of mere localities; as, "the Deserted Village." While a monarch abdicates, a president or other elected or appointed officer resigns. It was held that James II. abdicated his throne by deserting it.

Antonyms:

adopt, defend, occupy, seek, advocate, favor, prosecute, support, assert, haunt, protect, undertake, cherish, hold, pursue, uphold, claim, keep, retain, vindicate, court, maintain.



“Abandon is applied to both good and evil action; a thief abandons his designs, a man his principles”



Rain*

The sky is black, the weather, damp and hot.
 Clouds run across in a nervous hurry.
 It isn't going to rain, the lightning is
 far away. You sit motionless with slightly
 shaking fists, I could calm you down by holding
 them tight. They buried me near home, only
 to hold you back. It's raining far north, just
 in time for the tender plants, soon their
 roots will reach me. Through a tiny hole:
 a whiff of dried roses, a march of ants,
 the head of a sniffing mongoose visit.
 Last night, a fox dug up this hole, but was
 hurried away by the grave diggers. It
 will comeback. Only you've gone far like the rain.



MUHAMMAD SAIFUL ISLAM
 Lecturer

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Mountains of Saudi Arabia

By Shazia AbdulMajeed

Baboons, monkeys sitting on mountain tops
 Mountains never ending
 Huge and hard.
 Age unknown, gracefully and demanding awe there.
 Elegantly there.
 Embedded in the earth so unquestioningly.
 Creation was a mastermind plan.
 A great indisputable plan.

The barrenness of the slopes depict the eventual barrenness of existence.
 The eventual loneliness of the aging soul
 The brevity of the return to our Maker and Judge

Who made the mountains?
 Who made the blue sky and adorning white clusters of clouds?
 Who made the light illuminating the sunset clouds?
 The clouds are lamps in the sky at dusk.
 The peaceful quietude relaxing on nerves
 The reassurance that He exists the One who listens and answers and
 The One who is there- The All Hearing and All Seeing.



Continued from page 8

dent in the verses of Surah Al-Nahl quoted above at the very beginning of this paper.. In short, honey is a " *kind of first aid item, valuable to have around the house.*"

In fact, Prophet Mohammed (PBUH) too specifically stressed upon the curative effects of honey on stomach or gut as evident from the following hadith narrated by Abu Said Al-Khudri:

A man came to the Prophet and said, "My brother has some abdominal trouble." The Prophet said to him "Let him drink honey." The man came for the second time and the Prophet said to him, "Let him drink honey." He came for the third time and the Prophet said, "Let him drink honey." He returned again and said, "I have done that". The Prophet then said, "Allah has said the truth, but your brother's abdomen has told a lie. Let him drink honey." So he made him drink honey and he was cured.

Thus, honey is proved beneficial in many gut diseases too like gastroenteritis, peptic ulcers, dyspepsia etc. Honey with its relatively high resistance to flow and the innate ability to absorb moisture from its surroundings helps to heal wounds very quickly, in addition to its antibacterial qualities. Honey being an antioxidant and a substance which produces free radicals helps considerably in the reduction of inflammation of wounds. Honey has been used since ancient days as a traditional treatment for coughs. It has the capacity to dilute the bronchial secretions which cause cough and pull them out of the body through excretory mechanism, in addition to support and repair the bronchial epithelium. Hence, recently a research team of Pennsylvania State College of Medicine has come to the conclusion that the buckwheat honey is far better than the over the counter like dextromethorphan.

Conclusion:

Both dates and honey are the favorites of Prophet Mohammed (PBUH) . They are very easily digestible and can form a complete food for survival along with any kind of milk.

Dates are the chosen fruits to break the fast in Ramadan as an act of Sunnah. There are hundreds of varieties of dates but the chosen kind of dates by Prophet Mohammed (PBUH) was the Ajwah dates of Medina Munawwarah, though, he ate other varieties as well. He used to eat seven [an important numeral] dates in the morning as breakfast along with cucumber or water-melon as per various traditions quoted. He advised his followers to take dates preferably in odd numbers.

The regular use of the twin elements of nature Dates and Honey along with a routine of mild physical exercises may allow us to practice the well known English proverb "*An ounce of prevention is worth a pound of cure.*"

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Telephone: 07-2417609 / 07-2418827

Head Office:

Language Research Centre, Office # 132, 3rd floor,
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Editorial Office:

Office # 157, 3rd floor, Building A, Gregar Campus,
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