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TRANSLATION

AS PROBLEMS AND SOLUTIONS

*A Textbook for University Students
and Trainee Translators*

Special Edition

DAR EL-ILM LILMALAYIN

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INTRODUCTION

1. Introduction: This Work on Translation

This Textbook on translation (English-Arabic) is written for Arab and Arabic speaking university students of translation at the undergraduate level. It is also useful to trainee translators. It adopts a practical approach to translation and considers the whole subject in terms of problems and solutions, rather than in terms of general theory and application. In this sense, translation is viewed as a subject that creates problems of different types (grammatical, lexical, stylistic and phonological) which demand suitable, practical and possible solutions. When we translate, we come across these problems, so that we stop translating, to think and rethink and perhaps use a reference, or a dictionary of some kind, monolingual (English-English/ Arabic-Arabic), bilingual (English–Arabic/ Arabic–English) or trilingual (e.g. English–French–Arabic).These problems require acceptable and possible solutions, based on practical, solid grounds.

Problems of translation are caused by grammar, words, style and sounds of the Source Language (SL) (i.e. English here) when translated into the Target Language (TL) (i.e. Arabic) which has different grammar and sometimes different words, sounds and style. Solutions to these problems are suggested on the bases of the types of text, context, readership, grammatical differences, etc. (More discussion of translation problems and solutions will be given later on in this introduction). Thus, this approach is completely practical, composed of problems and solutions of translating possible, real and natural texts of different types. But, first, what is translation?

2. What is Translation?

As a subject, translation generally refers to all the processes and methods used to render and/or transfer the meaning of the source language text into the target language as closely, completely and accurately as possible, using: (1) words/phrases which already have a direct equivalent in Arabic language; (2) new words or terms for which no ready-made equivalents are available in Arabic; (3) foreign words or terms written in Arabic letters as pronounced in their native origin; and (4) foreign words or terms made to fit Arabic pronunciation, spelling and grammar. Here are examples to illustrate these four types respectively:

1. 'speak'   (يتكلم)

2. 'satellite'   (قمر اصطناعي)

3. 'aspirin'   (أسبيرين)

4. 'democracy'   (ديمقراطية)

(More examples and illustrations are given throughout the forthcoming chapters).

Now, when we translate, what do we translate? Grammar, words, style or/and sounds, or something else? The following point answers this question.

3. What Do We Translate?

We translate neither grammar, words, style nor sounds. What do we translate then? We always translate one thing only: MEANING. What is meaning? It is a big question that is difficult to answer easily, directly, exhaustively and decisively. However, a general, satisfactory and simple answer can be given here. Meaning is a complicated network of language components comprised of: Syntax (grammar), Vocabulary (words), Style, and Phonology (sounds). Each of these components includes several points, shown in Figure 1:

LANGUAGE COMPONENTS

GRAMMAR   VOCABULARY   STYLE   PHONOLOGY

GRAMMAR	VOCABULARY	STYLE	PHONOLOGY
1.sentences	1.synonymy	1.formality vs.	1.rhyme
2.clauses	2.polysemy	informality	2.rhythm
3.word order	3.antonymy	2.fronting	3.alliteration
4.tenses	4.connotations	3.parallelism	4.consonance
5.modals	5.collocations	4.ambiguity	5.assonance
6.questions	6.idioms	5.repetition	6.metre
7.negation	7.proverbs	6.redundancy	7.foot
8.imperatives	8.metaphors	7.short/long	8.chiming
9.adjectives	9.technical terms:	sentencing	9.stress
10.adverbs	Arabization	8.irony	10.pitch
11.articles	10.proper names	9.punctuation	11.tone
12.sentence	11.institutional terms	10.nominalization	etc.
connectors	12.culture	vs. verbalization	
etc.	etc.	etc.	

(Fig. 1)

Thus, meaning is the product of the different components of language taken together, occurring in a certain type of text and context, and directed to a certain kind of readership.

In translation, although we do not translate, say, English grammar into Arabic, we account for its role in shaping meaning, making it either easier or more difficult to

understand and, hence, translate. The same can be said of other language components. We are always interested in how they combine, produce, influence, reflect and crystallize meaning.

Hence, with few exceptions, we translate meaning, nothing else but meaning. This means that anything not relevant to meaning is usually disregarded in translation (except for certain texts like poetry where sound/prosodic features are sometimes more important than meaning). On the other hand, meaning is not the product of words only -as many would wrongly think - but also of grammar, style and sounds. Figure 2 illustrates the relationship between meaning, language, language components and translation (it can be read both ways, top-bottom and bottom-up):

LANGUAGE

GRAMMAR   WORDS   STYLE   SOUNDS

MEANING
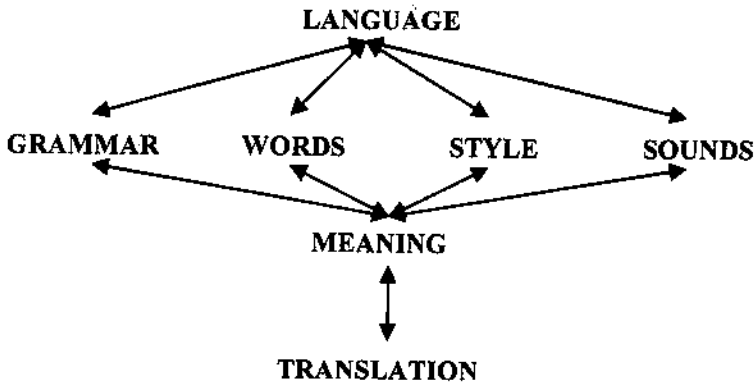
TRANSLATION

(Fig. 2)

Having identified **what** we translate, the next point is to consider the way we translate (or **how** we translate).

4. How Do We Translate?

This question implies two major points: (1) Methods of Translation and (2) The Process of Translation.

4.1. Methods of Translation

A method of translation can be defined as 'the way we translate', whether we translate literally or freely, the words or the meaning, the form or the content, the letter or the spirit, the manner or the matter, the form or the message, the direct meaning or the implied meaning, in context or out of context, and so on (see also Newmark, 1988: 45). Writers on translation have suggested different methods based on the two major old-new methods of translation, **LITERAL** and **FREE**. Among these are:

1. *Literal vs. free translation* (Newmark, 1981 & 1988)
2. *Semantic vs. communicative translation* (Newmark, op. cit.)
3. *Formal correspondence vs. textual equivalence* (Catford, 1965)
4. *Formal equivalence vs. dynamic translation* (Nida, 1964, Nida &Taber, 1969)
5. *Non-pragmatic vs. pragmatic translation* (Bell, 1991; Hatim&Mason, 1990 &1997, Baker, 1998; Snell-Hornby, 1988; and others).
6. *Non-creative vs. creative translation* (Beylard-Ozeroff and others, 1998).
7. *Non-idiomatic vs. idiomatic translation* (Newmark, 1988).

Perhaps there is no need to elaborate with details about these pairs of methods. Suffice it to point out that the first pair, 'literal vs. free translation' explains more or less the remaining pairs in general terms. As a matter of fact, the argument of today about the methods of translation is not very much different in essence from the age-old debate about literal and free translation methods, as Newmark (op. cit.) also declares: "The central problem of translating has always been whether to translate literally or freely". Thus, by discussing these two methods, we may understand the main lines of argument about translation methods from a new angle, I hope.

4.1.1. Literal Translation:

Literal translation method is understood and applied in **three** different ways, which can be summarized and exemplified as follows (see also Newmark, 1988: 69, who distinguishes between three similar methods of literal translation):

4.1.1.1. Word-for-word Translation: Literal Translation of Words:

Each English word is translated into an equivalent word in Arabic which is kept the same as, and in line with that of English: e.g.

a. That	child	is	intelligent
ذاك	الطفل	يكون	ذكي

<div dir="rtl">(ذاك الطفل يكون ذكياً)</div>

b. Mary	wanted	to	take	tea
ماري	أرادت	أن	تأخذ	شاي

<div dir="rtl">(ماري أرادت أن تأخذ شاي)</div>

c. He	is	living	from	hand	to	mouth
هو	يكون	عائشاً	من	يد	إلى	فم

<div dir="rtl">(هو يكون عائشاً من اليد إلى الفم)</div>

d. Please,   stay   with   me   on   the campus

من فضلك   ابق   معي   على   الحرم الجامعي

(من فضلك ابق معي على الحرم الجامعي)

e. Stop   beating   about   the   bush

أوقف   الضرب   حول   الشجيرة

(أوقف الضرب حول الشجيرة)

f. This   man   is   a big   shot

هذا   الرجل   يكون   كبيرة   رمية

(هذا الرجل كبيرة رمية)

g. I   know   this   information

أنا   أعرف   هذه   المعلومة

(أنا أعرف هذه المعلومة)

This method regards translation to be a translation of individual words. All we have to do is find the equivalent word in Arabic for the English word, regardless of differences in grammar, word order, context or special use. Moreover, the whole concentration is on the source language, whereas the target language should follow, imitate and mirror it blindly, perfectly and precisely, neither more nor less. Thus, it seems an easy, straightforward way of translation, which makes it common among students in particular.

In fact, this method is risky as it may disrupt meaning and, hence, translation, for a number of reasons, some of which are:

(1) It ignores the Target Language completely, making it subject to the Source Language wholly and entirely.

(2) It disregards the grammatical differences between the two languages which belong to two sometimes sharply different language families. That is, English is an Indo-European, West Germanic language, whereas Arabic is Semitic.

(3) It transfers the SL grammar and word order (Newmark, 1988: 69). It does not acknowledge the different word order(s) of the two languages.

(4) It has no respect for the context of words in language and allows for words to be understood in isolation, not in combination with other surrounding words.

(5) It transfers the primary (or common) meanings of words (Newmark, op.cit.: 69). By this, it dismisses the possibility of any polysemous, special, indirect or metaphorical use of words.

(6) It cannot deal with the SL words that have no equivalents in the TL.

(7) It views meaning as the product of words only, which is not acceptable (see point 3 above).

Accordingly, the Arabic versions above are unacceptable, and have to be corrected as follows (the unacceptable words or grammatical sequences are underlined):

a. (ذاك الطفل ذكيٌّ)‑‑‑‑‑‑‑‑‑‑‑‑‑‑‑‑‑‑‑‑‑‑‑‑‑‑‑‑‑‑‑‑‑‑→(ذاك الطفل يكون ذكياً)

b. (أرادت ماري أن تشرب(تتناول)شاياً)‑‑‑‑‑‑‑‑‑‑‑‑‑‑‑‑‑‑‑‑‑←(ماري أرادت أن تأخذ شاياً)

c. (يعيش على الكفاف)‑‑‑‑‑‑‑‑‑‑‑‑‑‑‑‑‑‑‑‑‑‑‑‑‑‑‑→(هو يكون عائشاً من يد إلى فم)

d. (من فضلك ابق معي في الحرم الجامعي)‑‑‑‑‑‑‑‑‑‑‑‑‑‑←(من فضلك امكث(ابق)معي علي الحرم الجامعي)

e. (كفَّ عن اللف والدوران/عن المراوغة)‑‑‑‑‑‑‑‑‑‑‑‑‑‑‑‑‑→(أوقف الضرب حول الشجيرة)

f. (هذا الرجل عظيم الشأن/مهم)‑‑‑‑‑‑‑‑‑‑‑‑‑‑‑‑‑‑‑‑‑‑‑→هذا الرجل يكون كبيرة رمية)

g.(أعرف هذه المعلومات)‑‑‑‑‑‑‑‑‑‑‑‑‑‑‑‑‑‑‑‑‑‑‑‑‑‑‑→(أنا أعرف هذه المعلومة)

(There will be more discussion of literal translation and the problems of translating examples like these and many others in 1.1 and 2.1).

4.1.1.2. One-to-one Literal Translation:

"One-to-one translation" is to Newmark "a broader form of translation, each SL word has a corresponding TL word". It respects collocational meanings in their powerful context. He also adds, "one-to-one translation is more common than word-for-word translation"(op.cit.) This method of translation means to translate each SL word or phrase into an identical word or phrase in the TL, with the same number, grammatical class and type of language. That is, a noun is translated into a noun, two nouns into two nouns, one adjective into one adjective, two into two, and so on and so forth. In a similar way, an idiom should be translated into an idiom, a collocation into a collocation, a proverb into a proverb, a metaphor into a metaphor, etc. All these translations are done in context, not out of context: e.g.

a. My neighbors are good.   (جيراني يكونون طيبين)

b. Sanyo is a well–known trademark.   (سانيو تكون علامة تجارية معروفة جيداً)

c. He is a young man. He is kind-hearted.   (هو يكون رجلاً شاباً. هو يكون طيب القلب)

d. Sara loves reading wholly and heartedly.   (سارة تحب المطالعة كلية ومن كل قلبها)

e. I have blind confidence in you.   (أنا أملك ثقة عمياء بك)

f. Let us shake hands.   (دعنا نتصافح بالأيدي)

g. Show me your back.   (أرني عرض أكتافك)

h. A true friend does nor stab in the back.   (الصديق الحقيقي لا يطعن في الظهر)

i. All that glitters is not gold   (ما كل ما يلمع ذهباً)

j. This mission is a can of worms.   (هذه المهمة تكون حفنة مشاكل)

It is important to point out that such Arabic translations might look too primitive, or unreasonable to expect even from a beginner. The case may be so, but personal practice and experience with the students of translation, especially at early stages, in different Arab Countries, confirm the fact that these translations are frequently come across. Not only this, unfortunately and not surprisingly, some practitioners of translation produce similar versions from time to time.

This method of literal translation is similar to the first one in two respects:

(1) It retains the SL word order in the TL.

(2) It insists on having the same type and number of words.

Yet, it is different from it in two respects too:

(1) It takes context into consideration (see Newmark, 1988).

(2) It translates collocational meanings, special and metaphorical SL words and phrases into their TL equivalents, if and when available.

Therefore, it is perhaps more acceptable and better than word-for-word translation. Yet, both methods are questionable. In fact, one-to-one translation is sometimes unsatisfactory because:

(1) It transfers the SL grammar and word order, regardless of the TL grammar and word order. This is confirmed in the examples by: (a) starting all the Arabic versions with a subject then a verb each, ignoring nominal sentences (الجمل الاسميـة) and the start with the verb in verbal sentences (الجمـل الفعليـة); (b) insisting on translating verbs 'be' into (يكـون) and 'have' into (يملــك) only in all the examples; and (c) translating all personal pronouns.

(2) It insists on having the same number and types of the SL words and lexical groups in the TL. The result is two possible mistakes: first, the insistence on having an SL collocation, idiom, metaphor, etc. translated into a TL equivalent collocation, idiom or metaphor, even though it may not be available in its lexicon. 'Shake hands', for example, has no equivalent collocation in Arabic, for (يصافح بالأيدي) is not a collocation and has an unnecessary use of(بالأيـدي), which is implied in (يصــافح). After all, people have (مصــافحة) with 'hands' only. Another example is the translation of the metaphor 'a can of worms' into (حفنـة مشــاكل). Usually, in Arabic such a metaphor is not available, just an ordinary collocation (مشــكلة عويصــة), which is a good translation, is available in Arabic; secondly, the insistence on the same number of words in the translation, which is sometimes not possible to achieve. That is why the one-word good translation, (يصــافح) is not used here to translate the two-word collocation, 'shake hands'. Likewise, 'well-known' should not be translated into one word like (مشهورة/معروفة/شــهيرة), despite its possibility in Arabic. Nor is it acceptable to join the two short sentences of 'c' into one sentence as the number of words will be less than the original, although it is quite feasible in Arabic, as the following improved versions for the above examples on the right handside show (the changed or omitted words are underlined):

a. (جيراني يكونون طيبين)	(جيراني طيبون)
b. (سانيو تكون علامة تجارية معروفة جيداً)	(سانيو علامة تجارية معروفة)
c. (هو يكون شاباً. هو يكون طيب القلب)	(هو شاب طيب القلب)
d. (سارة تحب المطالعة كلية ومن كل قلبها)	(تحب سارة المطالعة من كل قلبها)
e. (أنا أملك ثقة عمياء بك)	(عندي ثقة عمياء(مطلقة)بك)
f. (دعنا نتصافح بالأيدي)	(دعنا نتصافح/لنتصافح)

g. 'h' and 'i' are unchanged .

(هذه المهمة مشكلة عويصة/بالغة الصعوبة)   **j.** (هذه المهمة تكون حفنة مشاكل)

More details about the problems of translating such examples are forthcoming.

4.1.1.3. Literal Translation of Meaning : Direct Translation:

This type of translation is keen on translating meaning as closely, accurately and completely as possible. It can also be called close, or DIRECT translation. It is the translation of meaning in context; it takes into account the TL grammar and word order. Metaphorical and special uses of language are also accounted for in the TL. In this sense, it can be described as the 'full translation of meaning'.

Indeed, it can be described as the best method of literal translation. It has a different view to literal meaning. Literal meaning is not one single, unchanged direct meaning for a word, but its different meanings in different texts, contexts and combinations with other words. For example, 'run' does not always mean (يجـري) in all texts and contexts. Therefore, we cannot say that this is the literal meaning of 'run'. Rather, it is more precisely described as its common or primary meaning. Usually, these two meanings –literal and common– are taken to be one and the same meaning, which is applied to all meanings of the same word. This is not quite acceptable, for 'run' is a polysemous word with different meanings in different contexts, each of which is its literal(or real, precise or contextual) meaning in a certain context: e. g

1. "To run in the race"   (يجري/يركض في السباق)

2. "To run a company"   (يدير شركة)

3. "In the long run"   (على المدى البعيد)

4. "To run short of money"   (ينفد ماله)

5. "To run round"   (يطوف/يقوم بزيارة خاطفة)

6. "To run to fat"   (يميل إلى السمنة)

7. "To run through"   (يتصفح/يمر مرور الكرام)

8. "To run wild"   (يتيه/يسير على هواه)

9. "To run across"   (يصادف)

10."To run back"   (يعود بذاكرته إلى الوراء)

11."To run into"   (يلقى مصادفة/يصادف)

12."To run its course"   (يأخذ مجراه الطبيعي)

13."To run in"   (ينضد السطور المطبعية/يقحم/يعتقل ويرمي في السجن)

14."To run on"   (يستمر)

15."To run out"   (ينفد/يتضاءل/يأخذ في التناقص)

16."To run dry"   (ينضب)

17."The runs"   (إسهال)

Each of these meanings of 'run' can be described as literal in a certain combination and context. We have here 20 literal meanings (three in 13, and two in 15). It is unacceptable, then, to say that it has only one literal meaning, which is number 1 (يجري), because 2, for example, does not have two meanings, one literal, one non-literal; it has only one meaning, which is (يـــد). Therefore, translating it into (يــركض/يجــري) is not a literal translation, but a WRONG translation , for we do not say(يجري/ير كض شـــركة) in Arabic , only (يـــدير شـــركة).The same applies to the rest of the examples.

Similarly, metaphorical expressions like idioms can be looked at in the same way. That is, their metaphorical meanings are the only meanings available in language and, hence, in translation. Thus, "to beat around/about the bush" means only (يلــف ويدور/يــراوغ); "to get the sack" has only the meaning of (يُطــرَد), regardless of its origin; "monkey business" means (أشياء مريبة) only; "tall order" has only one meaning as (مهمــة شـــاقة) (see Ch.2:5 on idioms). Other equivalent translations for these idioms are acceptable, anyway. In literal translation of meaning, these are the only meanings available and permissible to the translator.

It is possible to say, then, that literal translation is committed to the real meaning, or meanings, of a word or an expression in language, regardless of whether it is direct or indirect, common or uncommon, non-metaphorical or metaphorical. In other words, literal meaning is the real, accurate and contextual meaning of a word, whether used metaphorically or non-metaphorically, as illustrated in Figure 3.

Literal meaning=real meaning=accurate meaning=contextual meaning

Metaphorical use   **Non-metaphorical use**
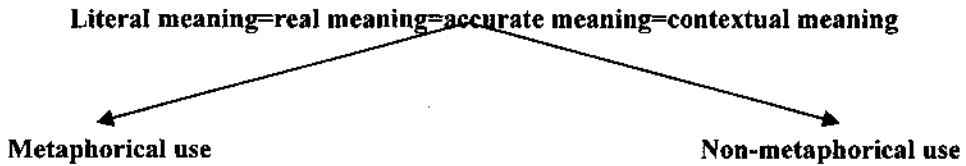
(Fig. 3)

Hence, a metaphor is translated into a metaphor, or any other equivalent available in the TL. Likewise, a direct, literal meaning is retained in literal translation as accurately as possible, with no predetermined, special attempt to change it into a metaphorical one. For example, "his efforts came to nothing" would be translated into:

(ضاعت جهوده سدى/لم يصل إلى شيء) rather than into: (تبخرت جهوده في الهواء/ضاعت جهوده هباء)

منشوراً), because they are metaphorical and expressive and, therefore, far from the direct meanings of such a simple, straightforward sentence, especially in a general text. However, such translations can be described as free translations which are justifiable in certain texts and contexts (see the next subsection. See also 3. 11. later).

Thus, this method of literal translation is the translation of the real meaning of a word, or an expression in its linguistic context as accurately and closely as possible, regardless of its metaphorical/non-metaphorical use. It is confined to, and conditioned by its context. Indeed, it is a contextual meaning that is enveloped in its context, neither free, flexible nor variable, but straightforward, accurate, close and full. Therefore, this method can be the most acceptable among the methods of literal translation, and the most widely spread and popular in practice among students of translation and translators. Hence, it is recommended for the students in particular, and translators in general. Yet, this does not mean that free translation (see below) is unacceptable, for it is highly recommended for certain texts, especially literary and figurative texts).

Free translation, on the other hand, is a different method, as the following discussion would confirm.

4.1.2. Free Translation:

Like literal translation, free translation has been a well-established method of translation since antiquity. Usually, it is associated with translating the spirit, or the message, not the letter or the form of the text(see Newmak, 1988: 45). It used to earn wide reputation as the better method at the expense of literal translation, the worse method of translation. It is the method that is not committed to translate every single

word in a text. It means to translate freely without constraints. The translator is not strictly constrained by the type of text or context, or the direct and available meaning of words and phrases. He goes outside texts and out of contexts, behind and beyond words and phrases, looking perhaps for the spirit, or the message. He can translate something the way he understands it. His way of understanding is confined by text and context variably to some or great extent. It is perhaps the only restriction on him. He cannot translate the way he likes, but the way he understands. (All other terms pointed out above and used nowadays to substitute for "free", such as 'communicative', 'dynamic', 'pragmatic', 'creative' and 'idiomatic' coincide with many of these implications).

The question now is whether free translation is acceptable or not. The answer can be sought for in the next two types suggested for this method. The first type is close and related to context directly, whereas the second is far and related to context indirectly, as the following discussion and examples confirm:

4.1.2.1. Bound Free Translation:

This type of free translation is derived from the context in a direct way, though it may go out of it in some way or another, in the form of exaggeration, expressivity, and effective, rhetorical or formal language. It is the type we usually understand by the term 'free translation'. Here are examples:

1. He got nothing at the end	(رجع بخفي حُنَين/عاد خالي الوفاض)
2. She was sad deep down	(تفطر قلبها من الحزن/أصبح فؤادها فارغاً)
3. You look quite cool	(تبدو رابط الجأش)
4. Swearing is a bad habit	(سَباب المسلم فسوق)
5. East or west, home is best	(كم منزل في الأرض يألفه الفتى وحنينه أبداً لأول منزلِ)
6. Love me, love my dog	(وأحبها وتحبني ويحب ناقتها بعيري!)
7. Come down to earth	(كفاك تيها/أقلع عن أوهامك)
8. My friend got to the top very soon	(امتطى صديقي صهوة المجد في أسرع من البرق)
9. She had a new baby	(رزقها الله مولوداً جديداً)
10. Are you lying to me ?	(أتفتري على الله كذباً؟)

Common among these translations is their expressive, effective, rhetorical and
very formal Arabic, by means of using:

(a) expressions from the Holy Quran (10);

(b) a Prophetic Tradition (i.e. 'Sunnah') (4);

(c) popular religious expressions(9);

(d) proverbs(1);

(e) collocations (2,3) (رابط الجأش/تفطر من الحزن) and 8 (امتطى صهوة+في أسرع من البرق);

(f) poetry (5 & 6);

(g) pompous, exaggerated expressions(7).

All these free translations are derived in one way or another from the original.

Although they have gone far from the context, they have not gone too far from it, or
outside it. This means that this type of free translation is not loose, or without
limitations, but is bound to context in some way. For these reasons, this method of free
translation can be acceptable, especially when justified by the type of text, or language
which allows for exaggeration or expressivity of some kind. It is very close to creative
translation. However, when the translation is quite strange to, and far away from the
context and type of text and, it is not advisable. Having said that, accurate,
straightforward, literal translation of meaning is probably a more preferable version for
these statements, especially in simple, general texts, as suggested below:

٢.(كانت حزينة من الأعماق/جداً)	١.(لم يحصل على شيء في النهاية)
٤.(السب عادة سيئة/مذمومة)	٣.(تبدو هادئاً)
٦.(من أحبني أحب أولادي)	٥.(لا شيء مثل الوطن)
٨.(وصل صديقي إلى القمة بسرعة فائقة)	٧.(كن واقعياً/تواضع)
١٠. (أتكذب علي؟)	٩.(وضعت مولوداً جديداً)

4. 1.2. 2. Loose Free Translation:

This free translation method goes far away from the direct linguistic context to
inferences. It is based on the translator's conclusions about what the speaker/writer
wants to say. In other words, it is the translation of *intentions*. In this sense, it is a
version of pragmatic translation. Therefore, it does not relate directly to the original
context, but is concluded from it. Here are some illustrative examples:

1. Thank you, Mr. Wilson. Next please.   (تفضل بالانصراف يا سيد ويلسون. عندنا غيرك)

2. It is half past nine.   (انتهى الوقت/انتهت الحصة/علينا بالمغادرة/تأخرنا كثيراً/حان الوقت)

3. Thank you, thank you ladies and gentlemen.   (هدوء أيها السادة والسيدات)

4. I am frightened.   (ابق معنا)

5. You are a bigmouth!   (أغلق فمك/اسكت!)

6. No bacon with my breakfast, please   (أنا مسلم)

7. Honesty is the best policy.   (أنت خنت الأمانة)

8. Books are very expensive today.   (لقد عزف الناس عن القراءة اليوم)

9. You should buy a lock for your car.   (سرقة السيارات منتشرة كثيراً هذه الأيام/الأمان معدوم)

10. Have you classic records?   (سحقاً للموسيقى الحديثة/فن هذه الأيام منحط)

All these translations are conclusions, based on the original. They are indirect, pragmatic translations, rendering the meaning intended by the speakers beyond what they say. That is, in '1', the speaker says "thank you" to a guest or a customer at the end of their meeting, as an indirect way to ask him/her to leave. So, instead of asking him/her directly to leave, he goes for "thank you", which is understood as "will you leave, the interview is over"(تفضل بالانصراف ، انتهت المقابلة).

The speaker of '2' implies that the time of a class, a meeting, etc. is over, or the time of leaving, or doing something is due.

In '3', the speaker(e.g. a tennis umpire) likes to be so polite and respectful to people, so he says 'thank you' instead of 'quiet', or 'silence, please' to tell them to stop talking and keep their quiet.

The speaker of '4' means to say that he/she cannot stay on his/her own because he/she is afraid of something. Therefore, he/she asks the listener to stay with him/her, however indirectly.

In '5', the speaker uses the idiom, 'bigmouth' to express his dissatisfaction with a person who yells at talking, or talks excessively, noisily and boastfully. Hence, the translation, (أغلق فمك) expresses this dissatisfaction, ordering the big-mouthed person to hush in a rude way.

"No bacon" in '6' indicates that the speaker is a Muslim because pork is forbidden meat in Islam, but not in Christianity. That is why the Arabic translation jumps to religion.

On the other hand, '7' is taken as an indirect comment on a dishonest act by the hearer. Hence the translation, (أنت خنت الأمانة).

As to '8', it is a general comment on the expensiveness of books, but understood as one reason for the people's little interest in reading.

However, '9' is understood by implication to issue a warning against the widespread car theft and vandalism these days.

Finally, '10' reflects the speaker's interest in classical music, which is an expression of his contempt of modern music. The Arabic translation conveys this implied sense.

These are loose translations that have in a sense deserted their direct, linguistic contexts. They are more personal conclusions by the translator than direct translations restricted in some way to context. Therefore, other translators may rightly and equally have different conclusions. In other words, this method of free translation allows such loose freedom for the translator to go far and translate the intentions and implications beyond the direct context of texts. It does not matter whether these translations are convincing and justified or not; rather, what matters is the fact that they do not translate the language and the context on the page. They reflect indirect inferences and far interpretations of translators. Therefore, they seem completely different from the original to the extent that they can be seen by many as unrelated to it.

In my view, broadly speaking, it is not expected from the translator to translate his own conclusions about a text. Rather, he is expected to transmit the text on the page as directly and contextually as possible into an equivalent TL text that is closely, clearly and directly related to it. The interpretations and implications beyond it are left to readers in both languages to conclude. After all, this is a matter of respect for them. The translator should not do the reading for the TL readers. It is not his responsibility then, to interpret and reveal what the source text hides or says indirectly. Hence, the following are suggested alternative, closer and more advisable Arabic versions for the same English sentences, to compare with the loose versions above:

٢.(إنها (الساعة) التاسعة والنصف)   ١.(شكراً يا سيد ويلسون(الأخ)الذي يليه لو سمحت

٤.(إنني خائف/خائفة جداً)   ٣.(شكراً ...أيها السادة والسيدات)

٦.(لا أريد شرائح الخنزير مع فطوري لو سمحت)   ٥.(إنك صخاب)

٨.(الكتب باهظة الثمن اليوم)   ٧.(الأمانة خير ضمانة/الصدق منجاة)

١٠. (هل عندك أشرطة تسجيل/تسجيلات قديمة)   ٩.(ينبغي عليك أن تشتري قفلاً لسيارتك)

Thus, the students of translation are advised to be careful with this type of free translation. The first type, bound free translation, however, is more possible and acceptable than this. Yet, it is not as direct as the third method of literal translation of meaning. (i.e. direct translation), which is easier, more secure, suitable, widely used, reasonable and convincing type of translation for them than other methods.

Having said that, and as pointed out earlier, this does not mean that free translation of both types cannot be recommended as good methods of translation. On the contrary, they are perhaps more appropriate than literal methods for the translation of specific types of language and text like literary texts of all genres, general, cultural, journalistic, political or any text translated with the purpose of understanding its message (the so-called 'الترجمـــة بتصـــرف'), regardless of full details. Free translation has always been in use a long time ago in history by famous translators, and is still popular and favourable among many translators nowadays. After all, it is the translator's decision to adopt either a literal or a free translation method, provided he translates in context as directly as possible.

Having discussed methods of translation, it is high time now to introduce the process of translation: 'how translators proceed in translation'.

4..2 The Process of Translation:
The process of translation (or translating) describes *how* we proceed at translating something in practice, when we put pen to paper to start translating. It is the organized stages of translating in application. At translaing a sentence or a longer text, for example, do we proceed a word by word? a phrase by phrase? a clause by clause? a sentence by sentence? a paragraph by paragraph? or a text by text? Many would proceed a word by word, taking translation to mean the translation of words from one language into another (which is the practice of word-for-word translation method above). In fact, we do not proceed this way; we proceed a unit by unit. Each unit is called 'a unit of translation'.

4.2.1. The Unit of Translation:

A unit of translation is any word, or a group of words that can give either a small or a large part of the meaning of a sentence. Therefore, it is a unit (or a part) of meaning which can be taken together and understood independently. It marks a stop we take at translating to write down a meaningful part of a sentence that is not affected by, or dependent on its remaining part. This means that it can be <u>one word </u>(like: thus, therefore, yet, actually, clearly, but and other adverbials at the beginning of sentences);

a phrase (e.g. collocations like: pass a law (يسن قانوناً), brain drain (هجرة الأدمغة), etc.; and idioms such as: tall order (مهمة شاقة), sitting duck (لقمة سائغة/فريسة سهلة) (see chapter 2 for more examples); a clause (e.g. (1) "she did not come to work yesterday (2) because she was sick" (لم تأت إلى العمل أمس، لأنها كانت مريضة): two clauses - two units); or a sentence (e.g. "the man who paid me a visit last week when I was away, was an old friend of mine."(كان الرجل الذي قام بزيارتي حين كنت مسافراً،صديقاً قديماً لي). The last example is regarded as one unit because the main clause (i.e. "the man was an old friend of mine") is divided into two parts: one at the beginning of the sentence (i.e. 'the man') and another at the end of it (i.e. 'was an old friend of mine'). Thus, the main verb of the sentence (i.e. 'was') occurs towards the end of the sentence, away from its subject (i.e. 'man'). In Arabic, we start the sentence with this verb (i.e.كان), which means that we have to read the whole English sentence before starting translating.

Thus, in practical terms, the largest unit of translation is the sentence for it is the basic unit of thought (Newmark, 1988: 30-31), not the clause(Bell, 1991), nor the text (Hatim&Mason, 1990&1997). Yet, from time to time, we might have clearcut clause borderlines in a sentence, where clauses are separated parts of meaning that can be taken as a unit of translation each. Similarly, at times, we may need to resort to the whole text to understand a sentence. Yet, this is the exception, not the rule.

So far, we have discussed basic concepts about translation, including: the meaning of translation, what we translate, and how we translate, with concentration on methods of translation and the process of translation. We also have recommended the literal method of direct translation of meaning to students for it might be safer, more secure and appropriate to them than other methods of translation suggested above. At the same time, free translation is not rejected nor undermined, but, rather, recommended strongly more than literal translation for certain texts (see 4.2.2. above). Sometimes, both methods, literal and free, can be applied alternately by the translator when the need arises to use free translation only when literal translation makes the translation inaccurate, "when it is unnatural, or when it will not work" as also Newmark (1988: 31) points out. Now, we may discuss the obstacles presumably faced at translating and how we overcome them. In other words, what are the problems of translation? What are the solutions that can be suggested to them? And on what bases?

5. Translation Problems:

A translation problem is any difficulty we come across at translating, that invites us to stop translating in order to check, recheck, reconsider or rewite it, or use a dictionary, or a reference of some kind to help us overcome it and make sense of it. It is anything in the SL text which forces us to stop translating.

A translation problem can be posed by grammar, words, style and/or sounds. Thus, we have grammatical, lexical, stylistic and phonological problems.

5.1.Grammatical Problems (Chapter One): Due to:

a. Complicated SL grammar : e.g.

"Of the three books you have recommended to me, 1 have chosen only one"(من بين

الكتب الثلاثة التي نصــحتني هـــا ، اختـــرت واحـــداً فقـــط). Starting the sentence with 'of,' and postponing the main clause ('I have chosen') to a back position, make it complex. The students of translation find it difficult to understand easily and directly. The point becomes clearer at comparing it to the following normal, direct structure: "I have chosen only one of the three books you have recommended to me" اخترت واحداً فقط من بين

(الكتب الثلاثة التي نصحتني ها), where the main clause is right at the beginning.

b. Different TL grammar:

Most English tenses, for example, do not exist in Arabic grammar. Also , all English sentences are verbal (i.e. should include a main verb each), whereas in Arabic they are either verbal, or nominal(viz. no verbs at all). Likewise, some modal auxiliaries have no grammatical equivalent. etc. (See Ch.1 for further details).

c. Different TL word order:

For example, all English sentences usually start with the subject, followed by the verb, whereas in Arabic, verbal sentences normally have the verb first and then the subject. Another example is the position of the adjective: in English it precedes the noun, while it proceeds it in Arabic.

Among the important and frequent grammatical problems of translation, discussed in the first chapter, are the following:

1.Translation of verbs 'Be', 'Do' and 'Have'.
2. Translation of modal verbs.
3. Translation of questions and negations.
4. Nominal vs. verbal sentences.
5. Word order.
6. Translation of personal pronouns.
7. Translation of present participle vs. gerund.
8. Translation of the past participle.
9. Translation of adjectives.
10. Translation of tenses.
11. Translation of conditional sentences.
12. The change of word class.

13. Translation of articles.
14. Translation of sentence connectors (like and, or, but, in fact, etc.).

All these problems are defined and exemplified for clearly in the next chapter, with a view to pointing out their ensuing difficulties, and the possible solutions to them. After all, our discussion of grammatical problems aims solely at locating any lost or unclear part of meaning. We always trace meaning in translation, nothing else but meaning, with very few exceptions, though.

5.2. Lexical Problems (Chapter Two):

These problems occur when a word, a phrase or an expression is not understood clearly and directly, misunderstood, not known at all to students, or not found in standard dictionaries. Here are the main lexical problems which might worry them.

1. Literal translation (of meaning):
When it is possible, how and why, and when it is not possible and why.

2. Synonymy:
Words which have the same, or similar meaning are called synonyms. Synonymy poses problems concerning the difference between the levels of closeness or absolute identification of the meanings of synonymous words compared with one another in the same language as well as between the two languages, the SL and the TL, and how effective/ineffective that difference may be on meaning in context.

3. Polysemy and monosemy:
A Word which has more than one meaning is described as polysemous (e.g. 'spring' (نابض/نبع/ربيع/يقفـــز)). On the other hand, a word which has only one meaning is monosemous (e.g. 'telephone'(هاتف)). Problems of translation arise when a polysemous word is mistaken for a monosemous one, with one meaning wrongly assigned to it in all texts and contexts.

4. Collocations:
Two or more Words which usually occur together in language are called a collocation. There are several types of collocations whose translation has problems that require a good deal of attention from the students.

5. Idioms:
Phrases which have fixed forms and special meanings that cannot be known from the direct meaning of their words, are called idioms (e.g. "to walk on water") (يمـــشي

المعجزات). They also include phrasal verbs like "get on, get off, get out, get up; etc". They can sometimes be quite problematic for students.

6. Proverbs:
Proverbs are popular fixed sayings. They are a part of culture. Therefore, they have their own problems of translation for eveybody, especially students of translation.

7. Metaphors:
Metaphors are indirect, non-literal language. They are used to say something but mean something else. They are usually quite problematic and difficult for students.

8. Technical translation: Arabization:
The Arabization of scientific terms pose considerable problems, some of which are still unsolved in the translation of many technical terms. Different methods of Arabization are suggested to tackle these problems (i.e. transference, naturalization, translation and coinage).

9. Proper names, titles, political establishments, geographical terms and UN acronyms:
These pose some problems of translation that the students must take care of.

10. Translation and culture:
The problems of translating cultural terms are among the most difficult lexical problems that are discussed, and exemplified for in simple terms. Although the topic of culture is perhaps the most complicated to handle in translation, especially for the students, it is possible to introduce to it in general, clear terms at a later stage of the curriculum.

5.3. Stylistic Problems (Chapter Three):

In the past, style was not considered as a part of meaning, but outside meaning. However, nowadays, it is rightly and properly seen as a part and parcel of meaning. The latter view is adopted here in this textbook. The style of the SL text may pose problems for the translator. They are important and strongly relevant to meaning, and can sometimes affect it heavily. Among these problems are the following:

1.Formality vs. informality:
The language of the SL text can be either formal, informal, or both. Formality and informality concern both grammar and words. The formality scale suggested by Joos (1962) and its possible Arabic equivalents are discussed in detail in chapter three. Both scales show the similarities and differences between English and Arabic. The differences pose problems for students because of their little knowledge of formal and

informal style of both languages. These problems and their impact on meaning are spotted and discussed clearly and comprehensively side by side with their solutions.

2. Fronting:

A word, a phrase, or a clause can be put at the beginning of a sentence in an unusual way (e.g. "Suicide he committed", instead of: "He committed suicide". Such fronting is done on purpose to achieve a stylistic function of some kind: emphasis of the fronted word, or drawing attention to its special importance to the meaning of the sentence. The students of translation may be unfamiliar with such a stylistic function, and, hence, ignore the style of fronting. But this is not advisable since meaning will be affected, however indirectly. On the other hand, there could be a problem conveying the same style in Arabic. A good number of examples are provided in chapter three to illustrate the different problems and stylistic functions of fronting.

3. Parallelism:

Two clauses, or sentences may have the same structure and are, therefore, parallel. Such style of parallelism is not always easy to translate, and may have its problems in Arabic. Moreover, it has stylistic functions which can be directly relevant to meaning. Hence, we are required to attend to it carefully.

4. Ambiguity:

One of the common, but difficult problems of translation is the style of ambiguity. It may cause misunderstanding, confusing, losing or dispersing meaning. Therefore, it is important to discuss here under stylistic problems rather than under lexical problems as conventionally done, for ambiguity of meaning is a matter of style before anything else.

5. Complex vs. simple style:

These are two different styles and create different stylistic effects. They need be rendered into Arabic as two different styles. If one of them is dominant in an SL text for good stylistic reasons, it is neither advisable to simplify a complex style, nor to complicate a simple style, simply because this confuses their functions and type of TL readership. Translation problems might arise, especially with the imitation of the complex style.

6. Style of short vs. long sentences:

Each of these two styles has its own translation problems and stylistic effects. That is why they have to be retained in Arabic. Students are required to avoid confusing or ignoring them by, for example, joining short sentences into one long sentence, or dividing a long sentence into short sentences.

7. Passive vs. active style :
 These are two contrastive styles . Consequently , they have different functions and should not be confused. It is not true that in Arabic the passive is usually changed into active. Rather, both must be generally kept in it. The translation of each of these two styles poses problems to be discussed later on.

8. Repetition and variation:
 Some words are repeated in the SL text to reflect a function of some kind. The style of repetition is taken in comparison to that of variation (or synonymy) on the same word. The differences between the two styles are pointed out clearly in chapter three, alongside with the problems they pose and the functions they produce.

9. Redundancy:
 The use of unnecessary, extra words to express something is called redundancy. Usually, redundancy is disposed of in translation. But this is not always advisable because it might be used on purpose to achieve a specific function. Thus, it should not be ignored in Arabic. Rendering redundant style has its own problems which are discussed through a variety of examples.

10. The style of the show of muscles:
 This concerns the use of expressive, pompous words in unsuitable contexts for unsuitable readers , such as the translation of "problems increased" into(ادهـمـــت) الخطـــوب)instead of (زادت المشـــاكل)in a text for general , not highly educated people. This style is inappropriate and harms translation . It has some problems which are illustrated below.

11. Nominalization vs . verbalization :
 A nominalized style is the use of nouns dominantly in the SL text; whereas a verbalized style is when verbs are dominant. They are two different styles, each of which has certain functions that cannot be achieved by the other. Therefore, they invite the students' attention in translation in order to have two identical styles in Arabic, as shown in chapter three later.

12. The style of irony:
 One of the the extremely difficult styles of any language is that of irony. At the same time, it is a lively, enjoyable, delicate, expressive and effective style that translators have to be extra-careful with at reproducing it in the Arabic translation. In the third chapter, this type of style is discussed in detail.

13. The translation of punctuation:
 Punctuation marks are meaningful with a stylistic function that might sometimes be important to the message. Therefore, they have to receive attention at translating

into Arabic. Discussing them below will shed more light on their significance in language in general, and to translators in particular.

This concern with stylistic problems has two main reasons:
1.The increasing interest in the study of style as a part of meaning in all language studies, including translation.
2.The strong impact of style on the meaning of the SL text. That is, the use of a certain style in a certain text has certain functions and effects which are important or even vital to meaning. Thus, ignoring style in translation means ignoring at least a part of meaning in the TL version, which is not advisable in any way.

Therefore, meaning is affected and directed by style. The difficult point for the students to understand is perhaps stylistic functions and effects, and how to conclude them. The most important thing about them is that they are implied meanings we conclude from the use of a particular style of language, on five main bases:

1.The type of text and context.
2. The general meaning, or message.
3. Certain grammatical forms that can be described as distinguished or unusual.
4. Words and expressions used in a special way that may attract attention to them.
5. Experience and knowledge of language and life.

The discussion of stylistic problems in chapter three will hopefully provide great help to readers in general, and to students of translation in particular to realize the importance of style in translation.

5.4. Phonological Problems (Chapter Four) :

These problems are concerned with sounds and their relation to, and effect on meaning. They are assigned a separate chapter for their significance to meaning as well as to the beauty of language, especially in poetry and certain texts of rhythmical language. However, two points should be made here about these problems:

1. They are difficult to imitate or reflect in Arabic for the new students of translation at the first stage of learning. Yet, at an advanced stage, the students can tackle these problems more easily, especially when simplified (see chapter four).
2. They are limited to advertising, literature, especially poetry, and to a small number of general texts. Yet, they may be influential on meaning, but not as influential as the other three types discussed earlier.

6. Comments on Translation Problems:

It must be pointed out here that most – but not all- of the translation problems are discussed in this textbook. They have been simplified as much as possible to be convenient with the students' level of study as well as the general reader's demands for clarity and simplicity. Most of the time, they are numbered for the sake of easy comprehension and location. However , they are sometimes just briefly pointed out in the course of discussion when many details are not required. Complicated problems like those of culture and phonology are postponed to a late position in the book to be introduced to students and trainee translators at an advanced stage of their translation course, when they will have become mature enough in translation to be able to grasp and handle them more competently. Finally, each example used to illustrate any of these problems has other problems of different kinds, but they are not discussed together on the same occasion, in order to help the students avoid distraction of concentration on a single problem, or else they might be confused. In other words, any SL text can have all types of problems at the same time: grammatical, lexical, stylistic and phonological. In practice, they cannot be separated; but in theory they can for the convenience of discussion and comprehension.

7. Solutions to Translation Problems:

Any translation problem demands a solution. Without a solution (or solutions), there is no great use pinpointing a translation problem. Indeed, without solutions to translation problems, we stop translating altogether. This is why all the problems located in this work are accompanied at the same time by their possible solutions. In order to be acceptable, any suggested solution is made clear, reasonable, feasible, reliable, applicable, contextual and in the right direction. Otherwise, it will not be acceptable. This may result in a wrong, baseless translation. The solutions proposed to translation problems are, therefore, based on the following criteria:

1. The type of text: general, technical, religious, political, etc.
2. The minor linguistic context: the preceding and the following word, phrase , clause or sentence.
3. The major linguistic context: the whole text, which could be one sentence only, one paragraph, a poem, a short story, etc.
4. The type of readership: uneducated, educated, highly educated readers, specialists, children, etc.
5. The possibility of saying something in the TL or not (e.g. for 'fat salary' we can say (راتب ضخم), but not (راتب سمين).
6. The possibility or not of using an identical TL grammatical structure.

7. The logical acceptability of an expression (e.g. for 'to eat one's words' the logical translation is (يسحب كلامه/يعتذر), but not (يأكل كلماته) because nobody can eat words).

8. The social acceptability of an expression (e.g. for 'good morning' we say (صباح الخير) whereas (صباح جيد) is not accepted socially).

9. The normality or abnormality of an expression, or a grammatical structure (e.g. 'once upon a time' is normal, while 'once below a time' is abnormal. Each of which has its functions, and should be translated into an identical Arabic version as follows:

(ذات لا يوم/في يوم ليس من الأيام/كان يا ما ما كان) and (ذات يوم/في يوم من الأيام/كان يا ما كان)

10. The frequency or non-frequency of an expression or a grammatical structure (e.g. 'to sow division' is frequently translated into (يزرع الشقاق) not into(يــــذر الانقسام). Also, "heart and soul" has the grammatical structure of(قلباً وقالباً) not (قلب وقالب) in context, etc.).

11. The degree of familiarity or strangeness of an expression, or a grammatical structure (e.g. 'good reasons' has the familiar translation of (أســباب وجيهــة) whereas (أسباب جيــدة) seems strange, although both mean the same. Likewise, 'I will verily do it' has the familiar Arabic grammatical structure (سوف أفعلــها) but (أنا لسوف بالتأكيد أفعلها), is a little strange, etc.).

12. The understandability or not of an expression (e.g. 'tall order' is understood when translated into (مهمة شاقة), but not understood as (أمر طويل)).

13. The applicability of the back–translation test. This test is to translate the Arabic version back into English. When this is possible, translation is correct. For example, 'it is half past three' can be translated back into English as such when it is translated into Arabic as (إنها الثالثة والنصف). But if it is translated into (حان وقت الرحيل) or (انتهى الوقت), it cannot be translated back into 'it is half past time', but into 'time is up /over' and 'it is the time to leave' respectively. In this case, the translation is not acceptable.

Suggesting a solution to a translation problem can be based on one or more of these criteria. On the other hand, one problem can have more than one solution, as much as one solution can be applied to solve more than one problem.

In practice, and in the course of the forthcoming chapters, solutions are considered alongside with problems, though they are discussed separately for the convenience of reading and pursuit of discussion.

8. Translation as Problems and Solutions: A Practical Approach:

This work on translation adopts the practical approach of viewing it in terms of the problems and difficulties found at translating, and the solutions suggested to them. First, the example is cited alongside its literal translation into Arabic, then the translation problem is located, and discussed in detail. Then a possible solution is suggested to this problem , followed by the criteria on which it is based.

Although translation problems and solutions are sometimes unpredictable, and the same problems can have different solutions in different texts and contexts to different types of readership, they can be defined and numbered in general but clear terms. This is confirmed by their classification in the work into grammatical, lexical, stylistic and phonological problems, together with their solutions. Other complicated types of problems -like pragmatic problems- are not included here because they are not well-established yet. Therefore, they are not suitable for students at this stage in particular.

Thus, this approach to translation is not based on any theoretical presuppositions. It deals with the practical part of the subject of translation wholly and completely. It follows up the process of translating a step by step, or rather, a problem by problem and a solution by solution. It describes clearly what we really do at translating, not what we theoretically say about translation.

On the other hand, this approach is meant to be an alternative to the traditional one which adopts a ready-made theory and then applies it to the translation of a text. In this sense, the theory seems to be the dress to be fitted to the SL translated word, expression, sentence or text, as well as to the TL translation. The case is very much so to the contrast. Practice has proved that to be unacceptable and impractical because this dress may suit a text but may not suit another text of the same type. Further, there is the danger of making, or thinking of a text in terms of the presupposed theory so that the result might be a poor, wrongly directed translation. Above all, theories of translation these days undergo considerable, and sometimes drastic changes. These changes are possibly due to the failure of the application of these theories in practice. For example the two reputed theories and methods of translation, communicative and semantic were suggested by Peter Newmark in 1981. He classified all types of text under either of them. They have been regarded as well-established until 1993 when he himself gave them up as inappropriate, and substituted them for *a unified theory about the importance, unimportance and better writing of texts* (pp. 36-7).

Thus, such a traditional approach to translation is not practical, especially for students. Moreover, it has much theory with little practice. For these good reasons, it is not suitable to adopt it in this work. By contrast, the first approach, viewing the discipline of translation in terms of problems and solutions, is the practical, straightforward, simple, dependable, well-established, clear and, therefore, suitable approach for students of translation as well as trainee translators, translators and readers interested in translation in general.

Now it is possible to discuss in detail the major sets of translation problems pointed out above, starting with the simplest and least difficult set of **Grammatical Problems**.

It remains to say that, unless referred otherwise, the examples used in this book are of my own devising.

Chapter One

GRAMMATICAL PROBLEMS

Introduction:

English and Arabic belong to two different and distant language families: West Germanic, and Semitic. Consequently, their grammars are sharply different. Several grammatical features of English create variable problems of translation into Arabic. Experience shows that one of the primary mistakes committed by the students of translation is their presupposition that English grammar and Arabic grammar can translate each other in a straightforward way. To confirm that, the problems of translating the most prominent points of English grammar into Arabic are discussed below. All the problems are followed by one or more suggested solutions.

1.1. Translation of Verb 'BE' (i.e. 'am, is ,are/was, were/be, been'):

Problem 1: Literal translation of 'am, is, are':

When these verbs are the main and only verbs in the sentence, they are translated by many students literally into (يكون), which is a poor translation: e.g.

1. "I am a student": (أنا أكون طالباً)

2. "She is kind": (هي تكون طيبة)

3. "You are a father": (أنت تكون أباً)

Solution: 'am, is, are' can be omitted altogether here, thus changing the English verbal sentences into Arabic nominal ones: i.e. into a topic and a comment(مبتدأ وخبر) each. e.g.

1. "I am a student": (أنا طالب)

2. "She is kind": (هي طيبة)

3. "You are a father": (أنت أب)

Therefore, verb 'be' in the present simple is used here to connect as much as equate between two words. It is exactly like saying: 'X=Z'. Thus: 'I'=student': (أنا –

(طالب); 'She = kind': (هي=طيبة); and 'You=father': (أنت=أب). That is why it is called an 'equative verb'.

The same applies to the translation of 'am, is, are' when used as auxiliary verbs to form the present progressive tense and the present passive voice. A good number of students translate them literally: e. g.

a. The present progressive:

1. "I am leaving now":	(أنا أكون أغادر/مغادراً الآن)
2. "He is eating an apple":	(هو يكون يأكل/آكلاً تفاحة)
3. "We are speaking English":	(نحن نكون نتكلم/متكلمين الإنجليزية)

The <u>good versions</u> of these examples <u>drop</u> verb 'be', as follows:

1. "I am leaving now":	(أنا) أغادر الآن/أنا مغادر الآن
2. "He is eating an apple":	(هو يأكل/آكل)تفاحة)
3. "We are speaking English":	(نحن نتكلم/متكلمون)الإنجليزية)

The progressive tense markers, Verb 'be' and the 'ing' ending for the main verbs have no equivalent in Arabic grammar. Therefore, the use of (يكون) in the first group does not refer to the progressive tense, or the time of action. An adverb like 'now' (الآن) is the only way to refer to the time of action. Other good versions drop the pronoun, as illustrated later in this chapter under the translation of personal pronouns.

b. The present passive voice:

1. "I am given another chance":	(أنا أكون أعطى فرصة أخرى)
2. "She is invited to the party":	(هي تكون تدعى إلى الحفلة)
3. "They are put in the same situation":	(هم يكونون يوضعون(موضوعين)في الموقف نفسه)

The more acceptable versions of Arabic translation dispose of verb 'be':

1. "I am given another chance":	(أنا أعطى/معطى فرصة أخرى)
2. "She is invited to the party":	(هي تدعى(مدعوة)إلى الحفلة)
3. "They are put in the same situation":	(هم يوضعون(موضوعون)في الموقف نفسه)

Thus, verb 'be' in the present simple, 'am, is, are' is usually dropped in Arabic, both as main as well as auxiliary. It is mostly unacceptable and poor in Arabic grammar and word order.to translate it into (يكون) (exception: 'Be, and it is'(كن فيكون)).

Problem 2: The same literal translation of was\were into (كان):

Unlike 'am, is, are', the past simple of 'be' 'was' and 'were', are translated literally into (كان) both as main as well as auxiliary verbs:

a. As main verbs: e. g.

1. "The child was ill":   (كان الطفل مريضاً)

2. "Th bird was beautiful":   (كان الطائر جميلاً)

3. "The players were one team":   (كان اللاعبون فريقاً واحداً)

b. As auxiliaries: the past progressive: e. g.

1. "Her mother was preparing lunch":   (كانت والدتها تعد الغداء)

2. "My brother was writing a letter":   (كان أخي يكتب رسالة)

3. "Our guests were praying":   (كان ضيوفنا يصلون)

Yet literal translation is unfavourable when these verbs are used as auxiliaries to form the past passive voice, as illustrated in the following examples:

c. The past passive voice: e. g.

1. "The food was eaten":   (كان الطعام مأكولاً/كان أُكل الطعام)

2. "I was deceived":   (أنا كنت خُدعت/مخدوعاً)

3. "The boys were dismissed":   (كان الأولاد مطرودين/كان الأولاد(قد)طردوا)

Solution: 'was' and 'were'(كان)can be neglected in Arabic, as follows:

1. "The food was eaten":   (أُكل الطعام)

2. "I was deceived":   ((أنا) خُدعت)

3. "The boys were dismissed":   (طُرد الأولاد)

Therefore, 'was' and 'were' are retained in 'a' and 'b', but dropped in 'c' only.

Problem 3: the negligence, or literal translation of 'been':

The past participle of 'be' (i.e. been) is wrongly ignored, or translated literally into (كائن) in Arabic:

1. "Where have you been?":   (أين كنت كائناً؟)
2. "She has been late":   (كانت كائنة متأخرة)
3. "They had been released":   (كانوا كائنين أُطلق سراحهم)

Solution: 'Been' (كائن) is changed into the past simple (see 1&2 below) or disregarded (see3):

1. "Where have you been?":=where were you?:   (أين كنت؟)
2. "She has been late"=she was late: (كانت متأخرة/تأخرت)
3. "They had been released"=they were released: (أطلق سراحهم)

Thus, the dictionary meaning of 'been' as (كائن) in Arabic is strictly not advisable to use.

Contrastively, the full form of verb 'be' (i.e. be) is always literally translated and, thus, poses no problem: e.g.

1. "He will be with us":   (سوف يكون معنا)
2. "You can be a good citizen":   (تستطيع أن تكون مواطناً صالحاً)
3. "We must be in the hospital now":   (ينبغي أن نكون في المستشفى الآن)

1.2.Translation of Verb 'DO':

As a main verb, 'do' does not pose a grammatical problem. However, as an auxiliary, it poses more than one problem:

Problem 1 and solution: 'Do' in the negative:

Verb 'do' is used in English to form the negative of all verbs, except 'be', 'have' and the modal verbs. 'Do' and 'does' are used with the present simple, whereas 'did' is used with the past. All these forms are meaningless in Arabic. However, they have the function of indicating the tense of the verb (i.e. present or past). What is translated into Arabic is the negative particle 'not' (لا) only: e. g.

1. "He does not like coffee":   ((إنه)لا يحب القهوة)

2. "Some people do not smile":   (بعض الناس لا يتبسمون)

3. "That girl does not comb her hair":   (لا تمشط تلك الفتاة شعرها/تلك الفتاة لا تمشط شعرها)

Problem 2 and solution: 'Did' in the negative:

The same can be said of the translation of 'did not'. The negative word 'not' is usually translated into (لم) with the present, and occasionally into (ما) with the past.
e.g.

1. "She did not eat much":   (لم تأكل/ما أكلت كثيراً)

2. "We did not find the money":   (لم نجد/ما وجدنا النقود)

3. "The horse did not fall down":   (لم يسقط/ما سقط الحصان)

Problem 3 and solution: 'Do' in questions:

Verb 'do' is used to form the questions of all English verbs except 'be', 'have' and modal verbs. At translating it into Arabic, it always implies the question particle (هل) whether in the present or in the past: e.g.

1. "Do you sleep early?":   (هل تنام باكراً؟)

2. "Does John play football? ":   (هل يلعب جون كرة القدم)

3. "Did Ali wait for you last night?":   (هل انتظرك عليّ ليلة أمس؟)

Problem 4 and solution The misunderstanding of 'do' as a substitute verb:

'Do' is used as a substitute verb replacing a whole clause to avoid repetition, especially as an answer to a question. It is not easy for students to understand it clearly, because it can substitute for all the verbs which require 'do' in the interrogative.

Solution: The general solution for this problem is to translate 'do' into. (يفعل):e. g

1. "Do you admit that? Yes, I do":	(هل تقر بذلك؟ نعم أفعل)
2. "Did she swear? Yes, she did":	(هل أقسمت؟ نعم فعلت)
3. "Do they work at night ? No, they don't":	(هل يعملون في الليل؟ لا ،لا يفعلون)

This solution is acceptable. Not only this, it is easier and more favourable to students. Yet, the better solution is to translate it into the main verb of the first sentence: e. g.

1. "Do you admit that? Yes, I do":	(هل تقر بذلك؟ نعم أقر بذلك)
2. " Did she swear? Yes, she did":	(هل أقْسَمتْ؟ نعم أقسمت)
3. " Do they work at night? No, they don't":	(هل يعملون في الليل؟ لا لا يعملون)

Problem 5 and solution :'Do' as a main verb:

As a main verb, 'do' is meaningful in translation. Usually, it is translated into Arabic as (يفعل). However, it can sometimes be translated into:

e.g.(يقوم بــ(عمل)، يؤدي عملاً، يؤدي، يعمل، يفعل)

1. "I will do my best":	(سأفعل ما بوسعي)
2. "Mary does her job well":	(تقوم ماري بعملها على خير ما يرام/تؤدي ماري عملها بشكل حسن)
3. "we did it yesterday":	(عملناها/فعلناها أمس)

In the following example, 'do' can be translated either as (يؤدي، يعمل) or exceptionally as 'write' (يكتب):

4. "Some students do their homeworks quickly":   (يكتب/يعمل بعض الطلبة واجباتهم بسرعة)

Thus, at translating verb 'do', the students see whether it has a grammatical function (i.e. used as an auxiliary), or is a main verb. As an auxiliary, it has no lexical meaning in Arabic, but implies the grammatical question particle (هل). However, as a main verb, it has a full lexical meaning.

<u>Problem 6 and solution: 'Do' as an emphatic device:</u>

This verb can be exceptionally used as an emphatic device. Therefore, it is translated: e.g.

1. "Muslims do recite the Holy Koran everyday"   (يتلو(يقرأ) المسلمون القرآن كل يوم <u>بالتأكيد</u>)

2. "That woman does fear Allah"   (تلك المرأة تخاف الله فعلاً(<u>حق الخوف</u>))

3. "The girls did behave well!"   (لقد أحسنت الفتيات التصرف <u>حقاً/لا شك</u> أن الفتيات قد أحسنَّ

التصرف)

(Emphatic words underlined)

The three forms of verb 'do' are used in the same sense and for the same function of emphasis. Therefore, they can be translated equally into any of the following Arabic emphatic words and phrases   (فعلاً، حقاً، بالتأكيد، من المؤكد، لا شك، مما لا شك فيه، لا ريب،

وما إلى ذلك)

1 3 Translation of Verb 'HAVE':

Like the previous two verbs, 'Be' and 'Do', verb 'Have' (i.e. have, has, had) is used both as an auxiliary and a main verb. As an auxiliary, it is not so problematic. However, as a main verb, it can pose a few problems to the students of translation.

Problem 1 and solution: 'Have' as an auxiliary:

Verb 'have' is used as an auxiliary to perform important grammatical functions with regard to tenses in particular (see tenses later). In this case, it is meaningless in Arabic, and the students can simply ignore it altogether:e.g.

1. "The workers have left early today": (غادر العمال باكراً اليوم)

2. "Two girls had finished knitting fast": (أُتمت فتاتان الحبك بسرعة)

3. "The patient has had the medicine": (أخذ(تناول) المريض الدواء)

Problem 2: 'Have' as a main verb: different meanings:

Many students translate 'have' into one version only, that is: (يملك), when it is the main verb of the sentence. This is only one of its several meanings, and students are advised to be careful at translating it.

Solution: Students should understand 'have' as a verb of several manings. Here they are:

1. "She has money": (هي)تملك نقوداً/عندها نقود/في حوزتها نقود/لديها نقود/معها نقود)
(All these translations are possible, but the last version may be the most common, while the first could be the least common).

2. "She has her breakfast at 7 O'clock everyday": (تتناول فطورها عند الساعة السابعة كل يوم)

3. "She has the tablets on time": (تأخذ(تتناول) الحبوب(أقراص الدواء) في الوقت المحدد)

4. "She has just had the ticket ": (حصلتْ على التذكرة للتو)

5. "She had a telephone call this morning": (تلقت مكالمة هاتفية(اتصالاً هاتفياً) هذا الصباح)

6. " She has to speak two languages":   (يجب عليها أن تتحدث بلغتين)

7. "She had a nice holiday":   (قضت عطلة جميلة)

8 ."Have a good journey":   (استمتعْ برحلة جميلة/أتمنى لك رحلة ممتعة)

9. "Have a bash"   (حاول/جرب(حظك))

What helps students distinguish between these meanings of 'have' is the consideration of the word immediately after it (i.e. its object).Together with its object, 'have' makes a special combination in Arabic(i.e.collocation). For instance, although we can say (يملك نقوداً), we cannot say (يملك دواء), or (يملك مكالمة هاتفية), etc.

1. 4. Translation of MODAL AUXILIARY VERBS/MODALS:

There are ten main auxiliary verbs (or modals / modal auxiliaries) in English: *'can, could, may, might, will, would, shall, should, must, ought to'*. They create several problems of translation for two major reasons:

(1) They do not have one-to-one single semantic equivalent in Arabic. Moreover, there is no grammatical class of verbs called modal auxiliaries (أفعال مساعدة) in Arabic. The so-called Arabic 'defective verbs' (أفعال ناقصة) are different.

(2) They have several, complex and complicated functions in English. Here is a short list with the main functions of each of these verbs (mostly adopted from Quirk *et al*(1973: 52-57):

1. 'CAN': present ability, possibility, permission; willingness;
2. 'COULD': past ability/possibility, present/future permission; present possibility, willingness;
3. 'MAY': permission, possibility;
4. 'MIGHT': possibility/probability;
5. 'SHALL': future(restricted use), willingness, intention, insistence, (legal)obligation;
6. 'SHOULD': less categorical obligation, logical necessity, putative use, contingent use, formal real conditions;
7. 'WILL': future(preferable in use to 'shall'), certainty, willingness, insistence, prediction;
8. 'WOULD': past future, request, probability, willingness, insistence, contingent use in the main clause of a conditional use, volition(especially with 'would rather');
9. 'MUST': more categorical obligation/compulsion, logical necessity;
10. 'OUGHT TO': less categorical obligation, logical necessity

Clearly, these verbs are complicated and multifunctional in English. Therefore, it is difficult to give one single specific meaning for each of them. Usually, the students know them by their most common meanings (underlined above). The following comparative discussion of the problems of translating some of the functions of these modals into Arabic and the possible solutions to them may be helpful to students to understand. The concentration on the grammatical differences between the two languages would be enlightening in this connection.

Problem 1: 'will, shall' are not verbs in Arabic:

These two modals are not verbs in Arabic when they are used to refer to future. They mean the future particle (س/سوف) (for the future reference of 'would' in the past, see conditional sentences below).

<u>Solution:</u> They are translated into (سوف) or (ـس), regardless of the possibility of the reference of the latter to the near future, and the former to the far future(as stated in Arabic grammar books), for this is not the frequent case in actual use of Arabic. e.g.:

1. "They will forgive us":   (سوف يغفرون)(سيغفرون)لنا/سيساعوننا)

2. "We shall delay the meeting":   (سوف نؤجل)(سنؤجل)الاجتماع)

<u>Problem 2</u>: The literal translation of modals into one word:

'Can', 'may', and 'must' are usually understood by the students to mean one word each. (يجب، يمكن، يستطيع). But the case is not so .They imply two words. The problem becomes clearer when the students translate them from Arabic into English.

<u>Solution:</u> They are translated into the following: (يمكن أن ،يجب أن، يستطيع أن) because (أن) is implied in each of these verbs. At the same time, grammatically it is obligatory in Arabic. e.g.:

1. "We can walk":   (نستطيع أن نمشي)   (We cannot say: نستطيع نمشي)

3. "we may walk":   (يمكننا أن نمشي)   (not: يمكننا نمشي)

4. "We must walk":   (يجب(علينا)/يلزمنا أن نمشي)   (not: يجب(علينا)نمشي)

(the second version, (يلزمنا) expresses necessity, which is one of the meanings of 'must').

The same applies to the past tenses of these verbs, 'could', 'might', and 'must': They are translated into two words each: (وجب (لزم) أن ،أمكن أن ،استطاع أن)

<u>Problem 3</u>: The special use of 'shall':

'Shall' has a special use in the language of law in particular. It is not used to refer to future, but to obligation.

<u>Solution:</u> In an English legal text, 'shall 'means 'must'.e.g.

1.The defendant shall appear before court now: (يجب على المدعى عليه أن يَمثل أمام المحكمة الآن)

<u>Problem 4</u>: 'should' is for obligation only:

Usually 'should' is understood by many students as the past tense of 'shall', and used in English to refer to the future in the past. In fact, 'should' is not used in this sense, but in the sense of ' must' only.

<u>Solution:</u> 'Should'= 'must': 'Should' is always translated into يجب أن e. g.

1. "You should say everything":   ((يجب)عليك أن تقول كل شيء))

2. "We should face him":   ((يجب)علينا أن نواجهه))

3. "I should believe my parents": ((يجب)علي أن أصدق والدَيَّ))

Problem 5: The confusion of 'must have' and 'should have':
Many students understand these two constructions as having the same meaning in the past. But they are not so; on the contrary, they are opposites.

Solution: 'Must have'=action which took place; 'should have'=action which did not take place. At translating these two examples, we must distinguish between the first which implies action, and the second which implies no action:

1. "They must have finished wok": (لا بد أنهم أنهوا العمل)

2. "They should have finished work": (كان عليهم أن ينهوا العمل)

(but they have not) (لكنهم لم ينهوه)

(لا بد) is used to express the doing, or the expectation and necessity of doing

something in the past; whereas (كان عليهم) expresses the wish to have something done,

but for some reason, it did not take place.

Problem 6: The unclear meaning of 'could' 'would'. 'might':
Understood as the past tenses of 'can, will and may', these modals remain unclear when used in the present simple, with different meanings.
Solution: Could, would, might=possibility: The common use of these verbs is in the senses of possibility, permission and expression of politeness/request Therefore, they have the meaning of 'may'.

1. "She could blame herself": ⎫
2. "She would blame herself": ⎬ ⟶ (قد(يمكن أن)تلوم نفسها)
3. "She might blame herself": ⎭

It is not possible to understand these three modals as verbs in the past. They reflect the grammatical functions of expressing possibility, permission and/or polite request here.

Problem 7 and solution: 'can', 'will' = may:
'Can' usually expresses ability and means (يستطيع أن) in Arabic, whereas 'will' is

used for the future tense to mean (ـس/سوف) in Arabic. However, both are used here in the same meaning of 'may' to express possibility and/or permission (i.e.'can' and 'may'). e.g.:

1. "You can open the window": ⎫
   ⎬ ⟶ (يمكنك أن تفتح النافذة/
2. "you may open the window": ⎭ بإمكانك فتح النافذة)

Or a polite request (i.e. 'can', 'will', 'may'): e.g.

1. "Can you open the window? " ⎫

2. "Will you open the window? " ⎬ ⟶   (هل لك أن تفتح النافذة/

3. "May you open the window? " ⎭   افتح النافذة إذا أمكن(من فضلك))

'Will' is, therefore, used in this sense only in the form of a question to express polite request. On the other hand, 'can, will, may' are interchangeable with 'could, would, might'. All have the meaning of 'may' .

Modal verbs are, then, problematic. Their main problem may lie in the lack of one single, unchanged meaning for each of them. The following notes, may help the students of translation to distinguish the different meanings and functions of modals.

1. It should be borne in mind that none of them has one fixed meaning only. This makes us more careful at translating them into Arabic.

2. Understanding their grammatical functions of possibility, permission, Politeness, expectancy, ability, etc. enables us to distinguish their different meanings in Arabic.

3. The careful consideration of the difference in Arabic between the common meaning and the unusual meaning of a modal. 'Will', for instance, has a common meaning of referring to the future as (س ـ/سوف) in Arabic. But it has an unusual meaning of (إذا أمكن/بالإمكان) to make a polite request. Just for the sake of illustration and comparison, we may translate 'will' in the following example into its common, and then unusual meaning respectively:

'Will you open the window, please; it is too warm':

(هل سوف تفتح النافذة من فضلك، فالجو حار /هل بإمكانك فتح النافذة من فضلك،فالجو حار)

The comparison of the two versions shows that the second is more conceivable, as the future is irrelevant here. The same comparison can be helpful with 'could', 'would', 'must', and 'should' in particular.

4. When 'will', 'would', and 'shall' are used to refer to the future, they are not translated into verbs in Arabic, but into the future particles (س ـ/سوف). However, care should be taken that they have other meanings such as implying a polite request/willingness (i.e. will), a possibility, permission and/or politeness (i.e. would), or an obligation (i.e. shall, should). These meanings have their equivalents in Arabic, as the previous discussion confirms.

1.5.Translation of QUESTIONS:

Questions in English are formed in two ways only:

1.The conversion of the subject and the verb when one of the following verbs is used: 'be', 'have' and the modal verbs(see examples below).

2. The use of the auxiliary verb 'do' with the rest of verbs in English (see also examples below).

Problems could arise at translating the different types of questions, because making questions is not the same in Arabic. Both types of questions are called 'yes-no questions' because they are answered by 'yes or no'.

Problem 1: The possibility of imitating the question form:

The students might think of translating the types of English questions into equivalent types in Arabic. They will find this not possible and quite problematic, because simply there are no such equivalents.

Solution: One word for all questions:

The solution for the problems of translating all types of English questions is simply by using only one word in Arabic, that is, the question particle, (هل) to begin all the equivalent Arabic questions: e.g.

1. "Are you playing tennis? ":	(هل تلعب التنس)
2. "Have you played tennis? ":	(هل لعبت التنس؟)
3. "Do you play tennis? ":	(هل تلعب التنس؟)
4. "Did you play tennis? ":	(هل لعبت التنس؟)

Two more, less frequent question words can be sometimes interchangeable with (هل). The first is the Arabic alphabetical letter, al-hamza (أ), and the second is (هلّا). The latter is quite rare and may imply the meaning of request. Therefore, it is advisable to avoid using it frequently. The former, however, is more popular than the latter, and interchanges with (هل) perfectly as follows: (ألعبت، ألعب، ألعبت، أتلعب؟)

Problem '2': The disappearance of (هل) with WH-questions:

Some questions are formed by using one of the following words: 'what' (ما/ماذا),
'why' (لِمَ / لماذا), 'where' (أين) 'which' (أي) , 'who' (مَن) , 'whom' (المَن/بمن/من), 'whose' (لمن)
'when'(متى) , 'how' (كيف). All these question words (except 'how') start with 'wh',
which is why the questions stared with them are called WH-questions.

Solution: The omission of (هل):

When 'do' and the subject-verb conversion are used in a WH-question, they are
meaningless. (هل) is no longer used in the Arabic translation: e.g.

1. "Why are they crying? ":	(لماذا يبكون؟)
2. "What have you said? ":	(ماذا قلت؟)
3. "Who can answer? ":	(من يستطيع الاجابة(أن يجيب)؟)
4. "When does the baby sleep? ":	(متى ينام الطفل؟)
5. "Where did the man disappear?":	(أين اختفى الرجل؟)
6. "Whom are you talking to on the phone?	(إلى من تتحدث على الهاتف؟)
7. Whose money is this?	(لمن هذه النقود؟)
8. How do you do?	(كيف حالك/ كيف أنت؟)

1.6. Tranaslation of NEGATION:

Negation in English includes words like 'not', 'do not', 'does not', 'never', 'neither', 'nor' and 'no'. The translation of these words is not always as easy as many students might think. The following discussion illustrates this.

Problem 1: 'Not' has one single equivalent:

'Not' seems a simple word and has a straightforward translation as (لا) in Arabic. But it is not always so. Other translations are given to 'not', but all of them are negative words, as the following examples show:

Solution: 'Not' has more than one equivalent:

The students are required to search for the suitable word in Arabic. It can be either (لا), (لن), (ليس) or (ما):e.g.

1. "She cannot pay money": (لا تستطيع أن تدفع نقوداً)

2. "She will not pay money": ((سوف)لن تدفع نقوداً)

3. "She has not money": (ليس معها نقود/لا نقود معها/لا تملك نقوداً)

4. "All that glitters isn't gold": (ما كل ما يلمع ذهباً)

'Not' is strong after 'will' and 'shall', and is, therefore, always translated into the strong (لن) only for future reference in Arabic.

Problem 2: A difference between 'do not' 'does not' and ' did not':

These constructions are different in English. Therefore, some students might think that they equally have to be translated into different forms in Arabic in terms of word-for-word translation. But we do not have a word for each of these three particles. Two equivalent particles only are used in Arabic, one for 'do not' and 'does not' (in the present), and another for 'did not'(in the past).

Solution: 'Do not' and 'does not'=(لا); 'did not'=(لم):

(لا) is used in Arabic to make negation in the present. It is, therefore, equivalent to 'do not' and 'does not'. But (لم) is to negate something in the past. That is why it

translates 'did not'. It interchanges with another negative device, (ما) which is followed by the past tense in Arabic. Yet, it is more frequent than it in use. e.g.:

1. "Many people do not play chess":   (كثير من الناس لا يلعبون (لا يلعب كثير من الناس) الشطرنج)

2. "Her sister does not eat much":   (أختها لا تأكل كثيراً/لا تأكل أختها كثيراً)

3. "The children did not sleep early yesterday":   (لم ينم الأطفال باكراً أمس)

4. "The cat did not catch the mouse":   (لم يمسك القط بالفأر)

Problem '3': 'Never' as one word (أبداً) in Arabic:

Dictionaries give 'never' one meaning in Arabic, which is (أبداً). But we cannot translate it into it only. For instance, it is <u>not allowed</u> to say the following versions in Arabic.

1. "We never give up":   (نستسلم أبداً/قطُّ)

2. "I never saw him before":   (رأيته أبداً/قط من قبل)

3. "Never say this again!":   (أبداً/قط قل هذا ثانية)

Solution: 'Never' is either (لا ... أبداً);(لن ... أبداً)or(لم ... أبداً):

'Never' is a strong negative word in English, and translated into two words in Arabic, preferably (لن...أبداً) or (لم...أبداً). Therefore, the previous examples can be translated suitably as follows:

1. "We never give up":   ((لن)(لا)نستسلم أبداً (قط))

2. "I never saw him before":   (لم أره من قبل أبداً/ لم أره قط من قبل)

(Notice the change of the past into present, and the form of verb after (لم) in Arabic.)

3. "Never say this again":   ((لا تقل هذا ثانية أبداً (قط/البتة))

(The last two Arabic words, (قط/البتة) are two good variations on (أبداً))

Problem 4: The confusion of 'neither...nor' with 'either...or':

Because of their lexical similarity, these two constructions might be confused. However, they are opposite to one another: The first (لا...ولا) is negative, whereas the second (إما...أو) is positive. e.g.:

1. "I like neither lying nor cheating": ((أنا)لا أحب الكذب أو الغش)

Solution: 'Neither nor'=(لا...ولا):

Since it is a negation, 'neither...nor' does not imply a choice between two things implied by 'either...or'(إما...أو), but a denial of two things. Thus , the previous example should be:

1. "I like neither lying nor cheating": ((أنا)لا أحب (لا) الكذب ولا الغش)

(Notice the possible addition of the second (لا) in Arabic for more emphasis). This means that there are three (لا), which is normal for emphatic reasons. As to (أنا), it is left between brackets as optional, just in case emphasis is meant to be put on it.)

Problem 5: 'No' as (لا) only:

Normally, students take 'no' to mean (لا) only in Arabic. But it can have other words to translate it, all of which are negative words. We cannot say the following in Arabic:

1."No smoking": (لا تدخين)
2. "No children allowed": (لا أطفال مسموح لهم بالدخول)
3. "She has no money": (معها لا نقود/عندها لا نقود/تملك لا نقود)

Solution: 'No' =(لا), (ليس) or (ممنوع):

'No' needs to be conveyed into Arabic by a proper word. It cannot be always translated into (لا) only. Thus, the previous examples would be as follows:

1. "No smoking": (التدخين ممنوعٌ/ممنوعٌ التدخين)
2. "No children allowed": (دخول الأطفال ممنوعٌ/ممنوعٌ دخول .)
3. "She has no money": (ليس معها (عندها/في حوزتها) نقودٌ/لا
نقود معها /لا تملك نقوداً)

1.7. Translation of Sentence Types: NOMINAL VS. VERBAL SENTENCES:

There are two major types of sentence, nominal and verbal. One of the main differences between English and Arabic grammar is that English has verbal sentences only (in the sense that every grammatical English sentence should contain a main verb), whereas Arabic has both verbal and nominal sentences. A nominal sentence requires no verb of any kind. In general, it consists of two nouns, the first is called 'Topic/Subject' (المبتدأ/المسند إليه), and the second is called 'Comment /Predicate'(الخبر/المسند). Although English sentences start with a noun, this noun is called 'subject' (الفاعل/المسند إليه), followed by the main verb(الفعل) of the sentence and an object, or a complement (the last three categories are called 'Predicate'(المسند). There is no English sentence that can be described as grammatically well-formed unless it contains a main verb (an auxiliary verb is not enough, there must be a main/lexical verb), what is known in Arabic as 'verb', for there are no auxiliaries in its grammar. In this sense, if English sentences were translated in the same word order, there would be no verbal sentences in Arabic, only nominal sentences. Here is a short list with the main sentence types in Arabic:

a. Verbal Sentences(V+S+O/C)
b. Nominal Sentences(Topic+Comment)
c. Functional Sentences(الجمل التي لها محل من الإعراب)(seven types).
d. Non-Functional sentences(الجمل التي لا محل لها من الإعراب)(nine types). ·

There are variations on (Nominal(a-d)and verbal(e-h)) sentence types: e.g.

a. 'Inna sentence'(جملة إنَّ): (إنَّ) set of semi-verbal particles + a sentence (a particle of the set+topic (accusative)+comment(nominative)).
b. Prepositional sentence type(جملة الجارّ والمجـرور): A prepositional phrase pertaining to an embedded comment, followed by a belated topic.
c. Adverbial sentence type (الجملــة الظرفيـة): An adverb of time/place related to an embedded comment, followed by a belated topic.
d. Fronted comment and belated topic sentence type (جملة تقديم الخبر).
e. Passive voice sentence type (جملة المبنّي للمجهول)
f. Fronted Object+V+O sentence type (جملـة المفعـول بــه المقــدم): An embedded verb+O+V+O
g. 'Kaana' sentence(جملة كان وأخواتها): (كــان) set of so-called 'defective/imperfective verbs'+sentence (a verb of this set+topic (nominative)+comment (accusative)).

h.   Conditional sentences(الجمل الشرطية): A conditional particle (e.g. ‫إذا/لو/لولا/إن/مَنْ،

‫إلخ.) +topic+V, or V+S+O/C. etc.(see Alghalayeeni(1999)).

i.   Imperative sentence type (جملة صيغة الأمر)

Thus, there is a considerable difference of sentence types between the two languages. Such difference causes some problems for students of translation:

Problem 1: The absence of topic-comment/predicate nominal sentences:

Since all sentences have main verbs in English, students might wrongly think that they have to be translated equally with verbs into Arabic, keeping to the same English word order. Consequently, this may produce awkward Arabic noun-verb nominal sentences: e. g.

1. "I am a student"   ‫(أنا أكون طالباً)

2. "The president is ill":   ‫(الرئيس يكون مريضاً)

3. "Our neighbours are good":   ‫(جيراننا يكونون طيبين)

(Many students produce still more awakward Arabic grammar by using the colloquial, broken forms: ‫(يكونون ،مريضاً، طالب) instead of the grammatical forms: ‫(يكونوا ،مريض،طالب) ‫(طالباً ، مريضاً used here.)

4. "She has a headache":   ‫(هي تملك صداعاً)

5. "We have money":   ‫(نحن نملك نقوداً)

6. "You have many friends":   ‫(أنت تملك أصدقاء كثيرين)

Solution: Verbs 'Be' and 'Have' in the present:→ nominal sentences:

When 'am', 'is', and 'are' are used as main verbs, their sentences are nominal in Arabic. Therefore, they are deleted completely in Arabic. They have the function of the the mathematical symbol, equals '='(see specially 1.1. above). By applying this to the first three examples above, the following translations can be suggested:

1. "I=a student":   ‫(أنا طالب)   ←   ‫(أنا=طالب)

2. "The president=ill":   ‫(الرئيس مريض)   ←   ‫(الرئيس=مريض)

3. "Our neighbours=good":   ‫(جيراننا طيبون)   ←   ‫(جيراننا=طيبون)

Verb 'have' is also used as a main verb in the two forms 'have, and 'has', and can be translated into a verbal, or a nominal construction. The following retranslation of the examples 4-6 above illustrates the point:

4. "She has a headache":   (عندها صداع)

5. "We have money":   (عندنا نقود/معنا نقود/في حوزتنا نقود)

6. "You have many friends":   (عندك أصدقاء كُثر)

Hence, the English verbal sentences become nominal sentences in Arabic, having a topic and a comment instead of a subject and a verb.

Problem '2': The confusion of the present with past tenses of 'Be' and 'Have':

Problem '2' is caused by confusing the solution to the first problem to be applied by some students to the translation of these two verbs in the past tense as well (i.e. translating sentences into nominal constructions of 'topic and comment/subject and predicate' in Arabic). However, the past tense of 'Be' and 'Have' are translated into verbal sentences(verb+subject) in Arabic, thus retaining the past tense of verbs and sentences.

Solution: Verbs 'Be and 'Have' in the past→verbal sentences:

When 'was', 'were' and 'had' are used, they should be translated as verbs in the past, as the following examples show:

1. "He was in the hospital last week":   (كان في المستشفى في الأسبوع الماضي)

2. "The players were ready for the match":   (كان اللاعبون جاهزين للمباراة)

3. "We had some problems there":   (كان عندنا بعض المشاكل هناك)

Clearly, the common verb in these examples is (كان). Therefore, it is not common here to change the verbal structure into a nominal structure in Arabic, unless the tense of verb is ignored, which is not advisable (see also 1.1. and 1.3. earlier for more discussion).

1.8. Translation of WORD ORDER:

The normal order of the words of the Arabic sentence is sometimes different from that of the English sentence whose normal order is as follows: subject-verb-object/complement. In Arabic, however, the normal word order is two types:

1.Nominal word order: Topic and comment/subject and predicate(مبتدأ وخبر): Two nouns, a noun and an adjective, or a noun and a verb when the noun is emphasised.

2. Verbal word order: Verb-subject-object/complement.('2' is more frequent than '1').

Problem 1: The reservation of the English word order:

The English word order is usually translated literally: N-V-O/C into Arabic, regardless of its normal word order, which is possible, but not advisable as a rule unless the noun is emphasised. In the following examples, the word order is normal, and the English subject is not emphasised. Therefore, translating them into English word order in Arabic is not justified:

1. "The diplomat left Damascus for London":   (الدبلوماسي غادر دمشق إلى لندن)

2. "The sky became cloudy":   (السماء تلبدت بالغيوم)

3. "The pupils enjoyed their holiday":   (التلاميذ استمتعوا بإجازتهم/بعطلتهم)

Solution: The change into normal Arabic word order:

In normal cases, the English word order is replaced by the more frequent and normal Arabic word order of: verb–subject-object/complement. The examples can, therefore, be retranslated as follows:

1. "The diplomat left Damascus for London":   (غادر الدبلوماسي دمشق إلى لندن)

2. "The sky was cloudy":   (تلبدت السماء بالغيوم)

3. "The pupils enjoyed their holiday":   (استمتع التلاميذ بعطلتهم)

where the verb is first, followed by the subject and then the object(1), or the complement(2&3)(see also the previous section).

Problem 2: Similarity of the word order of English and Arabic:

There is one type of word order in Arabic which is identical with the English word order: subject-verb-object/complement. However, in Arabic it is a nominal rather than a verbal word order, because the subject becomes a topic and the verb functions as a comment. The problem with this similarity is that students mostly translate English into this identical word order in Arabic, regardless of the more normal nominal and verbal

word orders discussed above. This is due to the possibility of translating word for word into Arabic. In other words, this word order of a noun and a verb becomes the rule for the students.

Solution: Identical SL&TL word order is the exception:

As a matter of fact, this identical English-Arabic word order is the exception, not the rule. It is used when greater emphasis than usual is intended to be put on the subject. To understand this, we may compare the part of the verse of the Holy Quran (الله يتوفى) (الأنفس) (where the subject(الله) is unusally first for more emphasis, for Allah the Almighty only can take the souls, followed by the verb ((يتوفى)) to the more normal version, (يتوفى الله) (الأنفس) (i.e. the verb(يتوفى) is prior to the subject (الله)). Understanding the difference between the original verse and the hypothetical version makes the point clearer, I hope. At all events, such Arabic word order is not wrong, nor meaning is affected considerably. There is a possibility that the students may always follow the same English word order, ignoring in effect the other types of word order available in Arabic grammar, especially the more frequent verb-subject order. In the following examples, the first word receives special emphasis in both languages:

1. "God likes us": (الله يحبنا)

2. "The zionist police kill children": (الشرطة الصهيونية تقتل الأطفال)

3. "The earthquake took place yesterday": (الزلزال حدث أمس)

However, we cannot always translate in this word order in Arabic because we do not emphasise everything in translation. On the contrary, emphasis is the exception, not the rule. Therefore, it is not advisable to translate the following English examples with an identical Arabic word order, as follows:

1. "Mary fell ill last week": (ماري مرضت الأسبوع الماضي)

2. "My brother always comes back home late": (أخي دائماً يعود إلى البيت متأخراً)

3. "Today looks nice": (اليوم يبدو جميلاً)

Rather, we would translate them more normally into:

1. "Mary fell ill last week": (مرضت ماري الأسبوع الماضي)

2. "My brother always comes back home late": (يعود أخي إلى البيت متأخراً دائماً)

3. "Today looks nice": (يبدو اليوم جميلاً)

Problem 3: Unified, flexible TL word order: (إنّ) sentence:

In Arabic, there is one type of sentence where both the English and Arabic word orders meet, that is, the 'inna' (إنّ) sentence. It is a sentence headed by (إنّ) that, on the one hand, retains the English subject-verb word order, with an acceptable Arabic word order in effect. So all we do is put 'inna' at the beginning of the English sentence, with no change of word order. Here are paired examples with two equally acceptable versions of translation, the first of which is more emphasised than the second:

1."Hypocrites live a miserable life" (إنّ المنافقين يحيون حياة تعسة/بائسة) (cf. ...يحيا المنافقون حياة)

2 "Ladies hide the truth about their age":(إنّ السيدات يخفين حقيقة سنهن) (cf...تخفي السيدات)

3."Her father suffers from asthma": (إنّ أباها يعاني من الربو) (cf. يعاني أبوها من الربو)

This type of sentence and word order is frequent in Arabic. However, it should not be overused at the expense of the frequent nominal sentences and the more frequent verbal sentences. On the other hand, (إنّ) is emphatic and, hence, would rather be used with care. In any case, these three possible types reflect the flexibility of Arabic word order, in comparison to the single, inflexible English word order.

Problem 4: Imperative statements are an exception:
Imperative sentences are an exception in the word order of English and Arabic. Both have an identical word order of imperatives;

Solution: Word-for-word translation of word order(metaphorical statements are not included):

The literal, word–for–word translation of the English word order of the imperative into Arabic is feasible: e. g.

1. "Stay where you are": (إبق حيث أنت)

2. "Be patient": (كن صبوراً/صابراً/اصبر/تحلّ بالصبر)

3. "Listen to me carefully": (إسمعني/اصغ إليّ)جيداً)

4. "Beware of the dog": (احترس من الكلب)

5. "Hold your tongue": (أمسك (عليك) لسانك/أصمتْ)

6. "Meet your promises": (فِ (أوفِ)بوعودك)

7. "Don't believe him": (لا تصدقه)

8. "Do not backbite your friends": (لا تغتبْ أصدقاءك)

1.9.Translation of PERSONAL PRONOUNS:

<u>Problem 1</u>: the straightforward translation of personal pronouns:

To students, English personal pronouns have a straightforward translation into Arabic. This is correct when they are translated in isolation, or translated into a topic followed by a comment in an Arabic nominal sentence: e. g.

1. "I am tired": (أنا متعَب)

2. "She is a nurse": (هي ممرضة)

3. "They are butchers": (هم جزارون)

However, in Arabic verbal sentences, they can be omitted, unless emphasised, because there is a letter in the verb which replaces the reference of the pronoun.

<u>Solution</u>: The omission of personal pronouns:

When the sentence is verbal in Arabic, the pronoun (which is the subject) is deleted because it is included in the verb's reference to it as the subject of the sentence: e.g.

1. "I will contact you later": (سوف أتصل بك فيما بعد)

(The letter (أ) in Arabic bears the reference to (I) in English. Therefore there is no need

to repeat the pronoun by saying: ((أنا سوف أتصل بك فيما بعد))

2. "She participated in the discussion": (شاركت في المناقشة)

((هي) is dropped because the last letter (ت) implies a direct reference to it. Thus, it is

unnecessary to translate it as follows: ((هي شاركت في المناقشة))

3. "We are expecting someone now": (نتوقع شخصاً ما الآن)

(It is not required to translate 'we' literally into (نحن) in Arabic, as the first letter (ن) in

the verb (نتوقع) implies it)

Verbs can have a reference to all personal pronouns in Arabic as follows (in the present and in the past):

Write	(present) (يكتب)	(Past) (كتب)	
I write	(أ)أكتب	I wrote	كتبتُ(ت)
We write	نكتب (ن)	We wrote	كتبنا(نا)
You write	تكتب/تكتبين/	You wrote	كتبت/كتبتَ/(ت)
	تكتبون/تكتبن/(ت)		كتبتما/كتبتم/كتبتن(ما/م/ن)
He writes	يكتب(ي)	He wrote	كتب
She writes	تكتب(ت)	She wrote	كتبتْ(ت)
It writes	تكتب/يكتب(ت-ي)	It wrote	كتب/كتبتْ(ت)
They write	يكتبان/يكتبون/يكتبن(ي)	They wrote (ا/و/ان/ت) كتبا/كتبوا/كتبن/كتبتْ

(The same reference (ت) in (تكتب) 'you write' and 'she writes' is usually not confusing in Arabic. Also, the reference of the third person pronoun singular 'he' (هو) is absent from (كتب) because it is understood as the implied pronoun (هو) and as a root verb in Arabic).

Personal pronouns can also be replaced by both (إنّ) and an attached pronoun (ضمير متصل) bearing a reference to the personal pronoun (with a proportion of emphasis):

I	(إنّي)
We	(إنّا)
You	(إنّك/إنّكِ/إنّكما/إنّكم/إنّكن)
He	(إنّه)
She	(إنّها)
It	(إنّه/إنّها)
They	(إنّهما/إنّهم/إنّهن/إنّها)

1.10: Translation of THE PRESENT PARTICIPLE VS. THE GERUND(-ING):

Both the present participle and the gerund have the same grammatical form in English: '*verb+-ing*', but the first is a verb, whereas the second is a noun. All English main verbs accept the '-ing' ending to be changed into nouns (i.e. gerunds).

Problem: Misunderstanding the two forms:

It is problematic for the students to translate the present participle and the gerund into Arabic for they find it difficult to distinguish between them in English. Once they overcome this difficulty, they can translate them properly into Arabic. The best way to make such a distinction is to substitute them for a noun of any kind. If the sentence is well-formed grammatically as well as semantically, the '-ing' form is a gerund; if not, it is a present participle.

Solution 1: The noun substitution:

We try first to replace these two forms by a noun in Arabic as follows:

1 ."Eating and drinking all day is unhealthy":   (الأكل والشرب طوال اليوم مضرٌ بالصحة)

2. "Eating and drinking all day, he had a stomachache":   (الأكل والشرب طوال اليوم ، صار

عنده مغص (في المعدة))

While the first translation is correct both in grammar and meaning, the second is not acceptable either grammatically or semantically, and resembles two separate, incomplete expressions: (الأكل والشرب طوال اليوم) and (عنده مغص (في المعدة). However, (صار عنده مغص) the use of the equivalent present participle in Arabic is possible, yet a little awkward and, hence, the least acceptable:

1. "Eating and drinking all day, he had a stomachache": (آكلً وشارباً طوال اليوم ،صار عنده

مغص (في المعدة)

Another better solution is the translation of the present participle into a prepositional phrase (i.e. a preposition and a noun) (جارّ ومجرور) with the proper personal pronoun reference:

2. "Eating and drinking all day, he had a stomachache": صار ،طوال اليوم وشربه أكله(من (كثرة

عنده مغص (في المعدة).

(The prepositional phrase is (كرة)(أكله)+(من)) and the personal pronoun reference is the letter (ـه) in (أكله وشربه) which refers to 'he'):

2. "Eating and drinking all day, he had a stomachache": (بسبب *الأكل والشرب* طوال اليوم ، صار

عنده مغص).

(The first word, 'because' is the prepositional phrase which is added at the beginning to fill in a gap to solve the grammatical problem here).

Solution 2: Verb substitution:

We may also try to change the present participle and the gerund into verbs in Arabic as follows:

1."Swimming in cold water in winter is risky":   (تسبح في الماء البارد في الشتاء خطر/

محفوف بالمخاطر))

This version is unacceptable in Arabic. Therefore, either a noun or a to-infinitive would be used instead, as follows:

2."Swimming in cold water in winter is risky":   (*السباحة* في الماء البارد في الشتاء محفوفة بالمخاطر/

أن تسبح بالماء البارد...)

The translation of the gerund into a noun is perhaps the best version in Arabic.

3. "Swimming in cold water in winter, he got cold":   (*بما أنه* سبح في الماء البارد في الشتاء، أصيب

بالزكام).

Without using a prepositional phrase like (بما أنه) (since/as, etc.), it is not possible to translate the present participle into a verb only in Arabic.

1.11. Translation of THE PAST PARTICIPLE(*PP*):

The third form of the verb in English is the past participle. It has different uses in English and, therefore, has different translations into Arabic.

<u>Problem</u>: The single translation of the "*PP*" into (اسم المفعول):

Usually the past participle is taken in Arabic to mean (اسم المفعول) only, as follows: 'love' (يحب), 'loved' (أحب), 'loved'(محبوب):

1. "She is a loved lady": (هي(إلها)سيدة محبوبة)

2. "The lady is loved": (السيدة محبوبة)

But this is only one meaning of the *pp*. Other meanings are assigned to it.

<u>Solution</u> 1: The translation of the *pp* into a verb:

The past participle is translated into a verb in the past tense in Arabic in two cases:

a. When used in the present and past perfect tenses (see also 'Tenses' later): e.g.

1. "The guests have left "(present perfect)": (قد غادر الضيوف/غادر الضيوف منذ قليل)

(The particle, (قد)'qad' of the first is used in Arabic to express an action that has just taken place. The same applies to (منذ قليل) 'a short time ago', which is added in Arabic to distinguish the present perfect tense from the past perfect in particular).

2. "The child had disappeared "(past perfect)": (لقد اختفى الطفل/اختفى الطفل منذ فترة)

(The particle, (لقد) 'laqad' of the first version is usually used in Arabic grammar to indicate an action that took place some time ago in the past. As to (منذ فترة) 'some/ a long time ago', it is added to the second version to imply in a way the past perfect). Having said that, the rule for 'qad' and 'laqad' has several exceptions in Arabic.

b. When used in the passive voice in the past (see 3.8. below on passive and active): e.g.

1. "He was deceived": (خُدع/كان مخدوعاً)

2. "We have been surprised by them": (فوجئنا بهم)

3. "The meals had been prepared": (أعدت الوجبات)

<u>Solution '2'</u>: The translation of the *PP* into an adjective:

Some verbs do not have independent adjective forms. Therefore, the past participle is used instead: e.g.

1. "The police arrested the accused person":   (اعتقلت الشرطة (الشخص) المتهم)

2. "I was very pleased":   (كنت مسروراً جداً)

3. "That is the wanted man":   (ذاك هو الرجل المطلوب)

4. "Let us save the injured(people)":   (دعونا نساعدْ (الأشخاص) المصابين(الجرحى))

All the adjectives here have the form of (اسم المفعول) in Arabic. This is identical with the more usual and general version of the translation of the English past participle in Arabic, referred to in "problem 1" above (see also the next subsection).

1.12.Translation of ADJECTIVES:

Adjectives in English have quite variable forms. Some of them are interchangeable with nouns. Above all, they are ordered in the sentence in a way different from Arabic.

Problem 1: An adjective-noun order in English:

It is a general, well-known rule in English that the adjective occurs before the noun, whereas in Arabic it comes after the noun.

Solution: Reversing the English adjective-noun order in Arabic:

This solution is easy and known to students: e.g.

1. "Generous people are kind-hearted": ((الناس) *الكرماء* طيبو القلوب)

2. "That tall youngman is my cousin": (ذاك الرجل *الطويل* ابن عمي)

3. "She likes polite colleagues": (تحب الزميلات *المهذبات*)

Problem 2: The ordering of a series of adjectives:

A number of adjectives can follow one another in a certain order in English. When translated into Arabic, usually the same order is reserved. However, translating them in the back order is also feasible.

Solution: Translate a series of adjectives either way:

Successive adjectives in English can be translated either from left to right, or from right to left in Arabic: e. g.

1 ."The English weather may be cloudy, rainy and sunny at the same time":
(قد يكون الطقس الإنجليزي غائماً وماطراً ومشمساً (مشمسا وماطراً وغائماً) في الوقت نفسه)

2. "He read a big, popular, useful book": (قرأ كتاباً كبيراً شعبياً مفيداً (مفيداً شعبياً كبيراً))

3. "Throw that small, round ball": (ارم تلك الكرة الصغيرة المدورة(المدورة الصغيرة))

Yet, the same English order of adjectives is usually preferred. e. g.

١

$$\begin{array}{ccc} 1 & 2 & 3 \end{array}$$

1."The United Nations Educational, Scientific and Cultural Organization (UNESCO)".

(منظمة الأمم المتحدة للتربية   والعلوم   والثقافة : اليونسكو)

$$\begin{array}{ccc} 3 & 2 & 1 \end{array}$$

Problem 3: Imitation of the English sequence of adjectives:

At using a number of English adjectives consecutively, a comma is used to separate them from one another, with 'and' being used only before the last one. Many students and translators do the same in Arabic. But the sequence in Arabic is different, and we have to abide by it.

Solution: The repetition of 'and', or no 'and' :

When 'and' is used before the last adjective in English, it is repeated before every adjective in Arabic: e. g.

1."The two ministers discussed the political, social and economic matters":

(ناقش الوزيران القضايا السياسية والاجتماعية والاقتصادية)

2. "Her dress is blue, soft, comfortable and cheap":   (ثوبها أزرق وناعم ومريح ورخيص)

But when 'and' is not used in English, it may either be dropped, or retained in Arabic, as follows: e. g.

1."Lucy is an innocent, good, kind girl":   (لوسي فتاة بريئة طيبة لطيفة/لوسي فتاة بريئة وطيبة ولطيفة)
2."Mohammad prefers simple, homely, tasty food":

(يفضل محمد الطعام البسيط المألوف اللذيذ/(والمألوف واللذيذ))

Problem 4: The use of adjectives as nouns:

Adjectives can be used as collective nouns in English when preceded by 'the' and not followed by nouns: e g.

1. "poor people"   →   "the poor"
2. "elderly people"   →   "the elderly"
3. "handicapped people"   →   "the handicapped"
   (This is a general rule in English).

Some students may confuse such a special use of adjectives as singular nouns or adjectives in Arabic.

<u>Solution:</u> 'The+adjective' → plural noun in Arabic:

Adjectives used as collective nouns are translated into plural nouns in Arabic, not into adjectives or singular nouns: e. g.

1."The rich should help the poor = rich people should help poor people":

(يجب على الأغنياء أن يساعدوا الفقراء)

(We cannot translate 'the rich' into (الغني) or 'the poor' into (الفقير))

2. "The elderly are wiser than the young'=the elderly people are wiser than the young people":(المسنون أعقل من الشباب).

"People' is included both in 'the elderly' and (المسنون).

3. "The handicapped can do many things '='the handicapped people can do many things": (يستطيع المعاقون أن يفعلوا أشياء كثيرة)

'The handicapped' cannot be translated into (معاق) because the noun singular in English is 'a handicap'.

1.13. Translation of TENSES:

In English, there are over fourteen tenses, the most common of which are twelve: Simple tenses, perfect tenses, progressive tenses, and perfect progressive tenses in the present (4), in the past (4), and in the future(4). Most of them have no precise equivalents in Arabic which has only two tenses, the present (المضارع) and the past

(الماضي) (the imperative is not form, not a tense). This causes a few problems to the students of translation, for some English tenses are difficult and can be confused when rendered into Arabic. The following discussion gives an account of some of these problems, and suggests possible solutions to them in regard to the main tenses in particular. The discussion is based on comparing the major differences between English and Arabic grammars in this respect, and the semantic implications of that, making it easier for the students to translate by understanding the techniques of both languages here.

Problem 1: The present and the past perfect tenses:

These two tenses have no one-to-one equivalents in Arabic. This causes a problem to students who try hard to convey the exact time of action implied in these two tenses. Some translators suggest (قد) for the present perfect and (لقد) for the past perfect, to precede the verb in the past(see also 1.11. above). This is a likely solution, but there are exceptions for this rule, for either particle can be used with any kind of verb in the near or far past.(Examples can be traced in the Holy Quran). Other words like (للتو/قبل قليل) for 'qad', and (قبل مـدة (مـن الـزمن)) for 'laqad' have been suggested to indicate these two tenses. However, this can be an optional solution.

Solution: The present and past perfect=past tense:

The direct, easy and proper way of translating theses two tenses is to regard them exactly as past tenses. The following three examples are given one translation in Arabic:

1."We heard the news (past simple)":
2."We have heard the news (present perfect)":   ⟶   (سمعنا (قد/لقد سمعنا) الأخبار)
3."We had heard the news (past perfect)":

Thus, the present and the past perfect tenses are both treated as past simple, and translated into the past tense in Arabic, with or without (قد) or (لقد).

Problem 2: The present and the past progressives:

These two tenses also have no equivalents in Arabic. Therefore, students could find them problematic in translation when they insist on literal transmission.

<u>Solution 1: Present progressive=present tense:</u>

Simply, the present progressive (am/is/are+ing) is translated into the present tense in Arabic. The only way to indicate the time of this tense in it is to use a word like 'now' (الآن) in English: e. g.

1. "They are working hard":   (إنهم)يعملون بجد)

2. "The wind is blowing now":   (تهب الريح الآن)

3. "Joseph is writing an essay these days":   (يكتب جوزيف مقالة هذه الأيام)

Fewer examples can be translated into topic and comment: e. g.

1. "The pilgrims are leaving for Makkah Al-Mukarramah":(الحجاج مغادرون إلى مكة المكرمة)

2. "We are listening to you":   (نحن)(إننا)مصغون إليك)

Yet, in some examples, the two translations in Arabic are different: e. g.

1. "He is dying":   (إنه)يموت/يُحتَضَر)

"We cannot say (هو)(إنـــه)ميـــت) because it means he is no longer alive, whereas the first version means he is still breathing, and may become healthy and well again.

There is one common feature among all these examples, that is, the disregard of 'verb be'.

<u>Solution 2: Past progressive=(كان)+present tense:</u>

The past progressive (was/were+ing) is translated into (كـان) and the present simple of the verb in Arabic: e.g.

1. "His son was playing football":   (كان ابنه يلعب كرة قدم)

2. "The horses were jumping":   (كانت الخيول تقفز)

3. "the athletes were running fast":   (كان العداؤون يجرون بسرعة)

Here verb 'be' is translated into (كان) in Arabic. It is always translated like this when it occurs in the past simple in English.

Problem 3: Present and past perfect progressive tenses:

These two English tenses are quite complex for students to understand and, therefore, to translate into Arabic, for they have no equivalent in Arabic grammar. Thus, students try in vain to find identical versions for them. By insisting on translating them literally, they produce broken, poor translations: e.g.

1."The soldiers have been fighting all day"(present perfect progressive):

(الجنود كائنون يقاتلون طوال اليوم)

2. "The tailor had been sewing all night" (past perfect progressive):

(كان الخياط كائناً يخيط طوال اليوم)

(The use of (كان)is to indicate the past).

But these translations are awkward grammatically as well as semantically.

Solution: Both tenses are translatable into(كان) +present tense:

Like the past progressive, the present perfect progressive (has/have+been+ing and the past perfect progressive (had+been+ing)are translated into (كـان) and the present tense in Arabic, as follows:

1. "The soldiers have been fighting all day":   (كان الجنود يقاتلون طوال اليوم)

2. "The tailor had been sewing all night":   (كان الخياط يخيط طوال الليل)

Problem 4: The translation of the future past:

The future tense in the past is problematic and discussed in the next point (see conditional sentences)

Problem 5: The future progressive (will/shall+be+ing):

This tense is less problematic than the future past to students. Yet, translating it literally, students commit a mistake when they come to the main verb (the verb with the -ing): e.g.

1. "I shall be sleeping": (سوف أكون أنام)

2. "The banks will be closing all day": (سوف تكون المصارف تغلق طوال اليوم)

3.."The party will be continuing until 3 a.m.": (سوف تكون الحفلة تستمر حتى الساعة ٣ صباحاً)

It is not allowed in Arabic grammar to have the sequence: 'present-present'

(مضارع-مضارع): (أكون أنام),(تكون تغلق),(تكون تستمر).

Therefore, it is not correct and should be changed, as suggested by the following solution:

Solution: The future progressive: (يكون)+present participle (اسم الفاعل) present only:

Two choices are available for the translation of this tense: Either into verb 'Be" in the present + the present participle of the main verb; or simply into present. Both are preceded by the future particle سـ/أسـوف), as illustrated by the following three examples:

1. "I shall be sleeping": (سوف أكون نائماً /سوف أنام)

2. "The banks will be closing all day": (سوف تكون المصارف مغلقة/مقفلة (ستقفل المصارف

(أبواها))طوال اليوم

3. "The party will be continuing until three o'clock a.m.": (سوف تكون الحفلة مستمرة /سوف تستمر الحفلة حتى الساعة الثالثة صباحاً)

Problem 6: The future perfect (shall/will+have+*PP*)

It is not easy for students to translate the reference of the future perfect. Usually, they resort to literal translation, which might lead to slightly awkward Arabic: e.g.

1. "Several persons will have left by then": (سيكون عدة أشخاص غادروا عندئذٍ)

2. "The cook will have prepared lunch": (سيكون الطاهي أعد الغداء)

Solution: The future perfect: (قد)+past/ (قد انتهى) followed by the prepositional phrase: (من)+ a noun: e. g.

1. "Several persons will have left by then": (سوف يكون عدة أشخاص قد غادروا عندئذٍ)

2. "The cook will have prepared lunch": (سوف يكون الطاهي قد أعد الغداء/انتهى من إعداد الغداء)

Obviously, these translations seem unusual, even awkward. Yet, they reflect the awkward,complex tense of the original.

Summary of the translation of the English main tenses into Arabic:

English			*Arabic*

1. present simple
2. Present progresssive ⟶ present   (مضارع)

3. past simple
4. present perfect ⟶ past   (ماض)
5. past perfect

6. past progressive
7. present perfect prog. ⟶ were+present   (كان+مضارع)
8. past perfect progressive

1.14: Translation of CONDITIONAL SENTENCES:

There are three types of conditional sentences in English, but only two in Arabic. The <u>main problem</u> here is the translation of the future past 'would have' into Arabic. Students might try to match the reference of the English future past: e. g.

1."If you finish work early, I will visit you": (إذا تنهي العمل باكراً فسوف أزورك)

2."If you finished work early, I would visit you": (إذا أنهيت العمل باكراً، فسوف زرتك)

3."If you had finished early, I would have visited you":

(إذا أنهيت العمل باكراً ، فسوف كنت زرتك)

The three translations are unacceptable in Arabic grammar for (إذا).cannot be followed by the present(1), and (سوف) does not precede the past(2,3).

<u>Solution: Two versions in Arabic only:</u>
The English conditional sentences are translated into only two types in Arabic:
<u>1 .The real/possible future present (Arabic sequence: if+past/will+present): e.g.</u>

1."If you finish work early, I will visit you": (إذا أنهيت العمل باكراً ، فسوف أزورك)

'If' (إذا) in Arabic is usually followed by the past whether the reference is to the past or to the future. However, 'if' as (لو) can be followed by the present:

2."If you finish work early, I will visit you": (لو تنهي العمل باكراً ، فسوف أزورك)

<u>2. The unreal past (Arabic sequence: if+past+past): e.g.</u>

"If you finished work early, I would visit you": (لو أنهيت العمل باكراً لزرتك)

(The additional letter 'l' (لـَ) in (لزرتك) replaces 'would'. At the same time, (سـوف) disappears completely in the past.)

<u>3. Impossible unreal past (Arabic sequence: if+past+(لـَ)+past of (كان)+past)</u>

"If you had finished work early, I would have visited you":

(لو/أنك) أنهيت العمل باكراً، لزرتك/لكنت زرتك)

(لكنت زرتك) may be more precise here than (لزرتك). That is, it distinguishes '3' from '2' above in terms of far possibility for the latter, but impossibility for the former, although both are unreal past. However, this is probably artificial. In both cases, the past is more safely used, and (سوف) is replaced with (لـ) in combination with (كنت).

1.15. Translation and CHANGE OF WORD CLASSES:

The grammatical classes (or categories) of words in English are: nouns, verbs, adjectives, adverbs, prepositions, articles and connectors (or conjunctions). When a noun is translated into a verb, an adjective into a noun, an adverb into an adjective, etc., the word class is changed. This creates one or two problems for the students.

Problem 1: Adjectives as nouns:

Usually English adjectives are translated into equivalent adjectives in Arabic. The problem for the students is the application of this as a fixed rule to the translation of all adjectives in both languages. But the case is not always so.

Solution: adjectives → adjectives/nouns:

Adjectives are translated into adjectives or nouns in Arabic:e. g.

1. "The presidential palace":   (القصر الرئاسي /قصر الرئاسة)
2. " The United Nations Educational, Scientific and Cultural Organization
   (UNESCO)":   (منظمة الأمم المتحدة للتربية والعلوم والثقافة(اليونسكو)
(This example does not have another translation into adjectives).
3. "Political, administrative and economical affairs":

(الشؤون السياسية والإدارية والاقتصادية/شؤون السياسة والإدارة والاقتصاد)

Problem 2: Nouns as adjectives:

Nouns can be used as adjectives in English. They might cause a problem to students.

Solution: Nouns → nouns/adjectives:

The choice is between translating some English nouns into nouns or adjectives in Arabic: e.g.

1. "The status quo":   (الوضع الراهن)

2. "Gas cylinder":   (أسطوانة غاز/أسطوانة غازية)

3. "Nerve cell":   (خلية أعصاب/خلية عصبية)

4. "Steam engine":   (قطار بخار/قطار بخاري)

5. "Music concert":   (حفلة موسيقية)

6. "Television programme":   (برنامج تلفازي)

   ("Television programmes")   (برامج التلفاز/برامج تلفازية)

7. "the attorney general"   (قاضي القضاة/النائب العام/وكيل النيابة/المحامي الأول)

8. "Bank account":   (حساب مصرفي)

9. "Office equipment":   (تجهيزات مكتبية/تجهيزات مكتب)

10."Ring road":   ((طريق دائري (حلقي))

     It is clear from these examples that most of the phrases have more than one version of translation each, some of which are identical with English, some are not in this regard. More interesting is the translation of 'Quranic verses' into both (آيـات قرآنية/آيـات مـن القـرآن الكـريم)، (i.e.'noun+adjective', and 'prepositional phrase'), but 'Quranic Chapters' cannot accept but one version that has become a collocation in Arabic nowadays, namely, (سـور مـن القـرآن الكـريم) (Chapters from the Holy Quran). Usually we do not come across (سور قرآنية) at least in formal writings and discourses .

Problem 3. Nouns as verbs:

     English nouns are usually translated into nouns, or at times into adjectives in Arabic. However, a noun can be translated into a verb too.

Solution: Nouns → nouns/verbs:

     The majority of English nouns are translated into nouns or adjectives. Yet, some of them would accept translations into verbs in Arabic: e.g.

1."Keeping indoors for a long time is boring":

                     (البقاء في البيت لمدة طويلة ممل/أن تبقى في البيت لمدة طويلة شيء ممل)

2. "May I take my leave":   (أستأذن/اسمحوا لي)

3. "Attention/pay attention":   (انتبه/انتبهوا)

4. "They gave their agreement":   (أعطوا موافقتهم/وافقوا)

5. "He is a convert to Islam":   (اهتدى إلى الإسلام/اعتنق الإسلام/أسلم/دخل الإسلام)

Problem 4: Verbs as nouns:

Generally speaking, main verbs in English are usually translated into verbs in Arabic. But some can be changed into nouns.

Solution: Verbs→ verbs/nouns:

Moreover, some verbs may have two versions in Arabic: verbs and nouns: e. g.

1. "I am <u>going</u> home":   (أنا ذاهب إلى البيت/أذهب إلى البيت)

2. "English is easy to <u>understand</u>":   (الإنجليزية سهلة الفهم/الإنجليزية سهلة" أن تُفهم)

3. 'We are ready to <u>buy</u> the house":   (نحن جاهزون(مستعدون)لشراء المنزل/لنشتري المنزل)

4. "To <u>make</u> use of time, Nada <u>prays</u>":   (للاستفادة/لكي تستفيد من الوقت، تصلي ندى/تقوم ندى بالصلاة)

5. "The president leaves for India today":   (يغادر الرئيس إلى الهند اليوم/الرئيس مغادرٌ إلى الهند اليوم)

Usually, the first versions of these pairs are natural and recurrent, whereas the second versions -especially '2' and '5'- are artificial, poor and awkward. Therefore, the students are not advised to use them, despite their possible use in Arabic grammar.

1.16. Translation of ARTICLES:

There are two articles in English:

1. The definite article 'the': (أل_ التعريف)

2. the indefinite article 'a/an': (أداة النكرة)

In Arabic, however, there is only one article, the definite article. No equivalent is available for the indefinite article. The problem is not with this difference of articles between the two languages, but in the use of the definite article 'the' in Arabic.

Problem 1: the translation of 'the':

It is obvious that the use of 'the' is usually brought to a minimum in English. Moreover, in general and abstract words, for instance, 'the' is implied, not mentioned, but in Arabic it is mentioned. On the other hand, in the genitive case (الإض_افة) 'the' is mentioned before each of the two nouns in English, whereas in Arabic it is used only before the second noun.

Solution 1: Zero article → definite article:

In English, general and abstract nouns are used without articles, but in Arabic they are preceded by the definite article (ال_), as the following examples illustrate:

1. "Man is a speaking animal" (general): (الإنسان حيوان ناطق)

2. "Philosophy is my favourite subject"(abstract): (الفلسفة مادتي المفضلة)

3. "Keep medicine out of children's reach"(abstract): (أبعد الدواء عن متناول الأطفال)

(Notice also the general noun "children", which is not preceded by an article in English, yet (ال_) is used in Arabic).

4. "Scientists work day and night' (general): (يعمل العلماء ليل نهار)

5. "Prayer is an obligation"(abstract): (الصلاة فريضة)

6. "Man-made shoes are of a high quality"(general): (الأحذية المصنوعة يدوياً ذات جودة عالية)

7. "Ladies like good manners"(general;abstract): (تحب السيدات السلوك الحسن)

8. "Translators may commit mistakes (general): (قد يرتكب المترجمون أخطاء)

9. "Is translation easy or difficult ?"(abstract): (هل الترجمة سهلة أم صعبة؟)

10. "Domestic animals are useful and harmless"(general): (الحيوانات الأليفة مفيدة وغير ضارة)

In fact, there are examples where the definite article is not used in either language: e.g.

1. "We have <u>grammar</u> now"(abstract):   (عندنا قواعد الآن)

2. "His father teaches <u>physics</u>"(abstract):   (يدرس والده فيزياء)

3. "Mona drinks <u>milk</u> in the morning"(abstract):   (تشرب منى حليباً (لبناً) في الصباح)

Yet the greater number of the general and abstract nouns take 'the' in Arabic.

<u>Solution 2: 'the genitive'</u> → 'genitive' in Arabic:

The definite article is used twice in the English 'of-genitive', but only once in the Arabic translation for the genitive replaces the second definite article : e. g.

1. "<u>The</u> Organization of <u>the</u> United Nations":   (منظمة الأمم المتحدة)

2. "<u>The</u> singing of <u>the</u> birds":   (غناء الطيور)

3. "<u>The</u> man of <u>the</u> match":   (نجم المباراة/أفضل لاعب في المباراة)

In the case of an indefinite genitive, the Arabic translation is identical: e. g.

1. " He is a man of confidence":   (هو(إنه)رجل موثوق/ثقة)

2. "We gave a word of honour":   (أعطينا كلمة شرف)

3. "It is a story of black magic":   (إنها قصة شعوذة)

Like the definite article, the definite genitive functions as a specifier for something or somebody in particular, whereas the indefinite genitive is similar to the indefinite article, specifying nothing or nobody in particular. This applies to both languages. Therefore, either use of the genitive in English is preferably reproduced in Arabic for reasons of specification or non-specification, which may sometimes make a considerable difference of meaning.

Thus, it is not advisable to undermine such a translation problem of definte and indefinite articles. Indeed, sometimes it is too crucial to meaning to drop the definite article or to keep it, as illustrated in the following two versions of the notorious Security Counil's Resolution, 242, after the Zionist Israeli war against the neighbouring Arab Countries in June, 1967:

A. (<u>The English version</u>): "Withdrawal (of Israeli forces) from Arab Occupied Territories."

B. (<u>The French version</u>): "Withdrawal (of Israeli forces) from **the** Arab Occupied Territories."

A long dispute has been going on between the Arabs and the Zionists about the two versions, as the first(without 'the') is adopted by the Israelis for it is interpreted as 'withdrwal from **some** Arab occupied territories', whereas the second version(with 'the') is adopted by the Arabs as it means 'withdrawal from **all** Arab occupied territories'. The difference is obviously big between 'some' and 'all'.

1.17. Translation of CONJUNCTIONS: SENTENCE CONNECTORS

Conjunctions (or Sentence Connectors) are the words or the phrases used to connect sentences together. They usually occur at the beginning of sentences, with possible occasional variations of position in the middle, or at the end of them.

It is hard to imagine a text of two or more sentences without some conjunctions used to connect its parts (i.e. sentences) with one another. Here is an example.

"English is relatively a modern language. Arabic is one of the ancient

languages. Perhaps it is the oldest language on earth. More evidence

is required to confirm that".

Here we have independent statements rather than a united text, for sentence connectors which bring about this unity are left out. Consequently, translating them into Arabic as such will have an equally disintegrated text, as follows:

(تعتبر اللغة الإنجليزية نسبياً لغة حديثة العهد. تعد العربية إحدى اللغات القديمة. ربما تكون أقدم

لغة على وجه الأرض. مزيد من الأدلة مطلوب للتحقق من ذلك)

We feel that something is missing in between the sentences. Therefore, comprehension of the text as one whole unit is obstructed. By contrast, the provision of proper sentence connectors makes the text one organic unit that can be easily comprehended. (Sentence connectors are underlined):

"English is relatively a modern language. On the other hand, Arabic is an

ancient language. Not only this, perhaps it is the oldest language on earth.

However, more evidence is required to confirm that".

The connectors, 'on the other hand', 'not only this' and 'however', are inserted in between sentences to compose a unified text. The same can be said about the Arabic translation:

(تعتبر الإنجليزية نسبياً لغة حديثة العهد . من ناحية أخرى، تعتبر العربية لغة قديمة جداً. ليس هذا فحسب،

ربما هي أقدم لغة على وجه على وجه الأرض، على أية حال هناك حاجة إلى مزيد من الأدلة للتحقق من ذلك).

The connectors: (من ناحية أخرى، ليس هذا فحسب، على أية حال) are employed to unite these sentences into one comprehensible text.

Having established the vital importance of conjunctions in language, it is possible now to introduce their main types. For the convenience of simplification, I adopt Halliday and Hasan's (1976) division of conjunctions into four major kinds (see also Quirk et al (1973), Nash, (1980) and Ghazala (1994) for more details and different points of focus):

1. Additive conjunctions:

e.g. 'and, also, or, furthermore, in addition, besides, beside that, alternatively, likewise, similarly, in the same way, for instance, for, that is, I mean, etc.'

English	Arabic
-And	-حرف العطف (و)
-Also	-أيضاً
-Or	-أو
-Then	-ثم/بعدئذ/بعد ذلك
-Further, furthermore, moreover	-علاوة على ذلك/فوق ذلك
-In addition	-بالإضافة إلى ذلك/أضف إلى ذلك
-Besides	-بالإضافة إلى ذلك
-Beside that	-إلى جانب ذلك/بالإضافة إلى ذلك
-Alternatively	-بدلاً(عوضاً) عن ذلك/بدل ذلك
-Likewise	-وبالمثل
-Similarly/in a similar way,	-وبالمثل/بطريقة مشابهة

-In the same way, by the same token

-For instance/for example, to give(cite) an example, etc.

-That is, I mean, namely, viz.

etc.

-بطريقة مماثلة/بالمثل

-على سبيل المثال/مثلاً/ولنضرب لذلك مثلاً

-أي/معنى ذلك/يعني ذلك/ذلك يعني

إلخ.

These conjunctions are used to add more information and details by way of *addition* (using: 'and, also, besides, beside that, moreover, further, furthermore, in addition'); *alternation* (using: 'or, alternatively, instead, rather'); *exemplification* (by means of: 'for example, for instance, a case in point, to give(cite) an example, etc.'); *explanation* (using: 'that is, I mean, namely, viz. etc.'), or *resemblance* (using: 'likewise, similarly, in a similar way, in the same way, by the same token, etc.').

2. Contrastive conjunctions: e.g.

"But, however, yet, though, although, nevertheless, nonetheless, despite that, in spite of, instead, rather, on the one hand ... on the other, on the other hand, on the contrary, in fact, actually, well, as a matter of fact, in any case, anyhow, at any rate, after all, above all, it is true that, etc.":

-But

-لكنْ/لكنَّ/على أنّ/بيد أنّ/إلا أنّ(إنْ)

-However

-لكنْ/على أية حال/مهما يكن من أمر

-Yet

-لكنْ/ومع ذلك/على أية حال

-Though, although, nevertheless, nonetheless, despite that, in spite of, albeit, having said that

-برغم ذلك/ومع ذلك/مع هذا/على

الرغم من ذلك

-Instead, rather

-عوضاً عن ذلك/بدلاً عن ذلك/بالأخرى

-On the one hand ... on the other(hand)

-من ناحية/جهة)...من ناحية/جهة أخرى

-On the other hand

-من ناحية (من جهة) أخرى)

-On the contrary

على العكس(من ذلك)–

-In fact, actually, well, as a matter of
fact, the fact of the matter

في الحقيقة/في الواقع/حسناً/في واقع–
الأمر/حقيقة الأمر

-In any case, anyhow, at any rate

على أية حال/مهما يكن من أمر–

-After all, above all

قبل كل شيء/قبل هذا وذاك .–

-It is true that

صحيح أن ...–

These conjunctions give the meaning of contrast to what has been said before. Six of them demand special attendance to: 'in fact, as a matter of fact, the fact of the matter, actually, well, it is true' Their equivalents in Arabic can be misleading, for they are used positively in informal Arabic. However, formally (في واقع الأمر/ في الواقع؛) (حقيقة الأمر/في الحقيقة) and (صحيح أن) are used in a contrastive sense; whereas (حسناً) can be used in both senses, the positive and the negative.

3. Causal Connectors: Conjunctions of reason: e.g.

1. Reason: (for this reason, because of this, on account of this, for, because, as, as to, as for, for this purpose, with this in mind, it follows, on this basis, therefore). (لهذا السبب، بسبب هذا، بناءً على هذا، لأن، بسبب (بما أن)، لأن، أما عن/بالنسبة لـ، أما فيما يخص، لهذا الغرض، آخذاً هذا بالحسبان، ينتج عن هذا ، على هذا الأساس، لهذا/لذا/لذلك).

2. Result: (as a result, in consequence, consequently, in this regard, in this respect, thus, hence, so, etc.). (وكنتيجة (لهذا/لذلك)، بالنتيجة، وبالتالي، في هذا الصدد، في هذا الصدد، هكذا(إذاً)، هذا(لذا/وهكذا)، لذا (لهذا)

3. Condition: (in that (this) case, in such an event, that being so, under the circumstances, under other circumstances, etc.) (في تلك(هذه)الحالة، في مثل هذا الظرف(هذه الحالة)، بما أن الأمر كذلك، في ظل الظروف الراهنة، في ظروف أخرى(مختلفة)

4. Temporal connectors: conjunctions of time:

1. Sequence (e.g. first, secondly, next, then, after that, etc.). بعد (أولاً، ثانياً،
ذلك(التالي)، من ثَمّ(بعد ذلك/بعدئذ)، بعد ذلك)

2. Simultaneity (e.g. at the same time, in the meantime). هذه (في الوقت نفسه، في
الأثناء(أثناء ذلك/في غضون ذلك))

3. Precedence: (e.g. previously, formerly, already, beforehand, before that)
(سابقاً، في السابق(سابقاً/مسبقاً)، مسبقاً، مسبقاً(قبل ذلك)، قبل ذلك)

4. Conclusion (e.g. finally, at last. at the end, in the end, in conclusion, to
conclude, etc.)..   (أخيراً، أخيراً، في النهاية، في الختام، ختاماً، في الختام)

5. Immediacy: (e.g. at once, soon, next time(day), an hour later, on another

occasion, until then, at this moment, etc.) في ،(فوراً(على الفور/حالاً/الآن)، حالاً(في الحال)،

المرة القادمة(في اليوم التالي)، بعد ساعة(من الآن)، في فرصة أخرى، حتى ذلك الحين، في هذه اللحظة)

6. Present and past (so far, up to now, at this point, here, there, from now on).
(حتى الآن، حتى الآن، عند هذه النقطة، هنا، هناك، من الآن فصاعداً)

7. Summary: (briefly, in brief, in short, in sum, to sum up, in fine, etc.).
(باختصار، بإيجاز، بالمختصر(باختصار)، اختصاراً(باختصار)، بالمختصر(المفيد)، باختصار، خلاصة القول)
('باختصار' و'خلاصة القول'تترجمان أياً من هذه الروابط)

The following points can be made about the translation of sentence connectors
into Arabic:

1. Synonymous translations for the same English connector are usually
interchangeable. That is, 'however', for instance, can be translated into one of the
following: (لكن، لكنَّ، إلا إن، على أية حال، بيد أن، مهما يكن من أمر، غير أن) . The same applies
to 'though/although' which would have the following translations, each of which is
perfectly valid: .(برغم أن، مع أن، على الرغم من، برغم؛ إلخ.).

2. Some Arabic connectors are sometimes misunderstood, or used in the wrong
sense like (أما) and (و). The latter is normally used for addition to mean 'and', whereas
the former means 'but' and is used for contrast. Sometimes these contrastive meanings
are confused, as "أما" could be used for addition, 'and', for contrast. Consider these
examples:

a. "Many people enjoy swimming, but I don't"

(يستمتع كثير من الناس بالسباحة، أما أنا فلا)

b. "Many people enjoy swimming, and I enjoy it too"

(يستمتع كثير من الناس بالسباحة، أما أنا فأستمتع بها أيضاً)

In the second example, 'أما' should be replaced by 'و' for the relationship here is of addition, not contrast. It has to be corrected, then, as follows: (يستمتع كثير من الناس بالسباحة، وأنا كذلك أستمتع بها). Moreover, both connectors can be used together in Arabic only: "Many people enjoy swimming, but I don't" (يستمتع كثير من الناس بالسباحة، وأما أنا فلا)

3. Some connectors are added necessarily or not in Arabic to achieve better cohesion among sentences, especially when a clearcut connector is not used. They can be described as initiating particles (أدوات استهلال/استئناف). Here are some of them:

e.g. (فـ؛ فقد،لقد، إذ، حيث أن، إنّ، فإنّ، فإنّ؛ هذا و...)

1. "Dear Sister,

I received your letter of 20th. Ramadan..." :

(أختي العزيزة/الغالية ... فقد تلقيت رسالتك المؤرخة في ٢٠ رمضان...)

(فقد) is added as an initiator, may be unnecessarily, just as a stylistic formula marking the start of a letter.

2."The doctor diagnosed the disease perfectly. He used a special medical

device for that" (شخّص الطبيب المرض خير تشخيص. إذ استعمل جهازاً خاصاً لذلك)

(إذ) is a zero connector in English, added as an initiating conjunction to strengthen sentence connectivity.

3. "Watching T.V. programs is merely a waste of time. Many of these programs aim at entertaining T.V. watchers, sometimes cheaply. Some T.V. channels try to improve on the quality of their programs":

(إن مشاهدة بعض برامج التلفاز مجرد مضيعة للوقت. إذ يهدف الكثير من هذه البرامج إلى تسلية المشاهدين، بشكل رخيص أحياناً. هذا وتحاول بعض القنوات التلفازية تحسين نوعية برامجها)

Here, the three connectors, (إن), (إذ) and (هذا و...) are used *necessarily* in Arabic to achieve cohesion, as the absence of connectors in English might lead to ambiguity and unclearness of cohesion.

In sum, sentence connectors are useful conjunctions, used to achieve the best possible degree of cohesion among sentences and paragraphs in both languages, English and Arabic, putting together an organic, comprehended text. Failing to use them properly in translation into Arabic would result in misunderstanding the original meaning properly. Therefore, translators and students of translation are required to take care of them as accurately as possible.

CONCLUSIONS:

The grammatical problems of English-Arabic translation are numerous. They arise from differences between the two languages in grammatical aspects like tenses, word order, questions, negation, personal pronouns, adjectives, classes of words (verbs, nouns, adjectives, etc.) articles, sentence connectors, etc.

The account of grammatical problems given in this chapter is not final. Other problems like the translation of adverbs and prepositions are not included. Prepositions are partly discussed in chapter two (see the translation of collocations) whereas adverbs are included in the examples used throughout this book. Further, there are three grammatical forms in Arabic which can be used to translate English adverbs, except adverbs of time, place and frequency:

1. One-word prepositional phrase(a preposition+noun)e.g. 'quickly': (بسرعة)

2. One-word(i.e.بشكل)or two-word(i.e. على نحو)prepositional phrase+an adjective :

   (e.g. 'quickly':   (بشكل سريع/على نحو سريع)

3. A circumstantial word (الحال): e.g. 'quickly'   (سريعاً)

English adverbs of time, place and frequency have their equivalents in Arabic: e.g.

"When, while, before, after, etc.":   (عندما، بينما،/في حين، قبل، بعد، إلخ.)

"Here, there, over, under , etc.":   (هنا، هناك، فوق ، تحت، إلخ.)

"Always, usually, often, sometimes, occasionally, etc.":

                 (دائماً، عادة، غالباً، أحياناً، نادراً، عرضياً، إلخ.)

Another minor grammatical problem is the translation of direct and indirect objects. There is no problem when the direct object is first, followed by the indirect object :e. g.

               (1)   (2)

1."He gave   a present   to his daughter":   (أعطى هدية لابنته)

               (1)   (2)

2. "He bought   a car   to his daughter":   (اشترى سيارة لابنته)

However, the problem arises when the indirect object precedes the direct object:

	(2)	(1)	
1. " He gave	<u>his daughter</u>	<u>a present</u>":	(أعطى ابنته هدية)
	(2)	(1)	
2. "He bought	<u>his daughter</u>	<u>a car</u>":	(اشترى ابنته سيارة)

Although the first is not problematic, as (أعطى) takes two objects in Arabic as well, the second can cause confusion to some students, for (اشترى) takes only one object in Arabic. Therefore, it would be misunderstood as:

"He bought his daughter!" (اشترى ابنته !) and nobody can buy or sell his daughter!

<u>Solution</u>:

The indirect object in English should be translated with its deleted preposition into Arabic as follows: (اشترى لابنته سيارة).

Thus, confusion is disposed of, and the Arabic version is made grammatical, as (اشترى) does not accept two objects.

All grammatical problems of translation discussed earlier in this chapter are followed by their possible solutions, so that the process of translation can proceed fluently and properly, and the search for meaning may, therefore, continue in the right direction, giving way for the far more important and difficult lexical problems of translation to be discussed in detail, located and, then, solved. Hence Chapter Two: **Lexical Problems**.

EXERCISES:

1.   Translate these statements into <u>nominal structures</u> (مبتدأ وخبر) in Arabic:

    1.   This is an important factor of the writer-reader relationship
    2.   What's up?
    3.   We need your help.
    4.   This is no man's land.
    5.   The picture is by no means clear.

2. Translate the following statements into <u>verbal structures</u> (فعل وفاعل) in Arabic:
    1.   Everybody is required to do his/her job well.
    2.   Won't you tell me the whole truth?
    3.   I don't understand what you mean.
    4.   Writing his homeworks properly, he passed the exam easily.
    5.   Get well soon.

3. Translate each of these statements into Arabic: First into <u>nominal structures</u>; second, into <u>verbal structures</u>:

    1. How old are you, boy?
    2. Ahmad may be bed-ridden
    3. Here is my home address
    4. Be careful with your superiors!
    5. He wants to confess something

4. Translate the following sentences into Arabic with <u>emphasis on the doer of action</u>:

    1.   Allah the Almighty forgives the sins of the penitent
    2.   You say that! I can't believe it.
    3.   Housewives spend a long time in the kitchen
    4.   We did nothing to receive punishement
    5.   Parents do their best for the prosperity of their childern

5. Change the <u>word class</u> of the underlined words in the Arabic translations of the following (e.g. an adjective into a noun; a noun into a verb; a verb into a noun, etc.):

    1. <u>Watercolour paints</u> are different from <u>oil paints</u>.
    2. This problem is <u>insuperable</u>:
    3. Bill <u>feels ill</u>:
    4. <u>Blood</u> oranges and <u>navel</u> oranges are <u>quality</u> oranges
    5. Be <u>quiet</u> please! <u>Calm</u> down!

6. Translate the following sentences into Arabic with a <u>normal Arabic word order</u>:

     1.Such attitude cannot be acceptable.
     2. That book is useful to read.
     3. Today is neither cold nor warm. It is a moderate day.
     4. In the forthcoming chapters, more points on translation are to come.
     5. That poor lady did no harm to anybody.

7. Translate the following passive sentences into <u>passive equivalents</u> in Arabic:

     1.   Distinguished students have been honored at the end of this academic year.
     2.   The innocent man was beaten to death.
     3.   Our new house will be furnished soon, God willing.
     4.   Nobody is allowed in after 12 O'clock when the lecture starts.
     5.   The patient will be rewarded whereas the impatient will be punished in the Hereafter.

8. Translate these sentences into (إنّ) sentences in Arabic. Remember that this type of Arabic sentence is usually emphatic:

     1.   The Zionists are the enemies of Allah and Muslims.
     2.   All children's stories have happy endings.
     3.   The woman who forced the girl to get married early was her step mother.
     4.   Really good books are available in bookshops, but quite expensive.
     5.   Many T.V. channels are useless and frustrating, neither more nor less.

9. Translate the following sentences into <u>verses from the Holy Quran</u>:

     1.   There is no God but Allah.
     2.   And man was created weak.
     3.   The month of Ramadan was the one in which the Koran was revealed.
     4.   Praise be to Allah, the Lord of the Worlds.
     5.   ...And do not backbite one another.

10. Provide the <u>missing connectors</u> at the beginning of sentences in the following passage, and then translate it into Arabic:

     "Makkah Al-Mukarramah is a holy city for Muslims all over the world. ....
     non-Muslims are not allowed to enter it. .... Kaaba, the Venerable House of
     Allah, is the center of earth. ...., it is the direction of prayer for Muslims
     anywhere in the world. ...., it is the House that gathers all Muslims together
     at least five times a day towards the same direction."

Chapter Two

LEXICAL PROBLEMS

Introduction:

The greater number of translation problems for the students are lexical problems. Words are usually given the first importance in translation to the point of overexaggeration. Moreover, most of the students' mistakes are their superficial, word-for-word translations of the SL texts, and ignorance of Arabic equivalence. More seriously, they understand translation as the translation of individual words only, which is very much to the contrast of reality in translation practice.

The following discussion of the fundamental lexical problems of translation (English-Arabic) provides a detailed, exemplified survey of them, followed by their possible solutions.

2.1. LITERAL TRANSLATION OF MEANING (Metaphorical vs. Non-metaphorical Meaning):

The central lexical problem for the students of translation is their direct, literal translation of almost all words. They dedicate themselves to it wholeheartedly and in an unusual way in all texts and contexts, in regard to all words, phrases and expressions.

Although any language is words in isolation, it cannot be understood as such. Words are used together in special combinations, texts and contexts. Furthermore, there are: (1) grammatical words which have no meaning, but used for a specific grammatical function (such as the use of verb 'do' to make questions and negation in English, 'have' to form the present perfect tense, etc.); and (2) lexical words which have meanings and make up language.

The relation between language and words is exactly like the relation between the human body and its constituent parts. The body exists and works perfectly only when body parts exist and work perfectly together. Likewise, the parts do not, and cannot work in isolation. Each part works in relation to, and in connection with other parts.

Yet, the interconnection among words does not always result in a new combination and a different, indirect meaning of them. In fact, words can keep their direct literal meanings, even when they occur with one another. This means that direct literal translation is sometimes possible and acceptable.

A common mistake is committed by the students when they take literal translation to be applicable to everything in language.

The comparison between the following three groups of examples illustrates the point here:

Group A:

1. "Wood floats on water":   (يطفو الخشب على الماء)

2. "Answer my question, please":   (أجب على سؤالي من فضلك)

3. "The children broke the window":   (كسر الأطفال النافذة)

4. "Impossible task":   (مهمة مستحيلة)

5. "A word of honor":   (كلمة شرف)

Group B:

1. "Rainy day":   (يوم ماطر/يوم أسود)

2. "Sweet-tongued":   (طري اللسان/مخادع)

3. "A can of worms":   (علبة ديدان/حفنة مشاكل(مشكلة عويصة))

4. "Fabrication":   (حبك/تلفيق)

5. "Ugly person":   (شخص قبيح (المنظر)/شخص بشع(التصرف))

Group C:

1. "Engough is enough":   (بلغ السيل الزبى/طفح الكيل/زاد الأمر عن حده)

2. "Tall order":   (مهمة شاقة/عسيرة)

3. "Fat salary":   (راتب ضخم/عال جداً/مجز)

4. "Bite the dust":   (يخر صريعاً)

5. If you were in my shoes/boat":   (لو كنت (في) مكاني)

By comparing these three groups with one another, we notice that in 'A' a direct translation is quite feasible, in 'C' literal translation is not possible by any means. The following literal translation of the five examples of 'C' into Arabic confirms the point:

1. ."Engough is enough":   (كاف كاف)

2. "Tall order":   (أمر/ترتيب/نظام طويل)

3. "Fat salary": (راتب سمين)

4. "To bite the dust": (يعض التراب)

5. "If you were in my shoes/my boat": (لو كنت في حذائي/قاربي)

All these literal, word-for-word translations are strange and not understandable. Moreover '3' and '5' are funny. More seriously, '5' can be described as a dangerous translation because it is insulting and could put an end to a translator's career. Such translations are, therefore, unacceptable.

As regards group 'B',both literal and non-literal translations are possible, but not at the same time. That is, the types of text and context are essential to decide which translation to choose. For instance, in a sentence describing a day in winter, 'rainy day' has one translation only :e.g.

"Today it is sunny, but yesterday was a <u>rainy day</u>":

Only 'يوم ماطر' is applicable here, whereas 'يوم أسود' is not. On the other hand, only 'يوم أسود' is acceptable in the translation of the English proverb:

"Save for a <u>rainy day</u>": (خبئ قرشك الأبيض ليومك الأسود/وفّر للشدة)

Hence, the text and/or the context can be helpful in deciding whether a literal translation is feasible or not, and the possibility or not of the grouping of certain words together. That is, we cannot describe 'أمر ' as ' طويل' (long), or 'قصير' (short). Therefore, we conclude that such a translation is wrong, and we have to look for the right one (i.e. مهمة شاقة).

The same argument applies to ' راتب سمين' as a literal translation of 'fat salary'. Only a person or an animal can be described as 'fat'(سمين) in Arabic, but not a thing or an inanimate word like 'salary' (راتب). However, we can say (راتب ضخم/متضخم/مجز).

Likewise, can anyone 'bite the dust' in the same way he bites a sandwich, an apple, or a hand? Certainly not. Therefore(يعض التراب) is nonesense, whereas (يخر صريعاً/يُردى قتيلاً/يلقى حتفه) is quite expressive. (See the translation of collocations later)

The discussion of these three groups of examples shows that literal translation is possible in a few cases, whereas in many other cases it is not. This means that literal translation is sometimes possible and applicable, sometimes not, which is still debatable, anyway.

The problem for students is that they think that everything in language can be translated literally. This is very serious indeed, because it results in many silly mistakes committed by them.

The solution to this problem is, first and foremost, the warning of the students strongly and permanently against the literal translation of everything, by means of:

1.Giving as many examples as possible, to confirm the impossibility of applying literal translation to everything.

2. Assuring the different nature of English and Arabic in various respects.

3. The necessity for understanding words in their special contexts.

4. Concentrating for some time on fixed, special expressions in English such as proverbs, idioms, phrasal verbs and many collocations, which count in tens of thousands, and resist literal translation.

A distinction can be made between a word-for-word translation and a literal, precise translation of meaning.

Word-for-word translation is to translate each word in an English sentence into its common equivalent in Arabic in the same word order. (See also Introd.) e.g.

1. "We speak English":	(نحن نتكلم الإنجليزية)
1 2 3	٣ ٢ ١
2. "Please, make tea":	(من فضلك اصنع شاياً)
1 2 3	٣ ٢ ١
3. "Who are you?":	(من تكون أنت/من أنت؟)
1 2 3	٣ ٢ ١

Here, each word in English is translated into its Arabic meaning literally and in the same order, as illustrated by the use of numbers.

Although word-for-word translation and literal translation are the same in these and other similar examples, they are not so in many others. Consider the following comparative examples where the first Arabic translation is literal, but the second is word-for-word translation:

1. "He fell ill":

١. (مرِضَ/ -هو سقط مريضاً؟)

2. "That is a black cat":

٢. (تلك قطة سوداء/ - تلك تكون سوداء قطة؟)

3. "The baby is crying":

٣.(يبكي الرضيع/ - الرضيع يكون يبكي؟)

4. "The man is dying":

٤.(يُحتضَر /يموت الرجل/ - الرجل يكون ميتاً؟)

5. "United Nations Educational, Scientific and Cultural Organization (UNESCO)":

٥.(منظمة الأمم المتحدة للتربية والعلوم والثقافة/ -.المتحدة الأمم التربوية والعلمية والثقافية منظمة(اليونسكو))

Obviously, the second version of '2' is unacceptable in Arabic grammar. Beside that, (تكون) is not needed. However, the second versions of translation of the rest of the examples are poor translations. That is, (هو سقط مريضاً) might be misunderstood at least by some students to mean that perhaps he is now bed-ridden because of his illness,, which is not necessarily so. In addition, the use of (هو) is not required. The use of 'fell' before 'ill' is simply due to a language fact that English has no verb for illness like the Arabic(مرض). As for the third example, (الرضيع يكون يبكي) does not have a clear reference to the time of the action of crying, which is important here. In '4', however, (الرجل يكون ميتاً) is a wrong translation because it means that the man has already died, whereas 'dying' means he is not dead yet, and possibly he will get well again. The second translation of '5' is unacceptable in Arabic with regard to both meaning and grammar, as it is not comprehensible, and confusing. Thuse, we may say that such word-for-word translations are wrong and should be avoided.

Literal translation is, therefore, acceptable, but only when possible and on one condition: *When it is a literal translation of the meaning of English words in context and in an Arabic word order* , and not a literal translation of words in isolation nor in an English word order. Here is another short example which illustrates the point further (see also the examples and argument in the Introduction: 4.2):

"Security Council":   } $\longrightarrow$ $\left\{\begin{array}{l}\end{array}\right.$ (مجلس الأمن)

(أمن المجلس)

(مجلس الحرب)

Clearly, the second literal word-for-word translation is unacceptable and wrong. However, the first and the third translations are possible. The first is a *direct translation* of the meaning of the words in an Arabic word order. It is the kind of literal translation of meaning which is recognized and well-known. The third translation is usually strange, but feasible as some countries regard the Security Council as a council of war when it is held to take a resolution to punish a small, defenceless country. Yet, it is not a sufficient justification for us to translate it into (مجلس الحرب), because it is not up to the translator to interpret it in this or any other way. The direct translation of '1' is quite satisfactory, then.

2.2.Translation of SYNONYMY: (الترادف)

Synonymy is the sameness, or the similarity of meaning between two or more words. Such words are described as synonymous, or synonyms. For example, 'big', 'large' and 'huge' are synonyms. Usually synonyms are divided into two major types:

1.Absolute synonyms: Words which are perfectly identical in meaning.
2.Near(or close)synonyms: Words which are similar to one another in meaning.

It is a well-established universal fact in the study of meaning, words and language in general that absolute synonyms do not exist in languages or are quite rare, to say the least. The reason is that there is no need for more than one word (or signifier) to describe the same thing or idea (or signified) in a language. However, when two or more words are used to describe the same thing, there must be a difference of some kind between them. The examples used in this section illustrate the reasons for such a *difference*.

Parallel to that is the fact that near synonyms are commonplace in any language, spoken or written. They are even indispensable to cover all shades of difference within one and the same range of meaning. The main problem for the students is that in most cases they understand all synonymous words as absolute synonyms only. That is, all the English words similar in meaning have the same identical meaning in Arabic. The following is a discussion of **four major problems** of translating synonymy.

(1) The first problem is the translation of synonyms of emotive charge: eg.

1. "He is angry":   (هو غاضب)

2. "He is discomforted":   (هو متعض)

3. "He is annoyed":   (هو غضبان/مُغضَب/متضايق/)

4. "He is disturbed/bothered":   (هو منزعج)

5. "He is inconvenient":   (هو غير مرتاح)

6. "He is agitated":   (هو مضطرب/مهتاج/ساخط)

5. "He is furious":   (هو مغتاظ/يتميز من الغيظ)

8. "He is enraged/outraged";   (هو مشتاط غضباً)

9. "He is worried";   (هو قلق/هو معصب)

10."He is nervous":   (هو متوتر)

11."He is impatient":   (هو نافد الصبر/نفد صبره)

12."He is discontented":   (هو غير راض/متذمر)

13."He is displeased":   (هو متكدر/غير مسرور)

14."He is wrathed/raged":   (هو متأجج غضباً)

15."He is bothered":   (هو متنغص)

16."He is exasperated"   (هو شديد الغضب)

Here are sixteen synonyms for one and the same meaning of 'anger' (غضب). They are not exhaustive. They form together what is called a 'lexical set' or a 'lexical field' of anger. We have sixteen different words in English and fourteen words equivalent to them in Arabic. This can be described as the precision of translation. However, the *problem* for the students is that it is a hard task for them to find the precise synonymous word in Arabic.

The solution to this problem can be traced in the following discussion: On a grading scale, this lexical set can be divided into three main levels of meaning: ANGRY the middle, A LITTLE ANGRY below, and VERY ANGRY above, as illustrated by the following diagram.

VERY   ANGRY   غاضب جداً

ANGRY   غاضب

LITTLE   ANGRY   غاضب قليلاً

In this scale, 'ANGRY' is considered as the central level of meaning, and the other two levels are drawn in comparison to it. Applying this to the whole set of synonyms, we may have the following reclassification under the below (A LITTLE ANGRY) and the above (VERY ANGRY) levels:

A LITTLE ANGRY: nervous, worried, disturbed, discomforted, inconvenient, displeased, discontented, annoyed, bothered.

"غاضبٌ قليلاً: متوتر، قلق، مزعج، ممتعض، غير مرتاح، غير مسرور (متكدر)، غير راض(متذمر)، غاضب(مغضب/متضايق)، متنغص".

VERY ANGRY: impatient, agitated, enraged, furious, wrathed, exasperated.

"غاضبٌ جداً: نافد الصبر، مضطرب(مهتاج/ساخط)، مشتاط غضباً، مغتاظ، متأجج غضباً، شديد الغضب"

When the students find the equivalent word in Arabic for, say, agitated (ساخط), they are giving the most suitable version. However, when they do not find (ساخط) or (مشتاط غضباً) or (مغتاظ), they can use the general translation (غاضب جداً) for it or any of the words that come under it.

Similarly, (ممتعض) is the precise Arabic word for 'discomforted'. Yet, when the students are -for some reason- unable to find it, they can use the general translation of this level (غاضب قليلاً). Also, (متضايق), (مزعج) or (متنغص) is applicable here.

The important thing for students is to know that the meaning of any word in this lexical family of anger is within the general scope of (غضب) in Arabic. The next stage is to distinguish the level of this emotion, anger. Is it normal? below normal? or above normal? This distinction is required because 'bothered'(متنغص), for instance, is quite different from 'raged' (متأجج غضباً). That is, a bothered person is normal and controls himself, whereas an outraged person is abnormal, for he does not control himself and loses his senses. That is why a divorce by a raged husband is pardoned in Islam, whereas an inconvenient, discomforted man's divorce is not.

The *solution*: When the students are unable to make such a distinction, they should resort to the general name of the whole set, i.e. anger (غضب).

Now the students have three solutions ordered in preference:

1.To distinguish the precise equivalent word in Arabic.
2.To distinguish the general level of the meaning of the word, and translate it into it.
3.To translate any word in the same lexical set into the general title name of this set.

It must be stressed that all the students' efforts should concentrate on number one, so that they can achieve precision of translation, which is the ultimate aim of the translator. Yet, when the students are unable -for good reasons- to take up '1', they can go for '2' and then for '3' as their last resort.

(2) The second problem of translating synonymy concerns the synonyms which can be described as absolute in a certain context only, because it is extremely difficult to differentiate among them as much in English as in Arabic translation:
e.g:

1. start
2. begin
3. commence

In English, there is no difference in the meaning of these three words as verbs. However, they differ in other respects:

1. Their combination with other words (i.e. collocations and idioms). For example, only 'start' can be used in the following expression:

"To start from a scratch":   (يبدأ من الصفر)
   However, both 'begin' and 'start' are used in:

"To start with/to begin with":   (أول ما أبدأ به/بداية/أولاً)
(See collocations and idioms later).

2. The use of 'start' only as a phrasal verb (i.e. verb+a preposition or an adverb) to form new meanings(e.g. start off, start on, start out, etc.), whereas 'begin' and 'commence' are usually not used as phrasal verbs.

3. Only 'start' is used both as a noun and a verb , while 'begin' has 'beginning', and 'commence' has 'commencing/commencement' as nouns.

4. Commence' is of Latin origin and, therefore, formal, whereas 'start' and 'begin' are Old English and German and, hence, less formal, or informal.

Yet at translating these words into Arabic, they have one translation only (i.e.بدأ). Students, therefore, do not need to think of three different words in Arabic, such as, say, (بدأ), (ابتدأ)، (استهل) because they look artificial. That is, the three words are the same, with (بدأ) as the commonest in use. On the other hand, other synonyms like (افتتح)، (دشن) and (شرع) are unnecessary and confusing, because they are further dimensions for the original meaning (بدأ). Thus they have different words in English ('open', 'inaugurate' and 'incept' respectively).

Thus the *problem* here has an easy *solution* for students. In the following examples, the same translation applies.

1. "We started at 8 a.m.":   (بدأنا عند الساعة الثامنة صباحاً)

2. "We began at 8 a.m.":   (بدأنا عند الساعة الثامنة صباحاً)

3. "We commenced at 8 a.m.":   (بدأنا عند الساعة الثامنة صباحاً)

Another common example is the translation of the English words of obligation: 'must, ought to, should, have to, has to, am to, is to, are to'. All these words have one meaning in Arabic (i.e.يجب أن). Other variations like يترتب /علیك(أن)/(علی/من)/لابد أن/ینبغی أن (علی are also equally acceptable, with (يجب أن) as the most frequent in use.

The Arabic translation is not affected by the formality or informality of the English words. That is, 'must, ought to, should, have/has/had to' are more formal than 'am/is/are/was/were to', which are classified as informal in English. However, we can have a similar classification in Arabic for (ينبغي أن) and(يجب أن) as formal, and (علیك(أن)) and ((لا بد أن/من)) as informal. But this classification is not always acceptable in Arabic, as the former is used in the Holy Quran, whose language is all in all formal. Here is an example: (وعلی المولود له رزقهن وكسوتهن بالمعروف) (the father of the child *should* bear responsibility for the cost of the mother's food and clothing) (The Cow, 233). The latter, on the other hand, is used frequently in Arabic classical poetry which is also a formal variety: e.g.:

ولابد للیل أن ينجلي   ولابد للقید أن ينكسر

(and darkness *ought to* clear up   and handcuffs *ought to* break down)

So, any of these Arabic words can be used to translate any of the English words of obligation mentioned above, regardless of its formality or informality: e.g.

1. "You must leave now !"   (يجب علیك أن تغادر الآن!/

2. "You ought to leave now !"   ينبغي علیك أن تغادر الآن/

3. "You should leave now !"   علیك أن تغادر الآن/

4. "You have to leave now !"   يتوجب علیك أن تغادر الآن/لا بد أن...

5. "You are to leave now !"   يترتب علیك أن تغادر الآن")

(Any of the five Arabic versions translates all the five English equivalents).

The final example for this point is the translation of the adverbs of contrast at the beginning of sentences only: 'however, but, yet, nevertheless, nonetheless', and the expression 'having said that' (see also ch.1: sentence connectors):

Usually, 'but' is translated into(لكنْ/لكنَّ); 'however' into على أية /أمر /مهما يكن من؛ 'nevertheless/nonetheless' into (ومع/وبرغم ذلك); 'yet/still' into (ولكن/وبرغم هذا/ذلك)؛ (حال)؛ and 'having said that' into (وبرغم ذلك/وبرغم قولنا ذلك). (وبرغم ذلك/وبرغم قولنا ذلك). Three points can be noted here:

1. All the translations in Arabic express the meaning of contrast. Therefore, anyone can be used to translate all the words in English, in case other synonyms are not within reach, for some reason.

2. Three more translations are available in Arabic and can equally translate all the English synonyms: (غير أن/بيد أن/إلا أن).

3. The more frequent translation for 'however', (على كل حال) is dropped because it is informal, or even colloquial, and, therefore, not advisable to use.

The *problem* of synonymy here lies only in the students' ability to understand these words of contrast, especially confusing ones like 'having said that', which would be translated *wrongly* by many as: (وبقولنا هذا/أوبما أننا ذكرنا(قلنا) هذا).

Then, the solution is to choose any word of contrast in Arabic to translate them e.g.

"Snakes are harmful. Yet they can be useful": (الأفاعي مؤذية. إلا إلها/بيد ألها/لكنها/ومع)
(ذلك/ومع هذا/ورغم ذلك)يمكن أن تكون مفيدة)

(Multiple technical terms can also be subsumed under absolute synonymy (see pp.169-70 below)

(3) The third problem of translating synonymy, which is difficult for many students to work out, is the possible multiplicity of synonymous versions in the TL which can be acceptable, but *only in general terms*. This is a common practice in everyday use of language, be it written or spoken. We frequently express ourselves in different synonymous ways and in other words, with the same meaning in general being kept. More frequent than this is the habit of explaining difficult words by means of using synonymous common, easy words. This is fairly recurrent with almost all words and phrases in language except for most technical, scientific terms which cannot accept

but one recognized translation to avoid ambiguity or being confused with other close terms. The following example illustrates the point.

This English statement: <u>*"The soldiers stood to their guns in the battle"*</u> can be translated into the following versions in Arabic, which I venture to call "the Language of Synonymy":

١. صمد الجنود في المعركة

٢. استبسل الجنود في ساحة المعركة

٣. ثبت الجنود في الميدان

٤. تشبث الجنود بمواقعهم في ساحة الحرب

٥. أظهر الجنود شجاعة نادرة في المعركة

٦. تصدى الجنود ببسالة للعدو في ساحة الوغى

٧. تفانى الجنود في ساحة الشرف

٨. ذاد الجنود عن حياضهم في المعركة

٩. استمات الجنود في قتالهم في المعركة

١٠. استرخص الجنود أرواحهم في القتال

All these versions render the SL message in broad terms and within the same range of meaning of steadfastness (الصمود/الثبات). They are good translations that anyone can be used to translate the English origin satisfyingly. Having said that, we have to admit that there are considerable stylistic differences of lexical choice and grammatical structure among them. That is, for stylistic reasons, and when specification and high degree of accuracy are required, they have to be reconsidered in translation. Stylistic differences of these types are discussed exhaustively in the next chapter, which is wholly assigned to stylistic problems of translation.

<u>*(4) The fourth problem*</u> of translating synonymy is the translation of the so-called *'familiar alternative terms'* (Newmark, 1988: 201-4. See also Ghazala's translation of the book, 2004: 330-336). Familiar alternatives (البدائل المألوفة) are informal, local, intimate and cordial nicknames, words or phrases used as substitutions for other formal ones. Here are examples:

1. *"The Secure Land/City"* (for Makkah Al-Mukarramah)

(البلد الأمين: لمكة المكرمة)

2. *"The Good City"* (for Al-Madinah Al-Munawwarah)

(طيبة الطيبة: للمدينة المنورة)

3. *"The Sharp Distinguisher"* (between truth and falsehood) (for the Companion

of the Prophet Muhammad -peace be to him-, Omar Ibn Al-Khattab)

(الفاروق: لعمر بن الخطاب رضي الله عنه، صاحب رسول الله صلى الله عليه وسلم)

4. *"Allah's Drawn Sword"* (for: the Muslim Leader and Companion, Khaled Ibn Al-Waleed)

(سيف الله المسلول: للصحابي والقائد المسلم خالد بن الوليد رضي الله عنه)

5. *"The malicious disease/that disease/The disease, oh, God protect us"* (for: cancer)

(المرض الخبيث/ذاك المرض/مرض اللهم عافنا: للسرطان)

6. *"Chicken pox"* (for: varicella)   (جدري الماء: للحماق)

7. *"Old Reekie"* (for: the city of Edinburgh)

(ريكي العجوز: لمدينة إدنبره الاسكتلندية)

8. *"The Boot"* (for : Italy, after its map which looks like the boot)

(الجزمة: لإيطاليا لأن خارطتها تبدو كالجزمة)

9. *"The Red Devils"* (for: the English Manchester United Football Club)

(الشياطين الحمر: لفريق مانشستر يونايتد الإنجليزي لكرة القدم)

10. *"The Boss"* (for: the Saudi Football Club, Al-Hilal); "The Chief/Leader" (for: Al-Ittihad Football Club)

(الزعيم: لنادي الهلال السعودي لكرة القدم؛ والعميد: لنادي الاتحاد)

These familiar alternatives (italicized in English, and underlined in Arabic) translate their formal equivalents properly. However, they create a problem of translation for students in two respects: The difficulty to find them in general reference books like dictionaries; and, when found, the difficulty to understand their local connotations and cultural implications for foreign students of different cultures (e.g. some might be sensitive to a nickname like 'the red devils'الحمر الشياطين in Arabic). These problems, however, are solvable nowadays with sophisticated channels of communications among peoples and countries being accessible to almost everybody, everywhere. In any case, students are reminded to be careful at translating these terms, or using them in translation The safest solution is perhaps to explain these terms in brackets..

Implied in all these major problems of translating synonymy is the disturbing problem of hesitancy as to which synonym is more appropriate to use in a certain text and context when several options are available in the TL, especially when accuracy is demanded. 'The Great Theatre', to take an example, can be translated into (المسرح الكبير/العظيم/الضخم/الهائل). However, and perhaps surprisingly, only (المسرح الكبير) is acceptable because it is the habitual collocation in Arabic. Such hesitation is mainly due to monosemous, literal undertanding of words, native language interference and poor skills of collocability and word combination, and habitual use of language on the part of students and translators. The solution to this problem is to beware of understanding words as monosemous, having one common meaning in all texts and contexts, and check and double-check word combinations and collocation in the TL that are nowadys available in good general bilingual dictionaries(e.g. Al-Mawred Al-Akbar (English-Arabic)(2005), Atlas Ensyclopedic Dictionary(English-Arabic) (2003)) and specialist dictionaries of collocations (a case in point is Ghazala's two Dictionaries of Collocations (English-Arabic) (2007), and (Arabic-English) (forthcoming 2009).

To sum up, the translation of synonymy is sometimes difficult and complicated. Some synonymous words, especially those with emotive charge (e.g. anger, fear, love, hatred, etc.) may have a meaning of different levels each. The students of translation as well as translators are, therefore, required to take them into consideration in their Arabic translation.

Nevertheless, synonymy can be translated easily when the distinction between the levels of meaning is unnecessary and unimportant. Only a term of general nature (e.g. expressing consent, contrast, surprise, courage, etc.) is needed instead.

Also, the possibility of having several synonymous, equally acceptable versions of translation is very often available, but with some restrictions, though, as will be demonstrated in the third chapter below.

The tricky, but interesting problem of translating familiar alternatives should be handled with care in translation into Arabic for its sensitive, cultural and local flavour and nature in language.

Generally speaking, when accuracy is essential, the translation of synonymy becomes more difficult and delicate. Yet, with more care and concerted efforts by teachers, students of translation and translators, it is hoped that this accuracy in the translation of synonymy can be achieved.

2.3.Translation of POLYSEMY AND MONOSEMY:(تعدد المعنى وأحاديته)

Polysemy is a word that has more than one meaning. It is in contrast to monosemy which describes a word with one single meaning only. For example, 'stage' is a polysemous word, among whose main meanings are: (1) 'step' (خطوة) (مرحلة/طور)/; (2) a 'platform in the theatre/theatre' (خشبة مسرح/مسرح). On the other hand, 'telephone' and 'sleep' have one meaning each: (هاتف) and (ينام/نوم) respectively.Therefore, they are monosemous.

Monosemous words and terms create no serious problem of translation on the condition that they are standardized and available in the TL. Most of these words and terms are of specific, technical and scientific nature and reference. Hence, their translation into Arabic (i.e. Arabization) is their major problem of translation.. That is why Arabization is assigned a long section in this chapter (see 2.7. below).

As regards polysemy, which is the point of focus of this section, it is one of the major distinguishing characteristics of both English and Arabic.(and may be English more than Arabic). Moreover, many polysemous words have a *common meaning* each, which is more popular and known than other meanings. It is called 'core' or central meaning. For example, 'sound' has the core meaning of (صوت). At the same time, it has other less popular meanings of 'firm', 'solid', 'wise', 'valid', 'narrow channel', and 'inlet on the sea', to be discussed below in this section.

The Problem: The students of translation may know only the common meaning of the polysemic word, and are usually used to translate it into Arabic, regardless of any of its other possible meanings. This means that they understand it as a monosemic word, having one meaning only.In effect, they might commit serious mistakes. The following is a discussion of two major examples, illustrating some potential problems of translating polysemous lexical items, alongside suggested solutions to them:

The first example is the translation of 'BREAK':

The students know the common meaning of 'break' as (كسر), when used as a verb and (تكسير/كَسْر) as a noun :e.g.

1. "The boy broke the window":   (كسر الولد النافذة)

2. "The thief broke the car":   (كسر اللص السيارة)

3. "We expected the break of the lock":   (توقعنا كَسْر القفل)

This meaning is also applicable to special and other expressions like:

1. "An explosion has broken the silence":   (كسر انفجارٌ طوقَ الصمت)

2. "This job breaks the back":   (هذا العمل يكسر(يقصم)الظهر)

3. "The tennis player had a break of serve":   (كسر لاعب كرة المضرب الإرسال)

4. "The wrestler broke his opponent's bones":   (كسر المصارع عظام خصمه)

It is still within the range of this meaning of (كسر) to translate 'break' into synonyms like (هشَّم/حطَّم/دمر). e.g.

1. "The athlete runner tried to break the world record":   (حاول العدّاء تحطيم الرقم العالمي)

2. "Why did you break his face?":   (لماذا هشَّمتَ وجهه؟)

3. "That man is broken down":   (ذلك الرجل محطم)

4. "The manager's policy broke the bank":   (دمرت سياسةُ المدير المصرفَ)

Yet, the meaning of (كسر) is not the only one for 'break'. Rather, other meanings are assigned to it: e.g.

1. "You may have a break":   (يمكنكم أخذ راحة/استراحة/فرصة)

2. "This medicine will break you of smoking":   (سوف يخلصك هذا الدواء من التدخين)

3. "The storming weather has broken at last":   (انقشع/انتهى الجو العاصف أخيراً)

4. "Some people break the law:"   (يخرق/ينتهك/يخالف بعض الناس القانون)

5. "Please, do not break your promise":   (من فضلك، لا تخلف وعدك)

6. "The crowd broke when the match had ended":   (انفض/تفرق/انصرف الجمهور عند انتهاء المباراة)

7. " The dawn breaks at 5 O'clock today":   (يزغ الفجر عند الساعة الخامسة اليوم)

8. "She will break the news soon":   (سوف تفشي(تكشف) الأخبار/تبوح بالأخبار قريباً جداً)

9. "Let us break bread together":   (لنأكل خبزاً وملحاً معاً)

10 "We must break for lunch":   (علينا التوقف من أجل الغداء)

11 "The prisoner broke jail":   (فر السجين من السجن)

12 "Sand will break the player's fall":   (سوف يخفف الرمل من سقطة اللاعب)

13 "He got angry and broke camp":   (غضب وقوض خيمته(لكي يرحل)

14 "They are determined to break the back of their task":

(إنّهم مصممون على إنجاز القدر الأكبر من مهمتهم/على قصم ظهر مهمتهم)

15 "The referee broke between the two boxers twenty times":

(فصل/باعد الحكم بين الملاكمَيْن عشرين مرة)

16 "Go break a leg":   (أتمنى لك حظاً سعيداً)

(The *Collins English Dictionary* (1986) cites(76) meanings for 'break' -phrasal verbs are not included).

Certainly, the students are not required to memorize all these meanings for 'break'. They only need to be bear in mind that it has many meanings, not one meaning only.

Before suggesting the <u>solutions</u> to the problems of distinguishing the intended meaning of a polysemous word, here is another example:

The second example : the translation of 'SOUND':

The most popular meaning of 'sound' is(صوت). e.g.

1. "I like the sound of birds":   (أحب صوت الطيور)

2. "The vocal cords produce the sound":   (تصدر الحبال الصوتية الصوت)

3. "Can you hear that sound?":   (هل تستطيع سماع ذاك الصوت؟)

4. "Radio frequencies are sound waves":   (الترددات الإذاعية موجات صوتية)

In these examples, 'sound' is used and translated into its common meaning (i.e. صوت). The students, therefore, have no problem here. However, their problems start when 'sound' is used with its less common, or unknown meanings on the part of the students: e.g.

1. "Your suggestion sounds reasonable":   (يبدو اقتراحك معقولاً)

2. "It is a sound basis":   (إنه أساس صُلْب)

3. "She had a sound recovery":   (شُفِيت شفاء تاماً/تماثلت للشفاء تماماً)

4. "Thank you for your sound advice":   (أشكرك على نصيحتك الحكيمة)

5. "Muslims have sound beliefs":   (عند المسلمين معتقدات راسخة)

6. "Children sleep a sound sleep":   (ينام الأطفال نوماً عميقاً)

7. "That sound between the two seas is quite narrow":   (ذاك البرزخ بين البحرين ضيق جداً)

8. "Fish has a sound":   (للسمك مثانة هوائية/حويصلة/حوصلة)

Undoubtedly, these meanings of 'sound' are mostly unfamiliar to students, and, hence, cause a problem of translation to them.

The Solution: To overcome the difficulty of translating a polysemic word used in its uncommon meaning, the following solutions can be suggested:

1. A huge number of English words are polysemous, some of which have several meanings. Students are required to bear this in mind when translating a word which seems strange if translated into its common meaning. This means that it has another meaning, which is different from that known to them. For example, 'he broke jail' will seem strange, if translated into (كسر السجن) because nobody can break prison in the sense of cutting it into pieces. Besides, this translation is unclear: Does it mean he smashed prison to escape, just smashed the window, or the door, or iron barriers, or what? In all cases none of these meanings is clearcut, or convincing.

Here students should look for another equivalent which can be more reasonable and more convincing. With the aid of the teacher, or a good dictionary, they will realize that 'broke' here means 'escaped' (فرّ/هرب من).

2. The type of text is another good guide to students. For instance, in a text about birds, 'sound' is likely to have its common meaning (i.e.صوت). Also in a passage about phonetics, 'sound' is expected to be used in the meaning of (صوت). Yet, in a geographical text talking about rivers, seas, straits and inlets, 'sound' is not expected to have the meaning of (صوت), but something geographical rather(i.e.a water passage ممر مائي/برزخ). In the same way, a text about the anatomy of fish will not use 'sound' in its common sense but rather in a special meaning (i.e.bladder مثانة/حويصلة), as we usually do not have what we can really call the sound (صوت) of fish.

3. The context is decisive in guessing the more likely meaning of a polysemous word. The context means that: (1) we must look at the preceding and following sentences, or clauses; and (2) the general context of the whole text should also be taken into consideration when (1) does not help. e.g.

1."The runner fell down in the race. He <u>broke</u> his leg. So he was immediately taken to hospital":   (سقط العداء أرضاً في السباق(؟))ساقه. لذا أُخذ(نُقل) مباشرة إلى المستشفى)

To decide the meaning of the polysemous word 'broke', we look at the preceding sentence to find out that a runner 'fell down' in a"race". Then we consider the following sentence to discover that a hospital is mentioned. Beside that, 'broke his leg' is another help to be quite sure that 'broke' is used in its common meaning of (كسر), which replaces the question mark in the Arabic translation.

Now we consider the following example: How do we translate? :

2."Go <u>break</u> a leg?".

Do we translate it into (اذهب واكسر ساقاً)? We cannot, because it is unclear, strange and unacceptable. However, putting it in context makes it clearer:

-"Are you nervous because of the exam? Do not worry, go <u>break</u> a leg!":

(هل أنت متوتر بسبب الامتحان؟ لا تقلق (؟))

The statements before 'go break a leg' are about nervousness and the exam. It is unacceptable to understand 'break' here in its common sense (يكسر), because it is nonsense (is it to break the teacher's leg, for instance?!). So students are invited to think it over for a short time to guess its meaning, taking into account the previous context of the examination and its atmosphere, and what people wish one another in the exam. Everybody wishes everybody else 'good luck' in the exam. Thus, 'go break a leg' can be a synonym for 'good luck' (i.e. حظاً سعيداً (وفقك الله/أتمنى لك التوفيق/أتمنى لك)-حظاً سعيداً).

As to the greater context (i.e.the text), the previous point about the type of text illustrates it.

4. The direct translation of the polysemous word into its common meaning and then finding out whether it <u>makes sense</u> in Arabic or not. Let us retranslate the following sentences from the first example:

1. "This medicine will break you of smoking":   (سوف يكسرك هذا الدواء من التدخين!)

2. "The storming weather has broken at last":   (انكسر الجو العاصف أخيراً !)

3. "She will break the news soon":   (سوف تكسر الأخبار قريباً جداً!)

All these translations do not make sense in Arabic. (يكسر) cannot be expected in such uses: neither a medicine can break someone, nor the weather breaks down, nor someone can break the news down. However, a medicine can make someone dispose of smoking; the windy weather, for instance, comes to an end; and the news can be reported. Therefore, the sensible translations of 'break' are:(1) (يخلصك); (2) (انتهى); (3)(تنشي/تبوح بـ) respectively.

The first and most important step for students is to realize that the Arabic translation does not make sense. Then, they start thinking about more correct, sensible translation. Besides, the type of text and context are quite useful to them.

5. The grammatical class of the word (i.e. verb, noun, adjective, etc.) can be a guide to its polysemy. 'Sound', for instance, is known to students as a noun. When it is used as a verb, or an adjective, it can have a different meaning: In the examples earlier, 'sound' is used as a verb in:

"Your suggestion sounds reasonable"

The students must suspect that it can have another meaning,, then,which is equivalent to 'seem' (يبدو) here.

Also, when used as an adjective, it has different meanings, as several examples above show: (e.g. 'sound beliefs' (معتقدات راسخة) etc. 'Sound waves' is not included here, because 'sound' is a noun used as an adjective (i.e. adjectival noun).

On the other hand, 'break' is commonly used as a verb. So, when used as a noun, it can have a new meaning: e.g.

"you may have a break" (see discussion earlier).

As a noun, 'break' has the meaning of (راحة/استراحة/فرصة) which is obviously different from its common, well-known meaning as a verb (i.e. يكسر).

6. The expected combination (or collocation)of a polysemous word with other words is also helpful in guessing its meaning. 'Break', for example is expected by the

students to combine with physical objects like: 'window, door, hand, leg, head, car, wood, etc.' So when it occurs together with abstract, nonphysical words like: 'promise, law , lunch, dawn, weather, etc.', it has different meanings that need some efforts by them to spot (see the examples above).

'Sound' is likely to collocate with physical words which indicate the objects that produce them (i.e. a bird, a machine, an animal, etc). However, when as an adjctive it collocates with abstract words like 'argument, basis, belief, examination, etc.', it must have other meanings which are different from its common physical meaning of (صوت) (see examples about 'sound' above, and collocations below for further discussion).

7. The use of the word as a phrasal verb is an indication of its polysemic nature, as phrasal verbs have completely new meanings. Therefore, students must be extremely careful at translating a verb followed by an adverb or a preposition. Let us take 'break' again as an example:

1. "She broke away from her friends": (انفصلت عن صديقاتها)

2. "The thief broke away from the police": (أفلت/فرّ اللص من الشرطة)

3 ."The machine has broken off": (توقفت الآلة فجأة)

4 ."A fierce war may break out between the two countries"

(قد تندلع حرب شعواء بين البلدين)

5. "You cannot break with your family": (لا يمكنك أن تخاصم عائلتك)

6. "The scientists have failed to break through AIDS treatment":

(فشل العلماء في تحقيق نجاح في معالجة الإيدز)

There are thousands of phrasal verbs in English. They are so popular both in written as well as spoken language, although they are classified as informal. In translation, however, they pose a considerable translation problem to students, because they are so many and unpredictable. In addition, they can be confused with prepositional verbs(i.e. a.verb+a preposition each), which, unlike them, do not have new meanings (i.e. they are monosemous) e.g.

1. "The boy broke the window with a hammer": (كسر الصبي النافذة بمطرقة)

2. "The boy broke with his mates yesterday": (انفصل الصبي عن رفاقه أمس)

In (1), 'break with' is a prepositonal verb, with no change of meaning. It is also translated into two words: a verb (كسر) plus a preposition (بـ). However, in (2),

'break with' is a phrasal verb with a different meaning (i.e. separate). It is translated as one word only into (انفصل).

Students can distinguish between these two types of verb by looking at the context to find out whether a verb makes sense if translated into its common meaning, check it in a dictionary, and/or seek help from any kind of available reference or authority. (See the section on Idioms: Phrasal verb, below).

In sum, monosemic words do not create a problem of meaning confusion, whereas polysemic words do. The best solution to picking up the intended meaning of a polysemous word is to take into account the steps just discussed from 1-7 in particular. Then students can hopefully reach a satisfactory solution at translating that word into Arabic.

2.4. Translation of COLLOCATIONS:

A 'collocation' is the 'habitual co-occurrence of individual lexical items' (Crystal, 1981. Printed in Newmark, 1988: 212). It is a combination of two or more words that always occur together consistently in different texts and contexts in language. That is, a certain noun occurs with a certain adjective (e.g. 'blind confidence: ثقة عمياء), a verb with a noun (e.g. 'draw a sword': يسنل سيفاً), a noun with a noun(e.g. 'brain drain: هجرة الأدمغة), etc. Simply, it is which goes with which in language, namely, which word goes with which word. Many collocations are two words each.

Drawing a comparison between a text and the human body, Newmark (op.cit.: 125) likens grammar to the skeleton, words to flesh, and collocations are the tendons that connect them to one another. Indeed, collocations play a vital role in language. They are its beautiful part, and inject a refreshing spirit in it. They are present and inevitable in any kind of text with no exception. Hence their importance in translation. Students need to attend to them fully in Arabic to lend the Arabic version the same beauty of the English text. This means that undermining the concern with the translation of the English collocations in Arabic - which has been the case until very recently - results in a poor, despirited Arabic text.

The translation of collocations can be discussed through the discussion of their commonest types in English. In principle, fixed phrases and expressions of all types can come under the general umbrella of collocations. Yet, for convenience of discussion and classification, fixed phrases like idioms and proverbs in particular are assigned independent sections.

Types of Collocations :

There are several types of collocations. However, the concentration here is on the most important ones only, which are extremely recurrent in language use, and interest students and translators most. The classification of these types is purely *grammatical*, depending on the grammatical groupings of word classes according to their occurrence together in the use of language. The adoption of grammatical description makes the structure of collocations easier to follow, understand and, hence, translate into Arabic.

1.Adjective+noun collocations: e.g.

1. "hard labour":   (أشغال شاقة/مخاض عسير)

2. "net weight":   (الوزن الصافي)

3. "raging storm": (ريح عاصف/عاصفة هوجاء)

4. "fast sleep": (سبات عميق)

5. "smashing victory": (انتصار ساحق)

6 "warm reception": (استقبال حار)

7. "lukewarm reception": (استقبال فاتر)

8. "idle talk": (كلام فارغ)

9. "straying sheep": (غنم قاصية/غنم تائهة)*

10."black market": (سوق سوداء)

*(غنم قاصية) of '9' is taken from an authenticated Tradition(حديث صحيح) by the Prophet(peace be to him), the last part of which reads as follows: (إنما يأكل الذئب من الغنم القاصية) (Literally: 'The wolf eats none but of straying sheep'))

Many examples can be foud in both languages for this most popular type of collocations. Usually, these collocations are translated into identical Arabic ones (i.e. noun+adjective). As the examples show, this is possible in most cases, and students are encouraged to do their best to find the equivalent collocation in Arabic, because an English collocation is better translated into a collocation in Arabic.

However, there are English collocations which do not have identical Arabic equivalent collocations: e.g.

1 ."peaceful death": (موت هادئ)

2 ."great pleasure": (سعادة عظيمة/سعادة غامرة)

3. "bad news": (أخبار سيئة/غير سارة)

4. " good day": (يوم سعيد)

5. "standstill situation": (وضع مشلول)

The Arabic versions are not widely recognized collocations. They can be called semi-collocations, or just translations. The last one can exceptionally have a popular, informal Arabic equivalent as (مكانك راوح(سرْ)).

The main <u>problem</u> for students is to find the proper Arabic equivalent collocation. The <u>solution</u>, however, is not difficult to bring about if they are prepared to exert personal efforts, looking it up in monolingual and bilingual dictionaries, general and specialist(see 2.2. earlier), grammar and reference books, including the

Holy Quran, the Prophet's Tradition (Sunnah), Islamic books, classic poetry and literature (these arethe major sources of Arabic collocations). When they cannot find a way out, they just translate the meaning of the collocation at hand correctly and suitably into Arabic. This second choice is acceptable, but poorer than the first. In all cases, there are more guidelines to the translation of collocations into Arabic at the end of this section.

For the students of translation to appreciate these and other collocations in Arabic, they can draw a comparison between proper collocations (as in the first group of examples) and ordinary, different translations: e.g.

Compare:

(أشغال شاقة) .1	to	(أعمال مُضنية)
(عاصفة هوجاء) .2	to	(عاصفة هائجة/غاضبة)
(استقبال حار) .3	to	(استقبال ساخن)
(غنم قاصية) .4	to	(غنم شاردة)
(سوق سوداء) .5	to	(سوق داكنة)

The comparison between each pair of these examples indicates that the group on the left is more familiar, habitual and formal than the second one on the right

Special adjective-noun collocations are used to describe bad, inedible food. e.g.

1. "addled eggs ":	(بيض فاسد(خرب))
2. "bad milk":	(حليب فاسد(خرب))
3. "putrid meat/fish":	(لحم /سمك فاسد)
4 . "rancid butter":	(زبدة زنخة(فاسدة))
5. "rotten fruit":	(فاكهة فاسدة(عفنة))
6. "spoiled/bad meat":	(لحم فاسد/خام)

At first sight, these collocations cause some problems to the students of translation into Arabic, because it is difficult to find Arabic equivalents for the English adjectives. Perhaps they will not find them at all, for there are no adjectives like these in Arabic, apart from those in the examples.

The problem here is easy to overcome. The solution is simply to use the adjective (فاسد/فاسدة) with all kinds of bad food.

2 Verb+ noun collocations: e.g.

1. "attend a lecture":   (يحضر محاضرة)

2. "exert an effort":   (يذل جهداً)

3. "pass a law":   (يسن قانوناً)

4. "run a company":   (يدير شركة)

5. "teach a lesson":   (يلقن درساً)

6. "win confidence":   (يكسب الثقة)

7. "score a victory":   (يحرز انتصاراً)

8. "pay attention":   (يعير الانتباه)

9. "seize the opportunity":   (ينتهز الفرصة)

10 "draw a sword':   (يَسْتَلّ سيفاً)

The central point here is to match a certain verb with a certain noun in Arabic (as the examples show). We usually say (يذل جهداً), not (يقدم جهداً); (يسن قانوناً), not يضع/يحرر ; (يكسب ثقة) not (يربح ثقة); (يُعلم درساً), not (يُلقن درساً) قانوناً; (يستل/يشهر سيفاً), not (يخرج سيفاً); etc.

The <u>problem</u> for students with these collocations is to find the suitable verb in Arabic. However, when it is difficult to do that, they can translate them into sense (i.e.literal, surface meaning): For example, (يصدر قانوناً)instead of (يسن قانوناً); (يفوز); (ينتبه) instead of (يعير الانتباه); (يسحب سيفاً) instead of (يستل سيفاً). (يحرز انتصاراً) instead of.

Concerning the grammatical structure of these collocations in Arabic, it is mostly a verb+ noun (or a verb+an object). Yet few exceptions can occur: e.g.

1. "pay a visit":   (يقوم بزيارة/يزور)

2. "recognize a state":   (يعترف بدولة)

3 ."shake hands":   (يصافح/يتصافح)

In '1' and '2', the grammatical construction in Arabic is: 'verb+ preposition+noun(i.e. a prepositional phrase)', whereas in '3', the collocation disappears in Arabic. However, these exceptions do not break the rule of translating the English verb-noun collocations into Arabic equivalents of correspodent structure.

In their attempt to find an equivalent collocation in Arabic, students might be tempted to go for a word-for-word translation of the English collocation (i.e. verb+noun). This is possible, but can sometimes be unacceptable, as shown by '3' above. It is wrong to translate 'shake hands' literally into(يهز الأيدي) , because it has a different and strange meaning. Therefore, such translation should be avoided to allow for the good translation into (يصافح) which implies the English 'hands', and is not a collocation.

3 Noun+ noun collocations: e.g.

1. "brain drain":   (هجرة الأدمغة)

2. "nerve cell":   (خلية أعصاب(عصبية))

3. "gas cyllinder":   (أسطوانة غاز(غازية))

4. "status quo":   (الوضع الراهن)

5. "death sentence":   (حكم الإعدام)

6. "Attorney General":   (قاضي القضاة/النائب العام/المحامي الأول/رئيس القضاء)

7. "essay bank":   (بنك المعلومات)

8. "state university":   (جامعة حكومية)

9. "honey moon":   (شهر عسل)

10. "poet laureate":   (أمير الشعراء/شاعر البلاط)

These collocations usually have equivalents in Arabic, but with different grammatical structures, though. Two dominant structures are available in Arabic: (a) 'noun+ adjective' (4+8); (b) 'noun+noun' genitive construction (the other examples). Examples '2+ 3' can also be translated into: noun+adjective: (خلية عصبية) and(اسطوانة غازية). Yet, we cannot say (هجرة دماغية) for '1'; (شهر عسلي) for '9'; or (أمير شاعري) for '10'. The students should try to remember the fixed structure of these collocations in both languages, for back-translation test (i.e. translating the Arabic collocations back into English) will fail to get the proper English combinations. The result would look like this: 'cerebral immigration' (for 'brain drain'); 'honey month' (for 'honey moon'); 'poetic prince' (for 'poet laureate'). The suggested back-translated versions are not a part of English lexicon. Hence, students are warned against undertaking such literal understanding or translation of words, disregarding standard collocability of language in general.

The big problem for the students here is to know the proper equivalent collocation in Arabic, especially for difficult English collocations like 'brain drain', 'attorney general' and 'essay bank'. The solution is they have to be careful with literal

understanding as much as they can, and do their best to understand the English collocation properly and translate it into its Arabic proper equivalent, using all available resources.

4. Noun+noun (the of-genitive (الإضافة)) collocations: e.g.

1. "loss of memory":	(فقدان الذاكرة)
2. "the heart of the matter":	(جوهر الأشياء/حقيقة الأمر)
3. "association of ideas":	(تداعي الأفكار/توارد الأفكار)
4 "the throes of death":	(سكرات الموت/سكرة الموت/الغرغرة/الاحتضار)
5. "a sigh of relief":	(تنفس الصعداء)
6. "the break of dawn":	(بزوغ الفجر)
7. "the court of appeal":	(محكمة الاستئناف)
8. "the hour of decision":	(ساعة الحسم)
9. "the depths of despair":	(أعماق اليأس)
10."a ghost of a chance":	(شبح فرصة)

All these collocations are translated into equivalent Arabic collocations of identical grammatical structure: 'of-genitive'. Although direct translation applies to such collocations, the students must be careful that some of them have different words in Arabic (i.e (تنفس الصعداء) and not (تنهد الراحة); (بزوغ الفجر) , not (كسر الفجر), (but we can say: (انبلاج الفجر) especially in formal and literary texts); (ساعة الحسم), not (ساعة القرار); etc.).

On the other hand, most of these collocations are translated into collocations in Arabic. Yet , a number of them can be translated into meaning only (e.g. '4 , 9, 10').

5.Noun+and +noun(addition (العطف)) collocations: e.g.

1. "means and ends":	(الوسائل والغايات)
2. "wonderments and bewilderments"	(عجائب وغرائب)
3. "bread and butter":	(مورد رزق/قوت اليوم/لقمة العيش)
4. "food and drink":	(الطعام والشراب)
5. "good and evil":	(الخير والشر)

6. "form and content": (الشكل والمضمون)

7. "vice and virtue": (الفضيلة والرذيلة)

8. "terms and conditions": (بنود وشروط)

9. "heart and soul": (قلباً وقالباً)

10."goods and chattels": (أموال منقولة وغير منقولة)

Seemingly, these collocations of addition are easy to translate directly into 'noun +and+noun' collocations in Arabic. However, few of these collocations can be different in grammatical form. The ninth example has the grammatical function of an adverb, as in:

"He is with us heart and soul": (هو معنا قلباً وقالباً)

This is equal to:

"He is with us *wholeheartedly*": (an adverb)

Other English collocations of addition are not collocations in Arabic, such as '8' which is a translation of sense. On the other hand, '10' is a well-known collocation both in English and Arabic laws, and should be rendered in this form into Arabic. Students need to consult a specialized dictionary, or a good English-Arabic dictionary.

Direct translation should always be watched in collocations like '3' and '7'. In '3', we do not have the collocation (الخبز والزبدة) but (مورد رزق/لقمة العيش), which is a fixed phrase of some kind in Arabic.

In '7', the word order in Arabic is the opposite of that in English: 'vice' (الرذيلة) is before 'virtue' (الفضيلة). Therefore, literal translation of the English word order does not work.

6. Adjective+adjective collocations: e.g.

1. "hale and hearty": (بصحة جيدة)

2. "healthy and well": (بصحة وعافية/أصحيح معاني)

3. "alive and kicking": (حي يرزق)

4. "well and good": (على خير ما يرام)

5. "right and proper": (في أحسن حال/كامل مكمل/إتمام التمام)

The <u>problem</u> of translating such everyday collocations into Arabic is that, first, the grammatical structure is different and unpredictable. That is , ' 1,2,4,5' can be translated into: 'preposition+noun+noun', whereas '3' is: "noun+verb"; yet '3+5' have further possible 'noun+adjective' variations. Although the Arabic translations are collocations, numbers '1 and 5' can be translated into one and the same collocation: either (بصحة جيدة), (على خير ما يرام) or (في أحسن حال). Beside that, one word can be enough to translate them: (معافى),(صحيح) or (سليم). But one word is not a collocation, and is regarded as weaker than the former version as well as the English original: These collocations can also be translated into two words each (adj.+adj.) as : (صحيح كامل مكمل),(معافى) or(كامل مكمل), which are not bad.

7.Adverb+adverb collocations e.g.

1. "wholly and heartedly":   (بالتمام والكمال/من أعماق القلب/بكل إخلاص)

2. "secretly and publicly":   (سراً وعلانية/في السر والعلن)

3. "willy nilly":   (شاء أم أبى/رغماً عن أنفه)

The three Arabic translations are collocations, but have different grammatical structures. They are grammatically different from the English collocations. Therefore, like those of '6' above, they create a <u>problem</u> to students. However, they are not difficult to understand and translate for they are not unusual nor idiomatic.

The collocations of types '6' and '7' can be described as redundant. That is, the two words of the collocation are synonymous and explain each other ('2' in '7' is an exception): 'hale=hearty'; healthy=well'; wholly=heartedly', etc. Also, they are rare and, therefore, should not bother the students.

8.Noun+verb collocations (names of sounds: e. g.

1. "bees buzz":   (دوي النحل)

2. "bells ring /toll":   (رنين الأجراس)

3. "cats mew":   (مواء القطط)

4. "dogs bark":   (نباح الكلاب)

5. "donkeys bray":   (نهيق الحمير)

6. "doors creak":   (صرير الأبواب)

7. "flies buzz":   (طنين الذباب)

8. "lions roar":   (زئير الأسود)

9. "snakes hiss":   (فحيح الأفاعي)

10."sparrows chirp":   (زقزقة العصافير)

11."trees rustle":   (حفيف الشجر)

12."wolves howl":   (عواء الذئاب)

These collocations are not difficult to translate into collocations in Arabic. The only <u>problem</u> for the students is to be able to recognize in Arabic the sound of the animal, insect or thing required.

The <u>solution</u> is to know the name of the sound in question in the target language, which is possible for students. No better solution is available. For example, using the word (صوت) as a general word to describe the sound of anything is poor and, therefore, not advisable (e.g.(صوت النحل) ؛ (صوت الجرس) ؛ (صوت القطط); etc). However, it is better than nothing.

On the other hand, the grammatical structure in Arabic is noun+noun' (i.e. genitive), not noun+ verb' as in English. Yet, a noun-and-a-verb construction is possible in Arabic if the context requires that: e.g.

"I heard the dogs bark last night":   (سمعت الكلاب تنبح ليلة أمس)

9. Prepositional collocations:

9.1. "Noun+preposition collocations": e.g.

1. "A play on (words") :   ((تلاعب بـ(الألفاظ))

2. "A claim for":   (إدعاء بـ)

3. "A protest against":   (احتجاج على)

4. "A burst at":   (رمي على)

5. "A pride in":   (تفاخر بـ)

6. "Ignorance of (something)":   (الجهل بـ(شيء ما)

(Predictable examples are not included :e.g. 'conversation about' (محادثة عن/حول); 'a suggestion concerning"(اقتراح يتعلق بـ/بخصوص) ; "the escape of" (the prisoner) (هروب السجين) and 'of-genitive' constructions; etc.).

The students should beware of the direct translation of the preposition. We do not say (تلاعب على الألفاظ); (ادعاء لـ)؛(احتجاج ضد)؛(قذيفة إلى)؛(تفاخر في)؛ or ((جهل(شيء ما) in Arabic. The <u>problem</u> here, then, is to find the suitable preposition after the noun in Arabic. This needs to be done apart from the English preposition. The <u>solution</u> is the students' increasing interest in Arabic prepositions and their unusual use in context.

<u>9.2.Preposition+noun collocations:</u> e.g.

1. "by accident":	(بمحض المصادفة/مصادفةً)
2. "under the patronage (the auspices)(of)":	(تحت رعاية)
3. "on call / duty(doctor)":	(طبيب مناوب)
4. "in advance":	(مقدماً/سلفاً)
5. "on(the)alert";	(على أهبة الاستعداد)
6. "to(somebodys's)advantage":	(في مصلحة(فلان))
7. "on(somebody's) advice":	(بناء على نصيحة(فلان))
8. "in turn":	(بدوره)
9. "in return":	(بالمقابل)
10."by surprise":	(على حين غرة/فجأةً/غيلة)
11."on the contrary":	(على العكس)
12."at the expense(of)":	(على حساب)

These English collocations are fixed phrases and cannot be translated literally. Although many of them are translated into identical Arabic prepositional phrases (i.e. preposition+on); others are quite unpredictable, like '3'. Some of the translations in Arabic are well-known collocations ('1', '5', and '10' in particular).

The <u>problem</u> for the students at translating these collocations is to understand them rightly as fixed expressions in Arabic. The <u>solution</u> is to work harder in order to

produce good translation in Arabic, bearing in mind the risks of literal translation of words. Usually, good dictionaries include such collocations.

9.3. Adjective+preposition collocations: e.g.

1. "full of":	(ملي‌ء بـ)
2. "fond of":	(مغرم بـ)
3. "angry at":	(غاضب من/على)
4. "afraid of":	(خائف من)
5. "foreign to":	(أجنبي (غريب) عن)
6. "contrary to":	(على عكس/معاكس لـ)
7. "made of/from":	(مصنوع من)
8. "angry with"	(زعلان من)

(Expected combinations like 'adjacent to (مجاور لـ); 'inclined to' (ميال لـ); etc. are not included).

The problem of translation here lies in the meaning of the preposition which should be translated with extra care by the students. Literal translation of words is again risky here. The solution is to be on the alert that some of these collocations can be fixed phrases with fixed meanings. In any case, the grammatical construction in Arabic is the same as in English (i.e. 'adjective+preposition').

9.4. Verb+preposition collocations (prepositional verb). e.g.

1. "long for":	(يشتاق إلى/لـ)
2. "wait for(somebody)":	(ينتظر (فلاناً))
3. "call at":	(ينادي على)
4. "protest against":	(يحتج على)
5. "dream of/with":	(يحلم بـ)

Prepositional verbs like these resist direct translation. We cannot say (يشتاق لأجل);
(يحلم من) ,(يحتج ضد) ,(ينادي إلى)، (ينتظر من أجل) consecutively. A back translation of the
correct versions illustrates the point further:

1. (يشتاق إلى)	→	"long to"
2. (ينتظر(فلاناً))	→	"wait somebody"
3. (ينادي على)	→	"call on"
4. (يحتج على)	→	"protest on"

These collocations are not acceptable in English. Equally, the Arabic literal
translations of words are unacceptable too. By comparing these English and Arabic
versions with one another, the students may find a solution of some kind.

10. Collocations of similes(as—as constructions):e.g.

1. "as beautiful as a lark/as pretty as a picture": (أحلى من البدر/من القمر ليلة البدر/من الصورة)

2. "as red as a beetroot": (أشد حمرة من الدم/من الشمندر)

3. "as faithful as a dog / as honest as the day is long": (أوفى من السموءل /أوفى من الكلب)

4. "as patient as a donkey": (أصير من الحمار)

5. "as strong as a lion/a horse": (أقوى من الأسد/الحصان)

6. "as stubborn as a mule": (أعند من البغل)

7. "as sweet as honey (sugar)": (أحلى من العسل(السكر))

8. "as old as the hills": (أقدم من التاريخ/موغل(غارق) في القدم)

9. "as cunning as a fox": (أمكر من الثعلب)

10."as bad as bad can be": (أسوأ من السيئ)

11."as slender as a thread": (أرفع من العود/أرفع من الخيط)

12."as slippery as an eel": (أزلق من السمك/مثل الزئبق)

13."as soft as a snake": (أملس(أنعم)من الحية)

14."as quick as lightning": (أسرع من البرق)

15. "as swift as an arrow":   (أسرع من السهم/أسرع من لمح البصر)

16. "Job's patience":   (صبر أيوب)

These similes are fixed, cultural idiomatic collocations. They cannot be changed or interrupted in the middle. Some are also specific to English culture and people. Yet, most of them have identical similes in Arabic and are treated as proverbs. They are usually in the comparative grammatical form of exaggeration (صيغة التفضيل) (i.e. 'better than'), rather than the form of equalness (i.e. 'as much as'/'something=something'). This form is too established to be questioned. Indeed, it is one of the basic, common forms of hundreds of Arabic popular proverbs. (For more confirmation and evidence, see Majmaa Al-Amthaal(مجمع الأمثال) (4 vols.), Al-Maydaani, (1996), Al-Muħjed Fil Lughati wal-Aalam: Arabic-Arabic Dictionary(1987(29th edn): pp. 970-1014), Al-Ghalayeeni (1998: 195), Ghazala, (2007: 95-106), and most established Arabic Language Dictionaries and reference books). Having said that, it is acceptable to translate these collocations into equivalent forms of equality between the two parts of the simile, as suggested below. This is the first important point that the students have to take into account at translating these collocations.

The second important point is to consider the cultural aspects of some of these similes. For example, the bird 'lark' (القُبَّرة) (1)is a symbol of beauty in English culture, but not in Arabic culture. The 'hills' (الهضاب) (8) are also used to imply the meaning of oldness for the English, not for the Arab people. This cultural problem can be beaten by searching for the cultural equivalent simile in Arabic, regardless of the difference of wording. That is, 'lark' is not used in Arabic in this context, but words like (صورة), (قمر) or (بدر) are used instead. Therefore, we ignore 'lark' altogether and use one of these three words which are equally favourable. The students are warned against direct translation, or looking for the equivalent word in the same lexical family in Arabic. That is, they might think that 'lark' is a bird used in English to symbolize beauty, so they have to search for the equivalent bird in Arabic that may symbolize beauty like the 'nightingale' (العندليب) or the 'hoopoe' (الهدهد), for example. In a similar way, they may insist on translating 'hills' into its direct meaning of (تلال/هضاب), or a similar word like 'mountains' (جبال), 'plateau/highland' (نجد), etc. Such translations will not be successful. The same applies to recent similes like 'as fast as a bullet' (Literally: أسرع من الرصاصة)/'as quick as Concorde' (literally: أسرع من (طائرة) الكونكورد) which interchange with '14' and '15' above. They are translated into Arabic in the same way the two examples are translated and into the same similes. The students and

translators are not required to invent new collocational similes to match the English recent ones. (See Ghazala, 2002, for more details).

The <u>solution</u> is to ignore the individual words and take the whole simile as an expression of a specific cultural meaning, which should be translated regardless of the words used in the simile. That is the reason behind translating 'lark' into (صورة) and 'hills' into (تاريخ) in the examples above.

Having said that, most of these similes have identical Arabic ones, as illustrated by the examples earlier. On the other hand, it is possible to translate them into the same grammatical structure of equality between the two parts of each simile. Here they are respectively: (حلو مثل الصورة) , (أحمر كالشمندر), (وفي كالكلب),(صبور كالحمار) ,(قوي

سيئ),(ماكر كالثعلب) ,(قديم قدم التاريخ),(حلو كالعسل/مثل السكر) ,(عنيد كالبغل) ,(كالأسد/مثل الحصان

,(سريع كالبرق/مثل البرق) ,(أملس/ناعم مثل الحية) ,(زلق كالسمك) ,(رفيع مثل العود/مثل الخيط) ,(كالسوء

(سريع كالسهم/سريع كالبصر), etc . In fact, (مثل الزئبق) of '13' has this form only, whereas

(صبر أيوب) of '14' is an exception because :

1. It is a fixed, religious untouched phrase.

2. It has no comparative form of exaggeration (i.e.أصبر من أيوب), for there is no 'patience' greater than the Prophet Job's, or even like it !

The <u>problem</u> facing the students with these similes is their unawareness of their equivalents in Arabic, especially the cultural ones. The <u>solution</u> is try to understand the implied meaning of the simile, and translate it into Arabic in some way or another if and when they do not know the proper equivalent simile in Arabic.

11. <u>Parts of countable nouns' collocations:</u> e.g.

1. "a bouquet of flowers":   (باقة ورد/باقة من الورد)

2. "a crowd of people":   (حشد من الناس)

3. "a flock of sheep":   (ثلة من الغنم/ثلة غنم)

4. "a herd of buffalo":   (قطيع من الجواميس/قطيع جواميس)

5. "a herd of cattle":   (قطيع من الماشية/قطيع ماشية)

6. "a pack of dogs":   (فريق من الكلاب/فريق كلاب)

7. "a pride of lions":   (قطيع من الأسود/قطيع أسود)

8. "a school of whales":   (قطيع من الحيتان/قطيع حيتان)

9. "a set of glasses":   (طقم من الكؤوس/طقم كؤوس)

10. "a swarm (colony)of bees":   (خَشْرم(سرب)من النحل/سرب نحل) .

11. "a shoal (school)of fish":   (سرب/فوج/قطيع من السمك)

These collocations are also fixed phrases. Each one is a part of a whole which can be counted. For example, 'flowers' is a countable whole; and 'bouquet' is a small number of flowers, and, therefore, one part of that whole.

In Arabic, there are equivalent collocations. The students should insist on finding them. Perhaps they do not have a problem with words of daily use like (باقة ورد) and (حشد من الناس) . However, they come across a <u>problem</u> at finding (ثلة غنم) (it should be with 'fat-hah', for with 'dammah'(i.e.ثُلة), it refers to a group of people, as in the Holy Quran (Chapter of 'The Event' (الواقعة) : 13, 39, 40)). (See also Ath-Thaalibi, 1983). The same applies to (قطيع حيتان) and (قطيع أسود), (فريق كلاب).The most problematic of all is (خشرم من النحل), as the word (خشرم) is quite uncommon and highly specialized in Arabic. That is why (سرب) is preferred to it.

The <u>solution</u> that can be suggested here - in case that students do not distinguish the proper word in Arabic - is to use the generic word (مجموعة) or (عدد) to precede a group of anything countable (i.e. people, animals, insects or things): (مجموعة ورد (من الورد)، مجموعة/ عدد من الناس(الأغنام))، etc. The generic word (قطيع) can be used with any group of animals, whereas (سرب) with any group of insects. We may also limit the use of (مجموعة) to any group of people or things. Thus, there is a choice between '1' on the one hand, and '2, 3, 4', on the other, from the following:

1. The use of (مجموعة) or (عدد) to describe a part of any countable noun .

2. The use of (قطيع) with any group of animals.

3. The use of (سرب) with any group of insects and birds.

4. The use of (مجموعة) or(عدد) with any group of people or things.

As to the grammatical structure of Arabic collocations, it can be either: 'noun+from+noun', or: 'noun+noun' (genitive). The former is applicable to all, whereas the latter is limited to some only. For example, we usually do not say (حشد ناس) but (حشد من الناس). Having said that, students have a choice between the two structures.

12. Parts of uncountable nouns' collocations:

1. "an act of violence": (عمل عنف)

2. "an article of clothing": (صنف من الثياب/قطعة قماش)

3. "a bit (piece) of information": (معلومة)

4. "a bit (piece, word) of advice": (نصيحة)

5. "a cake of soap": (لوح صابون/قطعة صابون/صابونة)

6. "an item of news": (نبأ/خبر)

7. "a pat of butter": (قالب(صب)الزبدة/قالب خشبي لصب الزبدة)

8. "a plot of ground": (قطعة/رقعة أرض)

9. "a portion of cheese/butter": (قطعة/مكعب/قالب جبنة)

10. "a piece of music": (مقطوعة موسيقية)

11. "a loaf of bread": (رغيف خبز)

12. "a glass of water": (كأس من الماء)

13. "a cup of tea/coffee": (كوب(فنجان)شاي/قهوة)

14. "a bottle of milk": (زجاجة حليب)

15 "a slice of meat": (شريحة لحم)

These collocations are used to refer to parts of nouns which cannot be counted in English. There are similar collocations in Arabic. Yet, some nouns are uncountable in English, but countable in Arabic: e.g.

1. (معلومات   →   (معلومة)

2. (نصائح   →   (نصيحة)

3. (أخبار   →   (خبر)

Therefore, they are not translated into collocations, but into one word each only (see 3, 4, 6).

Some of these collocations are known to students, and, therefore, easy to translate into Arabic (especially the examples from '11' to '15'). Yet, they may find some difficulty at translating the rest of the examples.

Unlike the collocations of '14' above, there is no one general word that can be used with all these collocations. Although the word (قطعة) can be used with '2, 5, 7, 8, 9' and less frequently with '10, 11 and 15', other collocations need specific words (as in '1, 2, 3,7,10, 11, 12, 13, 14 and 15').

The <u>problem</u> is, therefore, confined to the search for the appropriate word used to refer to the part of a specific uncountable noun. The <u>solution</u> is, first, to make sure that the noun is uncountable as English uncountable nouns are not the same in Arabic (e.g. 'news' (أخبار/خبر); 'information' (معلومات/معلومة); etc. Secondly, students have to try to locate the proper word for the part of the uncountable noun, asking help from various sources including Arabic-Arabic dictionaries. When unable to find it, a general word like (قطعة) or (شيء من) can be used.

Conclusion: General Problems and Solutions:

<u>1.General problems of collocability:</u>

The translation of English collocations into Arabic has two main general problems discussed below:

a. <u>The difficulty of generalization:</u> Some English words collocate with one and the same word, but they are not necessarily so in Arabic. For example, 'commit a mistake' has an identical collocation in Arabic as (يرتكب خطأ). Also, 'commit a murder, is translated into (يرتكب جريمة), (but we use (يقترف جريمة) a great deal). Yet, we do not say in Arabic (يرتكب انتحاراً) for 'commit suicide', but   (ينتحر). Thus, 'commit' is not always (يرتكب) or (يقترف).

In a similar way, 'fat' (سمين/بدين) collocates both in English and Arabic with 'man/woman' (رجل/امرأة). Nevertheless, we say only in English: 'fat salary'/'fat book', but in Arabic we say (كتاب ضخم/سميك, راتب ضخم (متخم), not (راتب سمين/كتاب سمين).

Also, we say in Arabic (بشرة ناعمة) for 'soft skin', but we cannot say (مياه ناعمة) for 'soft water', nor (مشروبات ناعمة) for 'soft drinks', but (ماء عذب/فرات/زلال) and (مشروبات) consecutively. Likewise, 'soft soil' is(تربة خصبة), not (تربة ناعمة), while 'soft ground' can be either (أرض ناعمة) or (أرض ملساء).

Finally, here is a detailed example, showing the various words that collocate with one and the same word: 'bright' (مشرق), to produce different collocations of different meanings:

1. "bright beauty":	(جمال متألق (فتان/أخّاذ)
2. "bright child":	(طفل ذكي (بارع/مُتّقد الذهن)
3. "bright colours":	(ألوان زاهية)
4. "bright face':	(وجه وضاء/مشرق)
5. "bright future":	(مستقبل زاهر (باسم/باهر))
6. "bright idea":	(فكرة براقة/رائعة)
7. "bright light":	(نور وضاء/ضوء منير)
8. "bright red":	(أحمر براق/أحمر حيّ)
9. "bright remark":	(ملاحظة بارعة)
10."bright sky":	(سماء صافية)
11."bright sun":	(شمس مشرقة/شمس ساطعة)
12."bright victory":	(انتصار باهر)
13."bright voice":	(صوت رخيم/أصوت عذب)
14."bright drink/wine":	(مشروب(شراب)صاف/أحمر رائق)

This long example confirms that words like 'bright' which collocate with several different words are problematic for the students. Extra caution is, therefore, demanded here. Fortunately, these collocations can be found in good dictionaries(e.g. Al-Mawrid English-Arabic Dictionary).

Thus, the students of translation cannot generalize about the meaning of a word that collocates with several words. It can be different from one collocation to another, and from one language to another.

b. Variability of collocations: Different collocations for the same meaning can exist in English, but they have one collocation and one single meaning in Arabic: e.g.

1. "commit a mistake/make a mistake":   (يرتكب(يقترف)خطأ)

2. "go on a visit/pay a visit":   (يقوم بزيارة)

3. "hard task/daunting task":   (مهمة شاقة)

4. "empty talk/idle talk":   (كلام فارغ/هراء)

Usually these equivalent collocations have one and the same translation in Arabic. Students need not have different versions for equivalent English collocations, or else they may commit mistakes. For example, they need not translate 'make a mistake' and 'commit a mistake' into (يصنع/يعمل خطأ) and (يرتكب خطأ) respectively, for both mean (يرتكب/يقترف خطأ). Yet, if there are equivalent collocations in Arabic, they can give them, bearing in mind that anyone is qualified to translate the synonymous English collocations: e.g .

1. "deep sleep":   (نوم عميق)

2. "heavy sleep":   (نوم ثقيل)

3. "sound sleep":   (سبات عميق)

4. "fast sleep":   (سبات عميق)

Any version in Arabic can translate all these English collocations .

2. Flexibility of collocations:

    Some types of collocations are flexible. That is, they can be interrupted in the middle by a word, especially an adjective or an adverb. Usually, the following types can be interrupted:

1. Adjective + noun collocations : e.g.

   "Black market"   →   "black <u>illegal</u> market":   (سوق سوداء غير مشروعة)

2. Verb + noun collocations : e.g.

   "Exert an effort"   →   "exert a <u>great</u> effort":   (يبذل جهداً عظيماً)

3. Noun + noun (the of–genitive)collocations : e. g.

   "Association of ideas" →   "association of <u>some</u> ideas":   (تداعي بعض الأفكار)

4. Noun + verb collocations (names of sounds): e.g.

   "Bees buzz"   →   "bees <u>strongly</u> buzz":   (يدوي النحل بقوة/دوياً قوياً)

5. Verb + preposition collocations : e. g.

"Long for"   →   "long <u>so much</u> for":   (يشتاق كثيراً جداً)

6.Parts of countable nouns' collocations : e. g.

'a bouquet of flowers"   →   " a bouquet of <u>red</u> flowers":   (باقة ورد حمراء)

7.Parts of uncountable nouns' collocations : e. g.

"A pat of butter"   →   " a pat of <u>Danish</u> butter":   (قالب صب زبدة دنماركية)

Yet, the remaining types of collocations are fixed, inflexible and cannot be interrupted in the middle:

1. Noun+noun collocations.
2. Noun+and+noun collocations.
3. Adjective+adjective collocations.
4. Adverb+adverb collocations.
5. Noun+preposition collocations.
6. Preposition+noun collocations.
7. Adjective+noun collocations.
8. Collocations of similes (as ... as)

The sixth type has some flexible collocations like:

1. "To somebody's advantage":   (في مصلحة(لمصلحة)فلان)

2. "On the alert":   (على أهبة الاستعداد)

3. "In your turn":   ((بدورك)أنت))

However, the greater number are inflexible.

Having said that, collocations are generally and mostly used fixed, uninterrupted and unseparated. That is why they are considered as fixed phrases.

3. Translation Procedures: Solutions to the translation problems of collocations:

The following is a summary of the suggested possible <u>solutions</u> to the translation problems of English collocations into Arabic. They are introduced in order of preference (i.e. the first is the best, then the second, then the third, etc).

1. Tracing the identical collocation in Arabic, if and when available. Usually a great number of English collocations have equivalent ones in Arabic.

2. In case that an identical collocation is not found in Arabic, a close collocation can be suggested. For example, 'straying sheep' is (غنم قاصية), but when students fail to get it, they can suggest a close alternative like(غنم شاردة/تائهة/ضائعة/ضالة/متخلفة عن القطيع).

3. When '1' and '2' are not possible, a suitable collocation in Arabic can be suggested: two words for two words, three for three, etc. 'Shock enormity', to take one example, is (هول الصدمة). When students do not know that, they may suggest a two-word collocation of their own such as (ضخامة (قوة/تأثير) الصدمة), or even (صدمة قوية).

4. If none of the previous solutions is at the students' disposal, a translation of the correct meaning of the collocation is an acceptable resort. It does not matter whether it is translated into one, two, three or more words. For example, 'alive and kicking' (حي يرزق) can be translated into: (على قيد الحياة), (ما يزال حياً) , (بصحة جيدة), (صحته على ما يرام), etc. The grammatical structure of the English collocation is ignored completely here.

5. A direct meaning should be translated into a direct meaning (as most of the examples above), and an indirect meaning into an indirect meaning in Arabic (especially the collocations of similes). For example, it is not advisable to translate 'as swift as an arrow' into a direct meaning as (سريع جداً), but into an indirect meaning as (أسرع من لمح البصر/أسرع من البرق/أسرع من السهم).

6. If the English collocation is colloquial, it can be rendered into a colloquial Arabic collocation, if possible. Yet using formal Arabic is quite acceptable. For example, 'smashing victory' is rather colloquial, and can be translated into a colloquial Arabic collocation: (انتصار هايل/كبير). However, the formal (انتصار ساحق) is feasible, even better at this stage, and in formally written texts in particular.

7. By the same token, if the English collocation is formal, the Arabic equivalent should also be formal (as the vast majority of the previous examples show). It is not advisable at all to translate it into a colloquial Arabic collocation.

8. Fixed collocations like 'as......as' similes, which cannot be interrupted in the middle, should be translated into equivalent Arabic ones with extra care. We cannot say, for instance: 'he is as very stubborn as a mule' in English, nor can we say (هو أعند جداً من البغل). We simply say: 'he is as stubborn as a mule'(هو عنيد كالبغل/هو أعند من البغل), as indicated earlier in connection with these similes.

9.When unable to work out a better solution and as the last resort, students may escape with a blind, literal translation of words. However, it is the poorest translation. It can also be quite risky because it may result in a wrong, funny Arabic version. For example, 'hard currency' is (عملة صعبة), but if it is translated into (عملة قاسية), it will sound

strange and funny. Likewise, 'brain drain' cannot be translated into (تصفية الدماغ) because it is unclear and may bring to mind irrelevant meanings and implications in Arabic

Nevertheless , some collocations can be translated in a direct way quite properly, as many examples of this section confirm. After all, students should be cautious and refuse to surrender from the first attempt to the direct, word-for-word translation of any collocation, or else they would commit serious mistakes at times, as illustrated throughout this discussion of the translation of collocations.

Generally speaking, in the Arabic translation of collocations we insist as much as we can on the collocation's:

1. fixedness/flexibility
2. grammatical structure
3. directness/indirectness
4. clarity/unclarity
5. formal/colloquial style
6. simplicity/complexity
7. context
8. familiarity/strangeness

Yet, if students think that, for good reasons concerning the nature of Arabic (such as the difference between the word order of adjective+noun), they cannot meet one or more of these points, they may simply overcome them.

Finally, the rapidly growing interest in the translation of collocations in translation studies is due to their special importance in language. They play a vital role in the coherence of the structure of language. They are also the source of its attraction and special flavour that makes it more beautiful, more rhetorical, more effective and more powerful. The translation of collocations is an everlasting struggle to match the proper nouns with the proper verbs, the proper verbs with the proper nouns, the proper nouns with the proper nouns, the proper adjectives with the proper nouns, and so on and so forth. The students of translation are, thus, required to exercise patience, caution and be extra sensitive to them in translation. They are advised to do their best to find the proper collocation in Arabic, if and when available. Without collocations, their Arabic translation would seem poorer, weaker, and less inspired than the English original.

2.5. Translation of SPECIAL FIXED PHRASES:

A special phrase is a phrase with a special meaning that cannot be understood from the direct, surface meaning of its words, nor from their total meaning when taken together. A fixed phrase, on the other hand, is a phrase which always has one single grammatical and lexical form and word order that cannot be changed, interrupted or reversed. In this sense, both idioms and proverbs are special and fixed phrases.

One of the major translation <u>problems</u> for students is the translation of special fixed phrases: *idioms*, and *proverbs* in particular The following discussion tackles the problems of translating them, starting with idioms.

2 5.1. Translation of IDIOMS: (التعابير الاصطلاحية)

An idiom is a fixed phrase whose form is usually unchangeable, and whose meaning is always the same, inflexible, metaphorical and indirect. For example, 'hard task' can be translated directly into (مهمة شاقة); whereas 'tall order' cannot because it should not be translated into an unclear (أمر/نظام طويل) in Arabic, but into (مهمة شاقة) as a fixed, indirect meaning. Therefore, the former is not an idiom whereas the latter is.

The discussion of the translation of English idioms into Arabic can be traced through the following three groups:

1. Group 'A': Direct idioms: e.g.

1. "Passing the exam is not <u>a bed of roses</u>":	(النجاح في الامتحان ليس طريقاً مفروشاً بالورود)
2. "A true friend does not <u>stab in the back</u>":	(الصديق الحقيقي لا يطعن في الظهر)
3. "You scratch <u>my back</u> and I scratch yours:	(حكلي لحكلك/إمسكلي واقطعلك/كُلْ وآكلْ/ أضئْ لي أقدحْ لك)
4. "He killed his neighbour in <u>cold blood</u>":	(قتل جاره ببرودة دم)
5. "You <u>make my blood boil</u> by your bad manners":	(إنك تجعل الدم يغلي في عروقي بسلوكك السيئ)
6. "It was <u>the straw that broke the camel's back</u>"	(كانت القشة التي قصمت ظهر البعير)
7. "High prices are <u>a daylight robbery</u>:"	(الأسعار الباهظة سرقة في وضح النهار)

8. "Our dear aunt is at <u>death's door</u>": (خالتنا العزيزة على أبواب الموت)

9. "They needed the job, so they <u>signed on the dotted line</u>

(كانوا بحاجة إلى العمل لذا وقعوا على بياض

10."<u>She cannot believe her eyes/ears</u>": (لا تستطيع أن تصدق عينيها/أذنيها)

11."Their company is on <u>the black list</u>": (شركتهم على القائمة السوداء)

12."Why do you <u>wash your dirty linen in public?</u>": (لماذا تنشر غسيلك الوسخ على الملأ؟)

13. "Some people <u>put the cart before the horse</u>": (يضع بعض الناس العربة أمام الحصان)

14. "That man is <u>rolling in money</u>": (ذاك الرجل يتقلب في الثراء/يتقلب ذاك الرجل في الثراء)

15. "people were driven to war like <u>lambs to the slaughter</u>"; (سيق الناس إلى الحرب

(كما تساق النعاج إلى المذبح (المسلخ)

16. "They apply <u>the law of the jungle</u>": (إنهم يطبقون شريعة الغاب)

17. "ladies and gentlemen , <u>lend me your ears</u>": (سادتي وسيداتي أعيروني انتباهكم/شنفوا آذانكم)

18. "He serves two masters": (إنه (هو)يخدم سيدين/يلعب على الحبلين)

19. "Let us <u>turn a new page</u>": (لنفتح صفحة جديدة)

20. "His name was <u>on the tip of my tongue</u>": (كان اسمه على رأس لساني)

Notably, these idioms are translated directly, but should be understood indirectly. That is, they have metaphorical meanings. Therefore, they are all fixed metaphors, saying something to mean something else. To illustrate this further, the intended, direct meanings of the previous examples can be as follows:

1. "Passing the exam is difficult": (النجاح في الامتحان أمر صعب)

2. "A true friend does not betray": (الصديق الحقيقي لا يخون)

3. "Serve me, so that I serve you": (اخدمني لأخدمك)

4. "He killed his neighbour intentionally and insensitively": (قتل جاره عمداً من دون إحساس)

5. "You agitate me": (إنك تغيظني)

6. "It was the light knockout stroke": (كانت الضربة الخفيفة القاضية)

7. "High prices are public, legal robbery": (الأسعار الباهظة سرقة علنية شرعية)

8. "Our dear aunt is dying": (خالتنا العزيزة تموت/تحتضر)

9. "They signed unconditionally": (وقعوا من دون شروط)

10."She is astonished": (هي (إنها) مذهولة)

1 "Their company should not be dealt with/boycotted":

(ممنوع التعامل مع شركتهم/أشركتهم مقاطعة)

12."Why do you make your own secrets open": (لماذا تفشي أسرارك الخاصة ؟)

13."Some people do things the opposite way": (يعكس بعض الناس الأمور)

14."That man is very rich": (ذاك الرجل ثري جداً)

15.People were driven by force, unaware of the consequences":

(سيق الناس قسراً ، دون إدراك للعواقب)

16."They apply the law of might is right": (إنهم يطبقون قانون القوي يأكل الضعيف)

17."Listen to me carefully": (أصغوا إليّ جيداً)

18."He is a hypocrite": (إنه منافق)

19."Let us have a new start": (لنبدأ من جديد)

20."I was about to say his name": (كنت على وشك نطق اسمه)

These are direct explanations of the idioms under discussion. However, the students of translation need to concentrate on translating, not explaining English idioms into Arabic equivalents. Explanation is acceptable only when translation is not possible for a good reason.

The <u>problem</u> for the students is to have access to the equivalent idiom in Arabic. The <u>solution</u> is possibly not difficult for two reasons:

1. Such idioms are favourable for the students as well as for some pedantic teachers. Therefore, their translation is interesting for both of them.

2. The idioms of this group have direct, identical equivalents in Arabic. So, if the students translate them directly, they may get many of them right.

Thus , students can rely on the literal translation of these idioms. However, when such translation is not understood, funny or quite strange, they should realize that literal translation is useless, as the idioms of group 'B' prove.

Group 'B': Indirect idioms:

1. "My car is <u>second hand</u>": (سيارتي مستعملة).

2. "How nice to remember your <u>palmy days</u>!": (ما أجمل أن تذكر أيام العز !)

3. "My niece is so selfish. She is <u>a dog in the manger</u>":

(ابنة أختي (أختي)أنانية جداً، إنها مثل ذكر النحل، تأكل العسل وتُضيِّق المكان/
لا تحب الخير لنفسها وتمنعه عن غيرها)

4. "Beating the Brazilian football team is a <u>tall order</u>"

(هَزْم فريق البرازيل لكرة القدم مهمة شاقة)

5. "He is a <u>big shot(gun)</u>":   (هو (إنه) رجل عظيم)

6. "The innocent man remained <u>under a cloud</u> for some time":

(بقي البريء فريسة للشك لبعض الوقت)

7. "The two athletes were <u>neck and neck</u> in the race";

(كان العداءان جنباً إلى جنب(الند للند)في السباق)

8. "Let us <u>talk shop</u>":   (دعنا نتحدث(لنتحدث)عن العمل)

9. "There is a <u>black sheep</u> in every family": (هناك ولد نشاز /عاق في كل عائلة)

10."We cannot call this a holiday. It is a <u>busman's holiday</u> !":

(لا نستطيع أن ندعوا هذه إجازة . إنها إجازة عمل)

11."There's far too much <u>monkey business</u> going on around here":

(هناك كثير من الأشياء المرية تجري من حولنا)

12."It is a <u>donkey work</u> to write a book":   (إنه لعمل شاق أن تؤلف كتاباً)

13."He can <u>walk on water</u>":   (يستطيع أن يصنع المعجزات/في وسعه أن يفعل المعجزات)

14."Leave everything to her. She has <u>broad shoulders</u>":

(دع كل شيء لها، إنها في مستوى المسؤولية/إنها عريضة المنكبين)

15."Will you <u>be our mother</u> for today, please ?":

(هل لك أن تعد لنا الشاي اليوم/أن تقوم على خدمتنا(رعايتنا) من فضلك؟)

16."You are <u>flogging a dead horse</u> !":

(إنك لا تُسمِع الأموات/لا حياة لمن تنادي/ لقد أسمعت لو ناديت حياً   ولكن لا حياة لمن تنادي ا)

17."My brother does not stand a <u>dog's chance</u> to pass" because he has not studied at all":

(ليس لأخي ولا حتى بصيص أمل في النجاح/أي فرص للنجاح، لأنه لم يدرس إطلاقاً)

18."The bribed clerk was <u>given the sack</u> yesterday":(طُرد/طوي قيد/كُفت يد الموظف المرتشي أمس)

19."The retired manager of the company received a <u>golden handshake</u>":

(تلقى مدير الشركة المتقاعد مكافأة ضخمة(تكريماً عظيماً))

20."The soldiers are <u>sitting ducks</u>, since they do not hide behind anything":

(الجنود فريسة سهلة (لقمة سائغة/هدف مكشوف)لأنهم لا يختبئون خلف أي شيء)

The examples of this group are quite problematic for the students of translation, because they are entirely indirect and cannot be understood from the literal, common meaning of the words. The problem will be clearer for the students when these idioms are translated literally and directly, proving to be wrong, strange, nonsensical and sometimes funny:

١.(سيارتي يد ثانية).

٢.ما أجمل أن تتذكر الأيام النخيلية).

٣.(إنها كلب في المعلف).

٤.(هُزْم فريق البرازيل لكرة القدم أمر طويل).

٥.(هو قذفة/رمية كبيرة)

٦.(بقي البريء تحت غيمة لبعض الوقت).

٧.(كان العداءان رقبة ورقبة في السباق).

٨.(دعنا نتحدث عن الحانوت).

٩.(هناك غنمة سوداء في كل عائلة).

١٠.(إنها إجازة سائق حافلة).

١١.(هناك كثير من العمل القردي يجري حولنا).

١٢.(إنه لعمل حماري أن تؤلف كتاباً).

١٣.(يستطيع أن يمشي على الماء).

١٤.(عندها منكبان عريضان)

١٥.(هل لك أن تكون أمنا لهذا اليوم ؟).

١٦.(إنك تجلد حصاناً ميتاً...).

١٧.(ليس لأخي فرصة كلب...).

١٨.(أعطي الموظف المرتشي كيساً).

١٩.(تلقى مدير الشركة المتقاعد مصافحة ذهبية).

٢٠.(الجنود بطات جالسة لأنهم لا يختبئون...).

These direct translations confirm beyond doubt that the meaning in Arabic is either unclear, quite strange or unacceptable. Although (بمقدوره أن يمشي على الماء) can be understood, the rest cannot. What is (سيارتي بد ثانية), (الأيام النحيلية), (كلب في المعلف), (أمر), (طويل), (عمل قردي), (عمل حماري), (أعطي كيساً), or (مصافحة ذهبية)? We usually do not have such idioms in Arabic. On the other hand, translations like (هل لك أن تكون أمنا؟) and (الجنود بطاتٌ) are strange and funny, whereas (هو قذفة/رمية كبيرة), (إنه كلب في المعلف), (عمل قردي), (حالسة) and (فرصة كلب) are not only odd but insulting and, therefore, can be described as dangerous translations.

These translations are simply unacceptable, and students must avoid them completely. Unfortunately, they resort to them every time they translate such idioms, committing serious, silly mistakes, as pointed out above.

The <u>solution</u> to the translation of the idioms of Group 'B' is to understand them in context only because they cannot be understood in isolation. That is the reason for having them in full sentences. If the context does not help, literal translation of words can be suggested on the condition that it is clearly understood. If not, it must be wrong, and the students have to resort to a special English-English (monolingual) or an English-Arabic (bilingual) dictionary of idioms, or to any other reference to help them.

In all cases, students must be careful at attempting direct translation of any idiom. Yet, they can use it as a tester of wrong/right translation. That is, if it is understood as a possible, used phrase in Arabic, it can be right; otherwise, it is likely to be wrong. Having said that, experience shows that student are fond of idioms, probably for their strangeness, and some teachers concentrate on them in an unusual way as 'a show of muscles'. Therefore, they may not find them as problematic as some might think.

Group 'C': PHRASAL VERBS:

Phrasal verbs are well-established, extremely popular idioms. As explained earlier (see 2.3.), a phrasal verb is a combination of a verb+an adverb/preposition, or both an adverb and a preposition (such as: 'up, down, on, off, in, out, over', etc). It has a special, idiomatic meaning that cannot be understood from the individual meaning of the verb and the adverb/preposition taken together.

The students face a big <u>problem</u> at translating English phrasal verbs into Arabic, because they are misleading and usually confused with prepositional verbs (i.e. a verb+a preposition) which are not idiomatic and retain their normal, direct meaning. The criterion for distinguishing between the two types of verb is to apply direct translation to both of them to find out if meaning is altered. e.g.

1. "Please, <u>put</u> the book <u>on</u> the table": (من فضلك ضع الكتاب <u>على</u> الطاولة)

2. "Please , <u>put</u> your coat <u>on</u>": (من فضلك ضع معطفك <u>على</u>)

Clearly, (1) is possible and understood, whereas (2) is not because it is broken, ungrammatical and something is missing after the preposition 'on' (على). So, the former is a prepositional verb, but the latter is a phrasal verb that has a special, idiomatic, different meaning (i.e. wear/dress (يلبس) that has no relation to the former, although both are 'put on' each.

Let us focus now on the translation of phrasal verbs, starting with giving examples under group 'C':

1. "You always <u>argue back</u> every time I say something": (أنت دائماً تعارض كلما أقول شيئاً)

2. "When the guests come, <u>ask</u> them <u>up</u>, please":

(حينما يأتي الضيوف، قل لهم أن <u>يصعدوا إلى الأعلى</u>، لو سمحت)

3. "The mother <u>barked out</u> when her child had fallen down":

(<u>صرخت الأم بشدة/صرخة أم</u> عندما سقط طفلها)

4. "Stop <u>beating about</u> the bush !" : (توقف عن <u>اللف والدوران</u>)

5. "Please, do not <u>break in</u> while I am talking": (من فضلك لا <u>تقاطعني</u> أثناء كلامي)

6. "Try to <u>bring</u> the others <u>around</u> to your opinion": (حاول أن <u>تقنع الآخرين برأيك</u>)

7. "You are welcome any time you <u>call in</u>": (أهلاً بك في أي وقت <u>تزورني</u>)

8. "We are obliged to <u>carry out</u> our promise": (نحن ملزومون <u>بتنفيذ</u> وعدنا)

9. "<u>Come forward</u>, gentleman": (<u>تقدم</u> أيها الشاب)

10. "The boy does not like his sister . She always <u>digs at</u> him":

(لا يحب الولد أخته. إنها <u>تنهره</u> دائماً)

11. "My uncle <u>found out</u> that his illness was serious" : (<u>اكتشف</u> عمي أن مرضه خطير)

12. "What time do you usually <u>get up</u> in the morning ?"

(في أي وقت/ساعة عادة <u>تنهض</u> في الصباح؟)

13. "My friend always says that he will <u>give up</u> smoking":

(يقول صديقي دائماً إنه سوف <u>يقلع عن</u> التدخين)

14. "Do not stop talking. <u>Go on</u>, please": (لا توقف عن الكلام. <u>تابع</u> لو سمحت)

15. "The defender <u>played</u> the ball <u>back</u> to the goal keeper": (<u>أعاد</u> المدافع الكرة لحارس المرمى)

16. "I do not have enough time to <u>read</u> the book <u>through</u>":

(ليس عندي الوقت الكافي لأدرس الكتاب بتمعن)

17."Will you <u>see</u> us <u>to</u> the door , we do not know the way":

(هلاّ رافقتنا إلى الباب، إننا لا نعرف الطريق)

18."Nobody <u>spoke against</u> the suggestion":

(لم يعارض أحد الاقتراح)

19."Please, <u>stand aside</u>, the lady would like to enter":

(من فضلك ، أفسح الطريق، فالسيدة تود أن تدخل)

20."The plane <u>takes off</u> at 9 O'clock a.m.":

(تقلع الطائرة عند الساعة ٩ صباحاً)

21."We try our best not to <u>write</u> any student <u>off</u> the final exam":

(نحاول جهدنا ألا نستبعد أي طالب من الامتحان النهائي)

22."They will <u>be on with</u> the lectures very soon"

(سوف يبدؤون المحاضرات قريباً جداً)

23."You are lying ! <u>Come down to</u> brass tacks":

(أنت تكذب. تحدث عن حقائق الأمور/حقائق جوهرية)

24."Mary always likes to <u>get in on</u> preparing food":

(تحب ماري دائماً أن تشارك في إعداد الطعام)

25."Some people are unkind. Yet we can <u>put up with them</u>":

(بعض الناس غير لطفاء (غير ظرفاء)، ومع ذلك يمكننا أن <u>نتسامح معهم</u>)

The meanings of English phrasal verbs are mostly unpredictable and unfamiliar to students. Yet, the preposition 'on' implies the idea of doing something over a period of time continuously when it combines with verbs (e.g. go on=continue; carry on=continue; drive on=continue driving, etc.). In a similar way, the adverb 'off' suggests the notion of finishing, leaving or disposing of something (e.g. get off=leave; call off=cancel; take off=undress; etc). Similar to 'off' is the adverb 'away' which usually means dispose, or take something/somebody far from something/somebody (e.g. go away=leave; throw away=dispose of; wipe away=remove; etc). The adverb 'up' can also have a general meaning of doing or finishing something quickly and completely (e.g. drink up=drink completely and at one time; eat up=finish eating, etc). (See also Carter, 1987: Chs. 3&6)

However, this does not lead to the conclusion that some adverbs and prepositions have fixed, general meanings when combining with any verb, because of three reasons:

1.   The combinations of the same preposition/adverb with different verbs may result in different meanings: e.g.

'ON':	-go on=continue	(يستمر)
	-put on=wear	(يلبس)
	-hang on=wait	(ينتظر)

'OFF':	-get off=leave	(يغادر)
	-take off=fly/undress	(يطير/يخلع)
	-write off=dismiss/ignore/exclude	(يطرد/يتجاهل/يستثني)

'UP':	-eat up=finish eating	(ينهي الأكل)
	-give up=stop	(يتوقف/يقلع عن)
	-speak up=raise one's voice	(يرفع صوته)

2. The same combination of a preposition/adverb and a verb can have different meanings. e.g 'COME OFF':

1. "Leave a place":		(يغادر مكاناً ما)
2. "succeed":		(ينجح)
3. "take place as planned":		(يحدث كما هو مخطط له)
4. "to have a result":		(يصل إلى نتيجة)
5. "to suffer a result":		(يعاني من نتيجة/من عاقبة)
6. "to fall from something high":		(يسقط من علٍ)
7. "to be able to be removed":		(يمكن إزالته)
8. "to stop being joined to something":		(ينفصل عن شيء ما)
9. "to stop public performance (of a play)":		(يوقف عرضاً عاماً(للمسرحية))

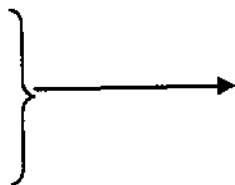**3.** The same meaning can be expressed by different combinations: e.g.

'LEAVE': -go away

-get offLout

-go out

-push off
-buzz off

(يغادر/غادِر)

'INVITE':   -ask in

                    -ask over

                    -ask to   } ⟶   (يدعو)

                    -ask up

'VISIT':   -call at

                    -call by

                    -call in

                    -call into   } ⟶   (يزور)

                    -call on

                    -call upon

                    -go on(a visit)

What is the <u>solution</u>, then? It is by no means not possible for students to know the meanings of all English phrasal verbs, nor all the combinations of the same verb, especially common verbs like 'come', 'get', 'drink', 'go', 'see', 'set', 'take', etc. For example 'take' has over three hundred meanings. 'Come to' has forty five entries of main meanings (see Longman Dictionary of Phrasal Verbs, 1983). Nevertheless, they are able to know and memorize the most important combinations of the common, widely used phrasal verbs (some examples are provided above from 1–25). This is similar to irregular verbs; the students need to memorize only the commonest, most important irregular verbs such as 'bring', 'come', 'drink', 'eat', 'go', 'have', 'run', 'put', 'see', 'take', 'think', 'write',above etc.

Moreover, students can concentrate on the main, core combination(s) of each of these common phrasal verbs. For example, 'come' has about sixty eight phrasal combinations. The commonest ones are seven. Here they are with their commonest meanings only:'come to' (يصل إلى)'come in' (يدخل); 'come across' (يصادف); 'come on' (تقدم/يتقدم/هيا); 'come off' (يسقط); 'come out' (يبرز); and 'come through" (يخرج سالما). Each of these combinations has a number of meanings. At the same time it has a core, commonly used meaning (which is the one mentioned here). Students can satisfy themselves with these common phrasal combinations of 'come', and with their core meanings only. This is hopefully possible for the students of translation. After all, phrasal verbs have entries in good dictionaries now, and are assigned special dictionaries (see above, op.cit.).

In fine, idioms are fixed phrases that need extra care from the students of translation. Generally speaking, direct translation is dangerous here, and the students must consider the context carefully and check the idiom in a good bilingual, or monolingual dictionary. The teacher can also be a good guide to them.

2 5 2 Translation of PROVERBS:

Like idioms, proverbs are special, fixed, unchanged phrases which have special, fixed, unchanged meanings. A proverb cannot be translated or understood as a collection of the individual meanings of its words. Moreover, proverbs are metaphors that stand for something else. Beside that, they are culture-specific. Therefore, they should not be translated or understood directly.

The problems of translating English proverbs into Arabic and the suggested solutions to them are discussed in detail through the following three main groups.

Group 'A': Absolute equivalence: e.g.

1. "Like father like son":   (الولد سر أبيه؛ الولد طالع لأبيه(عامية))

2. "Do not put off your duty till tomorrow":   (لا تؤجل/لاتؤخر عمل اليوم إلى الغد)

3. "There is nothing new under the sun":   (لا جديد تحت الشمس)

4. "All that glitters is not gold":   (ما كل ما يلمع ذهباً)

5. "A drowning man will clutch at a straw":   (الغريق يتعلق بقشة)

6. "Man is known by the company he keeps":   (يعرف المرء بصحبته)

7. "As you sow, so will you reap":   (كما تزرع تحصد)

8. "I hear wheeling without milling":   ((أسمع) جعجعةً ولا أرى طحناً)

9. "Too many cooks spoil the broth":   (كثرة الطباخين (تحرق)الطبخة/كثرة الربان تُغرق السفينة)

10. "A wolf in sheep's clothing":   (ذئب في ثوب حمل/تحت جلد الضأن قلب الأذؤب)

11. "Necessity is the mother of invention":   (الحاجة أم الاختراع/الحاجة تُفتق الحيلة)

12. "The way to a man's heart is through his stomach":   (الطريق إلى قلب الرجل معدته)

13. "To hit two birds with one stone":   (يضرب عصفورين بحجر)

14. "Like mother like daughter":   (البنت طالعة لأمها/اقلب الجرة على فمها تطلع البنت لأمها(عامية)

15. "No smoke without fire":   (لا دخان من دون نار)

The examples of this group are the easiest for students to translate, because most of them can be translated directly. However, the problem remains for the students to know

the full form of the proverb in Arabic. The <u>solution</u> is not hard to attain anyway, for they are usually fascinated by proverbs in both languages and know some of them beforehand. With the help of an authority and the consultation of specialist references – which are available now – they can find the solution to the problem of translating identical proverbs. Even with the students' ignorance of the proverb altogether, they may recall it in Arabic at hearing one or two words of it. Classroom tests can easily confirm this.

In all cases, when unable to guess the proverb in question, the students resort to translating its meaning into ordinary language. For example, if they are unaware of the corresponding Arabic proverb for: 'like father like son', they can translate it into (الابن يشبه الأب/الولد مثل أبيه), or into a colloquial version as above, which is usually avoided in standard language translation.

On the other hand, there are more than one Arabic version for some English proverbs, all of which are equally acceptable in general terms: e.g.

(1) "Like father like son"(1-4 are adopted from Al-Munjed Fi-L Aalam, 1987; 29th edn):

١.(من شابه (أشبه) أباه ما ظلم)

٢.((إن)هذا الشبل من ذاك الأسد)

٣.(الولد صورة من أبيه)

٤.(هذا الكعك من ذاك العجين)

٥.(فرخ البط عوّام)

It should be pointed out that these synonymous versions of the same proverb would be understood in a general context of synonymy, for there are significant stylistic differences among them(e.g. colloquial(5)/formal(1-4); more agreeable(1-3)/less agreeable (4-5); more positive(1-3)/less positive(4-5); more sublime(1-2)/less sublime (3-5); etc.). Moreover, applying a back-translation test to these translations may produce slightly different versions in English. Yet, the general meaning is retained in all cases.

(2) "Man is known by the company he keeps":

١.(قل لي من تعاشر أقل لك من أنت)

٢.(يعرف المرء بأقرانه)

٣.المرء بخليله

٤.عن المرء لا تسلْ وسلْ عن قرينه

٥.الصاحب ساحب

Group "B": Similar equivalence: e.g.

1. "Forbidden fruit is sweet": (أحَب شيء إلى الإنسان ما مُنعا/كل ممنوع مرغوب)

   Literally : (الثمرة الممنوعة حلوة)

2. "Blood is thicker than water": (الدم لا يصير ماء/الظفر ما يطلع من اللحم(عا)/ما حك

   جلدك مثل ظفرك)

   Literally : (الدم أسمك من الماء)

3. "A bird in hand is worth two in the bush": (عصفور في اليد خير من عشرة على الشجرة)

   Literally : (طائر في اليد خير من اثنين في الشجرة)

4. "Birds of a feather flock together": (إن الطيور على أشكالها تقع)

   Literally: (الطير ذات الريش نفسه تجتمع سوية)

5. "Two minds are better than one": (رأيان خير من رأي واحد/المرء قليل بنفسه كثير بإخوانه)

   Literally : (عقلان خير من عقل واحد)

6. "To make a dome out of a molehill": (يعمل من الحبة قبة(ومن البذرة شجرة)

   Literally: (يعمل من تلة الخلد قبة)

7. "A friend in need is a friend indeed": (الصديق وقت الضيق)

   Literally: (الصديق وقت الحاجة هو الصديق الحقيقي)

8. "Better to be safe than sorry": (السلامة ولا الندامة)

   Literally : (من الأفضل أن تكون سالماً من أن تكون آسفاً)

9. "Diamond cut diamond": (لا يفل الحديد إلا الحديد/وداوها بالتي هي الداء)

   Literally: (الألماس يقطع الألماس)

10. "Familiarity breeds contempt": (الألفة تولد الكره/الأنس يُذهب المهابة)

    Literally: (الألفة تولد الاحتقار)

11. "where there is life there is hope": (لا يأس مع الحياة/لا حياة من دون أمل/إن مع العسر يسرا)

    Literally: (حيث توجد الحياة يوجد الأمل)

12. "charity begins at home": (الأقربون أولى بالمعروف)

    Literally: (تبدأ الصدقة في البيت)

13. "Poverty is no sin": (الفقر ليس عيباً)

Literally: (الفقر ليس خطيئة)

14."Let bygones be bygones": (عفا الله عما سلف/ما فات مات)

Literally: (دع أحداث الماضي أحداثاً ماضية)

15."A fox is not taken twice in the same snare": (لا يُلدغ/لايُلسع) المؤمن من جحر مرتين)

Literally: (لا يوقَع الثعلب في الشرك نفسه مرتين)

The proverbs of this group are harder to translate than those of the first one. Yet, this does not mean that they are very difficult to translate. Presumably the knowledge of a part of the proverb in Arabic is enough for students to guess it in full. When it is not possible for them to find a proper version of a proverb for one reason or another, they can translate its sense: e.g.

"Let bygones be bygones":

١ . (عفا الله عما مضى)

٢ . (دع الماضي ماضياً)

٣ . (ما مضى مضى وانقضى)

٤ . (لننسَ الماضي)

The literal, direct translations of these proverbs are given to illustrate two points:

1. To show the similarities and the differences between each pair in both English and Arabic.

2. To point out the possibility or the strangeness of the Arabic literal versions of English proverbs. For example, '12' is strange and unclear if translated directly into:

(تبدأ الصدقة في البيت).

Group 'C': Different equivalence: e.g.

1."To lock the stable door after the horse has bolted out":

(سبق السيف العذَل/لا ينفع الترياق إذا بلغت الروح التراقي)

Literally: (يقفل باب الإسطبل بعد أن هرب الحصان)

2."A stitch in time saves nine":

(إن دواء الشق أن تخوصه(ترتقه)/ استدرِك الخطر قبل وقوعه/تدارَكِ الأمر قبل أن تقع الفاس في الراس(عا)

Literally : (درزة في وقت توفر تسعاً)

3. "One man's meat is another man's poison": (مصائب قوم عند قوم فوائد)

Literally:

(لحمة زيد قد تكون سُماً لعمرو)

4. "The grass is greener on the other side
   of the hill/fence":

(النبي في غير أهله كريم/ مزمار الحي لا يُطرب)

Literally:

(العشب أكثر خضرة في الجانب الآخر للتلة/للسياج)

5. "Love me love my dog":

(وأحبها وتُحبني   ويَحُب ناقتها بعيري/الأجل مدينة تكرم مداين/
كرماً لعين تكرم مرجعيون)

Literally:

(أحبِّني وأحبَّ كلبي/إذا كنت تحبني فأحبَّ كلبي)

6. "Enough is as good as a feast":

(القناعة كنز لا يفنى/القناعة غنى)

Literally :

(مَثَل الاكتفاء مَثَل الوليمة)

7. "He who pays the piper calls the tune":

(القرش يُلعب القرد)

Literally :

(من يدفع لعازف الناي يحدد اللحن)

8. "To separate the grain (wheat)from the chaff":

(يَميز الخبيث من الطيب/ يميز الغث من السمين/تميز الصالح من الطالح)

Literally:

(يفصل الحب (القمح)عن القش)

9. "Half a loaf is better than no bread":

(الرمد خير من العمى)

Literally:

(نصف رغيف خير من لا خبز)

10. "To add insult to injury":

(يزيد الطين بلة)

Literally :

(يضيف إهانة إلى إصابة)

11. "Don't count your chickens before they're hatched":

(لكل مقام مقال/لكل حادث حديث/ لا تقل فول حتى يصبح في المكيول(عا)/(لا تقل عنب حتى
يصير في السلة(عا)/لا تقل كمون حتى تصر عليه(عا))

Literally:

(لا تعُدَّ فراخك قبل أن تفقس)

12. "A leopard never changes its spots":

(الطبع يغلب التطبع/من شبَّ على شيء شاب عليه/ ذنب الكلب أعوج)

Literally:

(لا يغير الفهد بقعه أبداً)

13. "Beauty is in the eyes of the beholder":

(القرد بعين أمه غزال(عا)/أحَسنُ في كل عين ما تود/حبك للشيء يعمي ويُصِم)

Literally:

(الجمال في عيني ناظره)

14. "Between Scylla and Charybdis":

(كالمستجير من الرمضاء بالنار/أمران أحلاهما مرّ/بين نارَين)

Literally: (بين الوحشين الأسطورين سيلاً وشاربديس)

15. "Like a bull in a china shop":   ((أحرق من ناكثة غزلها/أحمق من نعامة/من ناطح الصخر(الماء))

Literally: (مثل ثور في حانوت آنية من الخزف)

16. "When in Rome, do as the Romans do"

(إذا كنت في قوم فاحلب في إنائهم/ من عاشر القوم أربعين يوماً صار منهم)

Literally: (إذا كنت في روما فافعل كما يفعل أهلها)

17. "All roads lead to Rome"   (كل الطرق تؤدي إلى مكة/ كل الدروب إلى الطاحون)

Literally: (كل الطرق تؤدي إلى روما)

This group is the greatest in number in both languages. Moreover, it is the most difficult to translate because its proverbs have no straightforward, literal relation to their equivalents in Arabic. The literal translations given for the above examples confirm this. That is, if we follow them, we will not understand the original.

Therefore, the problem here is not easy to overcome. However, a solution of some kind should be suggested by:

(1) consulting good specialist monolingual as well as bilingual references (e.g. A Dictionary of Proverbs: English-Arabic, 1991; Al-Mounged English-Arabic Dictionary, 1986; Al-Mawrid Dictionary: English-Arabic);
(2) consulting an authority;
(3) resorting to colloquial Arabic (as in 7, 11, and 15 in particular):
(4) or, as a last resort, translating the sense(or intended meaning of the proverb) with extra care and full concentration.

Literal translation is not advisable in any way and should be avoided by all means because it is harmful, not understood and might distort meaning.

It is worth noting again that some English proverbs have more than one Arabic equivalent (e.g. 2, 8, 11, 14). Likewise, the same English proverb may have another version. For example, '2', '10' and '11' can be rendered in two different ways:

"Prevention is better than cure":   (الوقاية خير من العلاج/درهم وقاية خير من قنطار علاج)

"To add fuel to the fire":   (يزيد الطين بلة/ يصب الزيت على النار)

"Do not cross the bridge before you come to it":

(لكل حادث حديث/لكل مقام مقال/كل شيء بأوانه(بوقته) حلو))

In short, the translation of proverbs is quite interesting. Nevertheless, students need to be careful and know whether the proverb to be translated belongs to Group 'A', 'B' or 'C'. They may be guided to that by trying the literal translation of its words: If it is possible, it belongs to group 'A', if half possible, it is under group 'B', but if not possible, nor understood, it falls with group 'C'. By realizing that, the students can apply the solutions suggested to the problems of each group in the previous discussion.

It remains to say that idioms and proverbs are a part of figurative language. They are not meant to be taken literally and directly, but non-literally and indirectly. More details about figurative language are provided in the next section about the translation of metaphors.

2.6. FIGURATIVE LANGUAGE: Translation of METAPHORS:

Introduction:

Figurative (or metaphorical) language is an indirect, non-literal language. In general, it is used to say something in an indirect way to mean something else. It stands in contrast to direct, literal language. To show the difference between figurative and direct language, here is an example:

1. "He is cunning": (هو ماكر)

2. "He is a fox": (هو ثعلب)

In '1', language is clear and direct, describing a person as 'cunning' (ماكر) in a straightforward way, whereas '2' is figurative language because it describes the same person in an indirect way as a 'fox' (ثعلب). Of course , it goes without saying that the said person is not the animal 'fox', but he is cunning (ماكر), for the fox is famous for being cunning. Thus, both examples say the same thing, but in two different ways and two different types of language.

In translation, we have to take this difference between the two language types into consideration, because they are not the same. That is, <u>direct language</u> is:

1. open   2. clear   3. straightforward   4. ordinary   5. little interesting.

<u>Figurative language</u>, on the other hand, is :

1. metaphorical   2. indirect   3. sometimes unclear   4. preferable   5. much interesting
6. better and more beautiful than direct language.

Thus, although 'cunning' and 'fox' have the same meaning, they cannot be translated into the same word (ماكر) in Arabic, but into two words: (ماكر) and (ثعلب).

Figurative language is a reference to the following main figures of speech:

1. Simile (تشبيه)

2. Metaphor (استعارة)

3. Pun (تورية)

4 .Metonymy (كناية)

5. Personification (تشخيص)

6. Word play (تلاعب بالألفاظ)

7. Irony (تهكم/سخرية)

    etc.

The most popular, recurrent and comprehensive figure is **the metaphor**. It covers most of these figures, which is why figurative language is also called metaphorical language, and discussed in translation books under the translation of 'METAPHOR'. Therefore, the concentration in the following pages is on the translation of metaphors, which stands as an equivalent to the translation of figurative language in general.

Translation of METAPHORS:

As demonstated in the previous section, idioms (including phrasal verbs) and proverbs are all in all metaphorical. Added to them are metaphors of different types, which are sometimes quite problematic for students. Therefore, the discussion of their translation is useful to them. But first, what is a 'metaphor'? and what are its components?

1. What is a "metaphor"?:

A metaphor is an expression of language which is meant to be used and understood in an indirect, non-literal way. It is a figure of speech that aims at achieving a kind of resemblance between two objects, without stating the similarity in clear terms, or using either article, 'like' or 'as'.

2. Components of a metaphor:

Each metaphor has the following components (the metaphor 'sunny smile' is cited as an example):

a.) <u>Image</u> (المشبه به); the source of the metaphor (i.e. the 'sun').

b.) <u>Object</u> (المشبه): the idea, thing, or person described (i.e. 'smile').

c.) <u>Sense</u> (وجه الشبه): the direct meaning of the metaphor (i.e. the brilliance of the smile which resembles the brilliance of the shining sun).

d.) <u>Metaphor</u> (الاستعارة): The figurative word used in the expression (i.e. sunny).

These components are inseparable in practice. Yet, the first step in the translation of the metaphor for the students is to be able to distinguish these components. That ability facilitates their understanding, analysing and, hence, translating of metaphors in general.

3. Types of Metaphor:

Metaphors are different kinds. They are all discussed below in detail with regard to the problems of translating them, and the solutions put forward for them.They are adopted from Newmark (1988: ch. 10).

1. Dead Metaphors(استعارات لاشعورية/ميتة):

A dead metaphor is a metaphor which is not felt by language users. They use it unconsciously as an ordinary, direct expression, but it is not. This is the reason for calling it dead. e.g.

1. "Hands of the clock":	(عقارب الساعة)
2. "Field of knowledge":	(حقل معرفة)
3. "Foot of the page":	(ذيل الصفحة).
4. "Chain of mountains"	(سلسلة جبال)
5. "Series of events":	(مسلسل أحداث)
6. "On the one hand ... on the other":	(من جهة ... من جهة أخرى)
7. "Give me a hand ":	(أعطني يدك/مد لي يد العون)
8. "Warm welcome/reception":	(ترحيب (استقبال)حار)
9. "Lukewarm welcome/reception":	(ترحيب (استقبال)فاتر)
10."To kill time":	(يقتل الوقت)

etc.

(Plenty of examples can be found in both languages). Usually, the problem of translating dead metaphors is not difficult to solve. They are close to direct language for the students, and may be translated unconsciously by them as such, especially when they can find equivalent dead metaphors in Arabic, as the above examples confirm:

1.hands →(عقارب); 2.field →(حقل); 3.foot →(ذيل); 4.chain →(سلسلة); 5.series →(مسلسل);

6.hand→(جهة); 7.hand→(يد العون); 8.warm→(حار); 9.lukewarme →(فاتر); 10.kill →

(يقتل).

In case the students have no knowledge of the exact equivalent in Arabic, the
<u>solution</u> becomes more difficult with those dead metaphors which resist literal
translation in particular. For example, although we say in Arabic(حقل معرفة) ؛(سلسلة جبال)؛

(مسلسل أحداث)؛ (أعطني يدك)؛ (استقبال فاتر) and (يقتل الوقت) (2,4,5,7,9,10 respectively), we

cannot say: (على اليد الأولى... على اليد الأخرى)؛ or (استقبال دافئ)؛(قدم الصفحة)؛(أيدي الساعة)
(1,3,6,8 successively). Unfortunately, some students commit silly mistakes by applying
such translations to these metaphors. They are advised to dispose of such funny,
inaccurate versions. Instead, they have to try their best to find the Arabic equivalent
which is not hard to find.

Furthermore, these metaphors can be sensed by realizing the normal, direct
contexts of the metaphor-word in each example. That is, usually the words 'hand',
'foot', and 'kill' are used with people or animals only, not with things; whereas 'chains'
and 'series' are used with the metal 'iron'; 'field' with land and agriculture; 'warm' and
'lukewarm' with water and temperature (of water and the weather in particular). This
applies to the equivalent words in Arabic:

(عقارب) (scorpions) is normally not used with 'clock'; nor (ذيل) (tail) with 'page'; (يد),

(يقتل), (حار) and (فاتر) are used in contexts similar to their English counterparts.

2. Cliché Metaphors:(استعارات مبتذلة)

A cliché metaphor is a popular, well-known type of metaphor used daily and
frequently. Cliché metaphors are mostly informal. e.g.

1. "At the end of the day": (في نهاية المطاف)

2. "He is one foot in the grave": (هو (فلان) رجل في الدنيا ورجل في القبر/على شفا حفرة من الموت)

3. "Head over heel in love": (غارق في الحب (من رأسه حتى أخمص قدميه)

4. "to fish in troubled waters": (يصطاد في الماء العكر)

5. "She is busy up to her ears": (هي(فلانة)مشغولة حتى أذنيها/ما عندها وقت تحك رأسها)

  (Popular idioms in general can be considered as cliché metaphors)

Like dead metaphors, cliché metaphors usually have Arabic equivalents, as the
examples show. Yet, sometimes the case is not exactly so for the English metaphors
may not have equivalent ones in the TL, as the following examples illustrate:

1. "I always carry the can!": (أنا دائماً أتحمل المسؤولية!/دائماً تقع المسؤولية على عاتقي(على كاهلي))

2. "The heart of the matter is that you are a failure! (جوهر الأمر(هو) أنك فاشل)

3. "Please, give us a piece of your mind": (من فضلك أعطنا رأيك الصريح)

4. "Catch the thief by hook or by crook": (اقبضوا على اللص بأي وسيلة كانت/حياً أو ميتاً)

5. "The soldiers stood to their guns": (ثبت/صمد الجنود في الميدان)

(The second translation of the first example is metaphorical)

The English metaphors are translated into ordinary, direct Arabic words as follows:

1. "can"	(literally: وعاء)	→	(مسؤولية)
2. "the heart of the matter"	(literally: قلب الأمر)	→	(جوهر)
3. "piece of mind"	(literally: قطعة من العقل)	→	(رأي صريح)
4. "hook or crook"	(Literally: كُلّاب أو خطاف)	→	(أي وسيلة كانت)
5. "stand to guns"	(Literally: يقف إلى سلاحه)	→	(يثبت/يصمد في الميدان)

The best translation is possibly to translate a metaphor into a metaphor, or else the sense. The students have always to beware of the literal translations of cliché metaphors because they may result in funny expressions in Arabic. Here are the full word-for-word translations of these five examples, which illustrate the point:

١. (أنا دائماً أحمل الوعاء!)

٢. (قلب الأمر هو أنك فشل)

٣. (من فضلك ، أعطني قطعة من عقلك)

٤. (اقبضوا عل اللص بكُلّاب أو خُطّاف)

٥. (وقف الجنود إلى أسلحتهم)

These are funny, strange or unclear Arabic statements to say the least. Therefore, they are unacceptable, and students should avoid them completely.

3. Standard Metaphors (استعارات معيارية):

These are the most established metaphors in language. They are mostly formal, respected and frequently used in standard language in particular. e. g.

1. "Ray of hope":   (بريق/بصيص/بارقة أمل)

2. "Throw light on":   (يلقي/يسلط الضوء على...)

3. "Keep the pot boiling":   (أبقِ على الحديد حامياً)

4. "Hawks and doves":   (صقور وحمائم)

5. "That girl wears the trousers":   (تلك الفتاة حسن صبي/حامد ولد/عيشة راجل(عا)؛ تلك الفتاة مسترجلة/متشبهة بالرجال)

6. "He is a henpecked husband": (إنه زوج مقهور (مذلول/مقموع/مغلوب على أمره)/زوجته متسلطة)

7. "Widen the gulf between them":   (يوسع الهوة بينهما)

8. "If you can't beat them, join them":

(إذا لم تَغلبْ فاخلبْ/دارهم ما دمتَ في دارِهم/اليد التي لا تستطيع أن تعضها قبلها وادع عليها بالكسر)

9. "That high building is a white elephant":

(يبني قصوراً في الهواء /ذاك البناء الشاهق مشروع باهظ خاسر/الجنازة كبيرة والميت فأر(عا))

10. "We are in a vicious circle":   (إننا في حلقة مفرَّغة)

These metaphors are a collection of proverbs (3,8,9); formal metaphors (1,2,7); informal sayings (5,6) and collocations (4,10). Mostly, they have Arabic equivalents. However, some may not and are translated into direct, non-metaphorical language (such as the first versions of 6&9). Direct translation sometimes works (e.g. 4 and 10) in particular, sometimes it does not: e.g. We do not say:

(١. (شعاع أمل)، ٢. (يرمي الضوء على)، ٣. (أبق على الوعاء يغلي)، ٥. (ترتدي تلك الفتاة البنطال)، ٧. (يوسع الخليج بينهما)، ٩. (ذاك البناء الشاهق فيل أبيض))

Having said that, although '6' and '8' are usually not translated directly, the students may try literal translations when they do not have a better solution: '6' as (إنه زوج منقور); and '8' as (إن لم تستطع أن تهزمهم، انضم إليهم). Although '6' is strange, it is expressive, understood and has the sense of humour of the English original.

If the problem sustains, the students may resort cautiously to informal expressions, as in '5' and '8' in particular (especially the Syrian (حسن صبي), the Saudi (حامد ولد) and the Libyan (عيشة راجل). However, standard expressions are the rule, whereas informal ones are the exception in translation (and these three versions are among the exceptions

for their extreme acceptability, expressivity and humorous nature like that of the English original), especially at this stage (for further details about formal and informal language, see Chapter 3 below).

4. Adapted Metaphors(استعارات مقتبسة):

These metaphors are taken originally from English and acclimatized to Arabic. Usually, they do not create a difficult problem in translation because they are retained exactly as they are in the source language, without changing their original image. Their literal, straightforward translation is, therefore, possible. e.g.

1. "The ball is in their court now":	(الكرة في ملعبهم الآن)
2. "To sow division between them":	(يزرع الشقاق بينهم/فرّق تَسُد/يبث الفُرقة بينهم)
3. "A massacre of goals":	(مجزرة أهداف)
4. "Crisis/massacre/massive sale":	(تخفيضات كارثة/هائلة)
5. "He holds all the cards":	(يُمسك بالأوراق كلها)

Direct translation is usually the case here. Yet, the students must be careful to understand words in their proper sense. For example, 'court' may be translated by many students into(محكمة), instead of (ملعب), taking it to be a monosemous word. In fact, 'court' is a polysemous word that has more than one meaning. Here, it is (ملعب), taken from 'tennis court' (ملعب تنس). By the way, this metaphor means that it is their turn to take action. The second version of '2', (فرّق تَسُد) is identical with the translation suggested for the well-established English saying; 'divide and rule', for both have the same implication of division (شقاق/فرقة), but the latter is non-metaphorical, whereas the former is a good metaphor. Both, however , are borrowed and adapted from English.

5. Cultural Metaphors(استعارات ثقافية):

The metaphors which belong to the English specific culture are called cultural metaphors. The following examples are taken from the English cultural game of 'cricket' (الكريكت).

1. "To <u>field</u> a question":	(يعالج مسألة/يطرح مسألة على بساط البحث)
2. "To <u>keep a straight bat</u>":	(يسلك طريقاً شريفاً/شريف)
3. "To <u>knock for six</u>":	(يبهر/يذهل)

4. "This is not <u>fair play</u>":　(هذا ليس عدلاً)

5. "He <u>stirs his stumps</u>":　(يجري الدم في عروقه/تدب الحيوية فيه/ينشط)

The metaphor-words are underlined. These are special terms used in the originally British game of cricket and are understood fully by the English people only for they are a part of their culture. They create a tremendous <u>problem</u> in the translation of metaphors because they cannot be translated or understood directly by foreign students in particular. Their meanings are culture-specific and have no relation to their individual words. Even some bilingual dictionaries do not have entries for them.

In fact, they are puns, rather than metaphors, meant to have meaning beyond their individual words taken together.

The only possible <u>solution</u> available for students who know little about the English culture, is to consult specialist dictionaries such as English idioms dictionaries, or good general monolingual dictionaries like Collins, Oxford, Longman, Chambers' Twentieth Century, and Webster's English language Dictionaries. Fortunately for them, cultural metaphors are not many, except in cultural texts.

6. Recent Metaphors: (استعارات حديثة)

These metaphors are newly coined in both languages. e.g.

1. "Wooden talk":　(لغة الخشب/لغة عقيمة/لغة مبتذلة/لغة الشعارات الجوفاء))

2. "(Political)transparency":　(شفافية (سياسية))

3. "Head-hunting":　(صيد الرؤوس/تصفية الخصوم السياسيين)

4. "He is skint":　(إنه على العظم/على الجلدة/على الحديدة)

5. "A womanizer":　(نسواني/زير نساء)

These metaphors are neologisms (or new words) in English and may, therefore, be translated directly even when they are unclear (like '3' (صيد الرؤوس) to retain their images. However, they can be translated into their direct meanings as follows:

١.(لغة روتينية/كلام فارغ/اللغة الخشب)

٢.(وضوح)

٣.(التخلص من الخصوم)

٤.(إنه مفلس/لا درهم معه ولا دينار)

٥.(مزواج/مطارد للنساء)

Although these translations are explanations rather than translations, and the images of the original have disappeared, they are acceptable as a <u>solution</u> of some kind to the <u>problem</u> of translating such recent, sometimes unclear metaphors into their sense. On the other hand, these metaphors are recent in English, yet their translations into Arabic can sometimes be into long-established metaphors(cf. 4&5).

7. <u>Original Metaphors</u> : (استعارات أصيلة)

These are perhaps the best type of metaphors and at the same time and unexpectedly the easiest to translate. That is, they can be translated directly so that they seem surprising in Arabic as they are in English. Original metaphors are not only newly created for the first time, and not heard of before, but also surprising, sublime and respectful, especially in literature and political speeches. e.g. (The metaphor-words are underlined):

1. "A <u>window</u> of opportunity":   (نافذة فرص/فرصة العمر/فرصة لا تعوض)

2. "Dribbling offers, and <u>tricking</u> talks":   (عروض شحيحة، ومحادثات بالقطارة)

3. "A ton of silence was <u>dumped</u> on him":   (صمت مطبق حلّ به/كأن على رأسه الطير)

4. "The calves <u>sang</u>":   (غنت العجول)

5. "The <u>tunes</u> from the chimneys":   (ألحان من المداخن)

6. "The fire <u>green</u> as grass":   (نار خضراء كالعشب)

7. "Under the <u>simple</u> stars":   (تحت النجوم الساذجة)

8. "The owls were <u>bearing</u> the farm away":   (كانت الأبوام تحمل المزرعة بعيداً)

9. "My wishes <u>raced</u>":   (تسابقت أمانيّ)

10. "In the <u>lamb white</u> days":   (في أيام الوداعة البيضاء)

(The examples from '4' to '10' are taken from the poem, *Fern Hill*:(تلة فيرن) by the Twentieth century English poet Dylan Thomas. The first three examples are from

political speeches, quoted in Newmark, 1988: 112-13). Arabic translations have retained the same images of the original, which is quite feasible and permissible because the unusual, astonishing and unexpected metaphorical combinations of English have been equally matched in Arabic by unusual, astonishing.and unexpected metaphors. When failing to render the English metaphors, students can give their sense:e.g.

١. (فرصة/فرصة سانحة)

٢. (عروض قليلة ومحادثات بطيئة)

٣. (التزمَ الصمت)

١٠.(في الأيام الجميلة/في أيام البراءة)

Conclusion: Translation procedures of metaphors:

There are three questions to be posed and answered here:

1. How can we distinguish between the different types of metaphors?
2. Is it crucial to make such distinction before translating a metaphor?
3. Should each type be translated into the same type in Arabic?

As regards the first question, the distinction between the types of metaphor can be made according to the following criteria:

1. Frequency and informality indicate dead or cliché metaphors.
2. The use of the parts of the body (like: 'hand, head, face, shoulder, mouth, foot, etc.');.terms of space, time and environment (e.g. field, top, bottom, time, space, etc.), is indicative of dead metaphors in particular.
3. A borrowed , or a foreign word reflects an adapted metaphor.
4. A cultural term occurs in a cultural metaphor.
5. A new word suggests a recent metaphor.
6. An astonishing, unusual, and unexpected image is an original metaphor.

Having said that, although the distinction is important, it is not crucial to translation when the students cannot make it. The essential point for them is to render the meaning of the metaphor in one way or another.

With regard to the third question, each type of metaphor can be translated into the same equivalent type in Arabic, only when possible. Otherwise, it is unimportant to translate English metaphors into Arabic in this strict way.

The following is a summary of the translation procedures of the metaphors, given in order of preference:

1. Look for an Arabic equivalent for the English metaphors, regardless of whether it is a metaphor or not: e.g.

i "Foot of the page": (ذيل الصفحة), not: (قدم الصفحة).

ii "By hook or (by) crook": (بأي وسيلة كانت). It is not a metaphor in Arabic.

iii "Big shot": (رجل عظيم الشأن). It is not a metaphor in Arabic either.

2. Translate an English metaphor into an Arabic one by all possible means:

i. "He is a fox": (إنه ثعلب/إنه داهية/حية من تحت التبن/فلتة من فلتات الزمان)

ii. "Keep the pot boiling": (أبق على الحديد حامياً/صُب الزيت على النار/أعط المركب الغرقان دفعة)

3. When unable to find an equivalent, or a metaphor of some kind that can be agreeable in Arabic, concentrate on rendering the sense (i.e. the direct meaning) of the English metaphor: e.g.

i. "He is a henpecked husband": (إنه زوج مقهور/تتحكم به (تسيطر عليه) زوجته)

ii. "A window of opportunity": (فرصة (سانحة/كبيرة)

4.Use the direct translation of sense only cautiously as follows:

   a. Be careful at using it with dead and cliché metaphors, as it might be right or wrong
   b. Use it with adapted and recent metaphors in particular, and with most of the original metaphors.
   c. Avoid using it completely with cultural metaphors.

In any case, direct translation here is the translation of the meaning we understand from any metaphorical expression, not of the meaning of its individual words in isolation.

Finally, metaphors are the beautiful, enjoyable and lively part of language. Therefore, students are advised to remember that the best translation of a metaphor is to translate it into an equivalent one in Arabic when available, so that it matches the English original in this respect as well. More importantly, the point of focus in the translation of any type of metaphor is to convey its proper meaning into Arabic, whether metaphorical or not.

2.7. Technical Translation: ARABIZATION(التعريب)

Introduction:

Arabic is one of the oldest and the most highly organized languages in the world. With its preserver and protector, the Holy Quran (القرآن الكريم) alongside the Prophet's Tradition(السنة النبوية), it has continued to survive and revive over time, resisting all pressures by different cultures and nations. Its linguistic potentials are great and flexible enough to embrace new terms of any type, including technical/scientific terms, especially in the new Millennium and age of technology and sunshine industries. Therefore, and since it is the native language of the Arab Nation, and the second language of hundreds of millions of Muslims all over the world, its new foreign terminology requires to be urgently focused on and extended daily, with the aim to meet the urgent demands for Arabic technical terms in particular. Hence this section on technical translation: Arabization.

Technical translation is the translation of scientific terms of all kinds: medical, physical, chemical, mathematic, mechanical, technological, biological, agricultural, computer, Internet and other terms of the various branches of science. Here, the word 'term' (مصطلح) is used to refer to any scientific expression, whether one, two, three or more words together.

Arabization (or Arabicization, by analogy to Anglicization, Germanization, etc.) is the translation of technical terms into Arabic. It is one of the central problems not only for the students of translation, but also for teachers of translation as much as Arab translators. Since these terms are new to Arabic language lexicon, the term 'Arabization' is used here in a general sense to replace 'translation'.

The translation of technical terms will be tackled through the discussion of the methods of Arabization in an ascending order, from the poorest to the best.

Methods of Arabization:

1. Transcription (رسم لفظي/نسخ صوتي):

Transcription is also called 'transference' (تحويل/نسخ). It is the literal spelling of the English term in Arabic letters as it is exactly pronounced. The examples are so many, especially in everyday Arabic:

"1.Bank (بنك); 2.Computer (كمبيوتر), 3.Television (تلفزيون); 4.Radio (راديو);

5.Radar(رادار); 6.Penicillin (بنسلين); 7.Aspirin (أسبرين); 8.Electron (إليكترون); 9.Telephone

(تلفون); 10.Cassette (كاسيت); 11.Video (فيديو); 12.Film (فيلم); 13.Cinema (سينما);

14.Microphone (مايكروفون); 15.Satellite (ساتيلايت); 16.Virus (فيروس); 17.Bacteria (بكتريا);

18.Fax (فاكس); 19.Cerelac (سيريلاك); 20.Anemia (أنيميا), 21.Internet (إنترنت);

22.Microsoft (مايكروسوفت);23.Windows (ويندوز);24.Mobile (الموبايل);25.Pager (بيجر); etc".

These words increase in number by the day in Arabic, because of the daily invasion of foreign technology, scientific knowledge and discoveries of the Arab Countries and, hence, Arabic Language.

Unfortunately, Classical Arabic monolingual dictionaries define Arabization in terms of transcription. In fact, apart from writing the foreign words in Arabic letters, transcription is not Arabization. Rather, it is 'westernization' (تغريب) or 'foreignization' (أجنبة), so to speak. That is, all it does is give the foreign terms an Arabic dress, neither more nor less. Their meanings are not given at all. Although people know (كمبيوتر ، بنك،

فاكس، بنسلين ، أسبرين، تلفون، كاسيت، فيديو، فيلم، ساتيلايت، سيريلاك), many of them do not

know (إليكترون، فيروس، بكتريا، أنيميا،موبايل، إنترنت، بيجر). In any case, transcription is the poorest and worst way of Arabization if taken to be applied to all terms, for it means to leave the door wide open for the foreign terminology to invade Arabic language unconditionally and seriously. Therefore, it has to be avoided by the students, except in two cases:

1 When the foreign term has is yet to be given an acceptable Arabic equivalent (e.g. فيتامين). In such a case, it can be used provisionally until a recognized Arabic term is suggested. This is what should have happened to terms like; (بنك، كمبيوتر، تلفزيون،

راديو، تلفون، كاسيت، فيديو، فيلم، سينما، ميكروفون، ساتيلايت، فيروس، بكتريا، فاكس، إنترنت، موبايل

أنيميا،). They have the following standardized Arabic equivalents:

1. Bank	(مصرف)
2. Computer	(حاسب آلي/حاسوب/عقل آلي/حسوب)
3. Television	(إذاعة مرئية/شاشة صغيرة/تلفاز/تلفزة)
4. Radio	(مذياع/إذاعة مسموعة)

5. Telephone (هاتف)

6. Cassette (شريط تسجيل/شريط)

7. Video (جهاز عرض (وتسجيل))

8. Film (شريط مرئي)

9. Cinema (خيالة/دار عرض)

10. Microphone (مكبر صوت/ناقل صوت)

11. Satellite (قمر اصطناعي(صناعي))

12. Virus (جرثومة مُعدية)

13. Bacteria (جراثيم)

14. Fax (ناسوخ/بريد مصور/براق)

15. Anemia (فقر دم)

16. Internet (شبكة المعلومات)

17. Mobile (الجوال، النقال، المحمول، الخليوي/المتحرك)

18. Pager (النداء)

There are two main reasons for taking up this method of Arabization :

1. The translators' laziness to exert any effort to search for an Arabic term of some kind to translate the meaning of the foreign term into Arabic.

2. The easiness of transcription which is merely the transference of Latin letters into Arabic letters.

The <u>problem</u> worsens when ordinary words are transcribed, even though they have well-established, age-old equivalents in Arabic: e.g.

1. set	(سيت)*	(زمرة/مجموعة)
2. group	(جروب)*	(مجموعة)
3. gap	(جاب)*	(فرجة/فجوة/ثغرة/
		فتحة)

This reflects the serious influence of English in particular, and foreign terms in

general on Arabic language users. But this is no good reason for overusing this method, which remains unacceptable by all standards, and the exceptions made for using it are transitional until standardized Arabized terms are suggested formally.

In short, transcription is a bad way of Arabization. Therefore, it must be avoided. It does not suggest a satisfactory <u>solution</u> to the whole <u>problem</u> of Arabization. On the contrary, (with a few exceptions), it takes it away from its proper target of using Arabic terms to translate the English ones. The second method, naturalization, is perhaps better than transcription, as the following discussion confirms.

2. Naturalization(التطبيع):

This method is based on adapting the English term to Arabic pronunciation, alphabet and grammar, by modifying its pronunciation only partly, changing the spelling of one or more of its letters into close Arabic ones, and using it in a singular, plural, masculine, feminine or verb form. e.g.:

<u>1. Technology</u>   (تكنولوجيا)

   1. Technological (adj.)   (تكنولوجيّ/تكنولوجيّة)

   2. Technologist (n.)   (تكنولوجيّ (متخصص في التكنولوجيا)/تكنولوجيّة(متخصصة)

   3. Technologists (n./plural)   (تكنولوجيون-تكنولوجيات)

   4. Technologies(n./plural)   (تكنولوجيات)

   5. Technologically (adv.)   (تكنولوجياً)

<u>2. Magnet(n.)</u>   (مغناطيس)

   1. Magnetic (adj.)   (مغناطيسي/مغناطيسية)

   2. Magnetism/magnetization(n.)   (مغنطة)

   3. Magnetize(v.)   (يمغنط)

<u>3. Oxide(n.)</u>   (أكسيد)

   1. Oxidate/oxidize(v.)   (يؤكسد)

   2. Oxidation/oxidization(n.)   (أكسدة/تأكسد)

   3. Oxidant/oxidizer(n.)   (مؤكسِد)

4. Oxidated/oxidized(adj.)   (مؤكسَد)

<u>4. Hydrogen (n.)</u>   (هيدروجين)

   1. Hydrogenate/hydrogenize(v.)   (يُهَدْرِج)

   2. Hydrogenation/hydrogenization(n.)   (هدرجة)

   3. Hydrogenator(n)   (مهدرِج)

   4. Hydrogenated(adj.)   (مهدرَج)

<u>5. Biology</u>   (بيولوجيا)

   1. Biological(adj.)   (بيولوجي/بيولوجيّة)

   2. Biologist (n.)   (بيولوجي(متخصص في البيولوجيا)-بيولوجيّة)

   3. Biologists (n./plural)   (بيولوجيون-بيولوجيات)

   4. Biologically (adv.)   (بيولوجيّاً)

<u>6. Mechanics</u>   (ميكانيك/ميكانيكا)

   1. Mechanism(n.)   (ميكانيكية)

   2. Mechanisms(n.) (plural)   (ميكانيكيات)

   3. Mechanical (adj.)   (ميكانيكي / ميكانيكية)

    (e.g. mechanical engineering)   (مثال: هندسة ميكانيكية)

   4. Mechanic(n.)   (ميكانيكي(متخصص في ميكانيك)/ميكانيكية)

   5. Mechanize(v.)   (يمكّن)

   6. Mechanization(n.)   (مكننة)

   7. Mechanically(adv.)   (ميكانيكياً)

<u>7. Topography</u>   (طبوغرافيا)

   1. Topographic (adj.)   (طبوغرافي/طبوغرافية)

   2. Topographer(n.)   (طبوغرافي (متخصص في الطبوغرافيا)/طبوغرافية)

   3. Topographers(pl.)   (طبوغرافيون-طبوغرافيات)

   4. Topographically (adv.)   (طبوغرافياً)

The Arabic naturalized terms are inflected according to Arabic grammar with regard to nouns, adjectives, verbs, adverbs, singular, plural, masculine and feminine, as the examples illustrate. The last example has another feature of naturalization in accordance with the Arabic alphabet, namely, the use of the two letters 'ط'and ' ع' which are of course not a part of the English alphabet.

Although naturalization is an established habit in all languages and a step further towards acceptable, recognized Arabization, it is not satisfactory enough because the foreign term remains mainly as it is without a full Arabic equivalent. Hence, it may not be understood except by a specialist (i.e. an engineer, a doctor, a scientist, etc.). For example, many do not understand (أكسيد), (هدرجة), (بيولوجيا), (طبوغرافيا). So, as yet, Arabization has not been achieved in an acceptable way. A better method is required.

3. Translation:

As a method of Arabization, translation is the transmission of English technical terms into Arabic, using words that are already a part of Arabic language vocabulary. The greater number of scientific terms (80-85%) are rendered by means of translating them into Arabic equivalents that are a part and parcel of Arabic language lexicon: e.g.

1. Geology	(علم الأرض)
2. Geometry	(هندسة)
3. Valve	(صمام)
4. Radiation	(إشعاع)
5. Vibrations	(ذبذبات)
6. Chemical substance	(مادة كيميائية)
7. Blood pressure	(ضغط الدم)
8. Blood group	(زمرة الدم)
9. Yellow fever	(الحمى الصفراء)
10.Cold	(زكام)
11.Anaesthetic	(مخدر)
12.Cells	(خلايا)
13.Refrigiration	(تبريد)
14.Capacity	(سعة)

15.Mathematical power   (قوة رياضية)

16.Mathematical problem   (مسألة رياضية)

17.Pathology   (علم الأمراض)

18.Hospitalization   (استشفاء)

19.Arid land   (أرض بعلية)

20.Arable land   (أرض صالحة للزراعة)

    etc.

The list is very long. These and other examples serve as evidence for the undoubted possibility of the translation of any foreign term into an Arabic equivalent.

However, the <u>problem</u> of Arabization cannot be solved completely by this good translation method. The difficult part is the Arabization of terms whose equivalents are not already available or known in Arabic language. This means that a solid method of Arabization is urgently needed.

4. Coinage (النقش/السك):

This is the best method of Arabization. It is the introduction of new terms that have not been in use in Arabic language beforehand. New Arabic terms are coined in three main ways:

a). Revival (الإحياء):

Revival (also called 'engendering' (التوليد)) is the use of an old, dead word with a new meaning. This means that the old word is given a new meaning, with its old meaning being usually ignored: e.g.

<u>a).Train:</u> (قطار) is an old word used to mean 'a line of camels'. Now, it is used to Arabize the well-known word 'train', whose compartments look like a line of camels in shape.

<u>b).Newspaper:</u> (جريدة) is another old word used to mean 'a small palm stick used to write on patches' (رُقع). Nowadays, it is used as an Arabic equivalent to 'newspaper'.

c).Car: (سيارة) was used in classical Arabic to mean 'long distance desert travelers' (as mentioned in the Holy Koran, Chapter of Yusuf, verse 10). Today, it is used to mean car, any kind of car in general (with its old meaning being retained through the Quran).

d).Telephone: (هاتف) was usually used to mean 'a person whose voice is heard, but not seen'. Recently , however, it has been reused to Arabize 'telephone'.

These and other examples were introduced by 'Arabic Language Academies' (مجامع اللغة العربية). Revival is a successful, but difficult, way of Arabization. The Arabized terms are purely Arabic. It was a reaction to the invasion of Arabic by foreign words. Unfortunately, this method is no longer applied these days because it is considered as both purist and difficult to apply. Moreover, many terms suggested according to this method have remained on the shelves of the 'Language Academies' offices with no opportunity given to them to be made public in use.

On the other hand, some introduced terms were not agreeable to language users, such as (إرزيز) for 'telephone', and (حَمّاز) for 'train'. Therefore they died down.

Indeed, had revival been invested well by these Academies, specialists and translators, it would have been quite productive and effective, and could have suggested good solutions to the many problems of Arabization.

b). Derivation (الاشتقاق):

Arabic is described as the language of derivation. It is based on measurement (قياس). There are in the Arabic language measures against which words are derived and gauged. The most famous measures are those of 'instrument names' (أسماء الآلة), such as (مِفعل), (مِفعلة), (مِفعالة), (مِفعال) in particular. A good number of new technical terms have been derived through these measures: e.g.

i.). (مَفعل)

1. Laboratory/lab	(مَخبر/معمل)
2. Factory	(مَصنع)
3. Slaughter house	(مَذبح/مسلخ)
4. Lancet	(مِبضع)

5. Steering wheel	(مِقود)
6. Observatory	(مرصد)
7. Hoe	(مِعول)
8. Anchorage	(مرسى)
9. Boiler	(مِرجل)
10.Brace fastener	(مِشبك)

ii).(مَفعلة)

1. Butchery	(مجزرة/ملحمة)
2. Dye works	(مصبغة)
3. Guillotine	(مِقصلة)
4. Grease box	(مشحمة)
5. Postmortem room	(مشرحة)

iii). (فَعّالة/مَفعالة)

1. Washing machine	(غسالة)
2. Fridge/refrigerator	(ثلاجة)
3. Mixer	(جبّالة/خلاطة)
4. (Telephone)receiver	(سماعة(الهاتف))
5. Wiper	(مسّاحة(زجاج السيارة))

iv). (مِفعال)

1. Air pump	(منفاخ(العجلة))
2. Drill	(مثقاب)
3. Iron	(مكواة)
4. Scissors	(مقراض)
5. Rake	(مِدراة)

(Some non-standard measures have also been used to derive new technical terms in Arabic).

A good number of new instrument terms have been suggested by 'Language Academies' according to this method of Arabization. Yet, it is still considered as a limited way, unable to cover many other terms which are not names of instruments, and do not accept such measures.

c).Neologisms(المستحدثات):

They are the new words, ideas and expressions which were not known in Classical Arabic. They comprise the major number of Arabized technical terms. Their door is always open to receive newly Arabized words to match the rapid development of technological, computer and internet sciences the world over. The examples are in thousands. Here are some of them:

1. Psychology   (علم النفس)

2. Physiology   (علم وظائف الأعضاء)

3. Metaphysics   (علم ما وراء الطبيعة)

4. Computer   (حاسب آلي/حاسوب/حسوب)

5. Data processing   (معالجة المعلومات)

6. Computer programming   (برمجة الحاسب)

7. Command file   (ملف الأوامر)

8. Software   (برمجات/برمجيات/مجموعة برامج الحاسب)

9. Hardware   (أجهزة/معدات الحاسب)

10.Keyboard   (لوحة مفاتيح الحاسب)

11.Typewriter   (آلة كاتبة)

12.Calulator   (آلة حاسبة)

13.Inflation   (تضخم)

14.Stock market   (سوق العملات/البورصة)

15.Hard currency   (عملة صعبة)

16.Spaceship   (سفينة فضاء)

17.Missile   (صاروخ)

18.Sunshine industries   (صناعات رائدة/الصناعات التقنية والحاسوبية)

19. Star war   (حرب النجوم)

20. AIDS   (نقص المناعة(المكتسبة))

21. Heart transplant   (زرع القلب)

22. Stethoscope   (سماعة الطبيب)

23. Electricity   (كهرباء)

24. Astronaut   (عالم فضاء/رجل فضاء)

25. Chemical weapons   (أسلحة كيميائية)

   etc.

The list is almost endless. Acceptable transcribed words (like the names of medicines), naturalized terms (see'2' earlier) and derivations based on instrument names, can all be considered as neologisms.

This method of Arabization is the best and the most successful one. It is what Arabization exactly and perfectly means. All the terms suggested under this method are either completely new (e.g.: كهرباء، صاروخ، حاسوب، حسوب), or new expressions and concepts that appear in Arabic language of today. These consist of known words in Arabic, but their combinations are new. For example, (علم) and (نفس) are both well-established words in Arabic, but combining them together to mean a new branch of science is a new concept that was not known before in Arabic. The same applies to the examples: '2', '3', '4', '7', '10', '13', '14', '1', '16', '19', '21', '22', and '25'. Both kinds of terms are neologisms.

Conclusions:

The following important points can be concluded from the previous discussion:

1. Arabization of foreign technical terms is so vital to help us match the modern sciences and technologies which develop by the day –if not by the hour-, and require great efforts to Arabize them as quickly, efficiently, effectively and precisely as possible.

2. Arabization is a difficult process, yet it is inevitable and not impossible to achieve. It is natural that all nations have the right to render technical terms into their languages so that they learn, use, understand and participate in the latest developments of modern sciences and technologies.

3. As pointed out earlier, transcription is a bad way of Arabization. It is, rather, 'westernization' of Arabic, keeping the foreign term in Arabic letters. Yet, transcription is sometimes inescapable and acceptable, especially in medicine (such as names of medicines like: (((أكسيد), (أسبرين), (فلاجيل), (باكترين), (فيتامين), and some illnesses like: ('AIDS'(الإيدز), 'eczema' (الأكزيما) ,etc. There are Arabized terms for diseases like: 'chickenpox' (جدري الماء); 'cold' (زكام), 'whooping cough' (سعال ديكي), 'cancer' (سرطان), 'ulcer' (قرحة), etc. Also, proper names, trademarks and institutions are usually transcribed. (See the next section for more details)

4. Some technical terms have now two, or more recognized versions in Arabic: Transcription and Arabization: e.g.

1. Computer	(كمبيوتر+حاسب/حاسوب)
2. AIDS	(الإيدز+نقص المناعة)
3. Technology	(تكنولوجيا+تقنية)
4. Mechanical	(ميكانيكي+آلي)
5. Bank	(بنك+مصرف)
6. Telephone	(تليفون+هاتف)
7. Radio	(راديو+مذياع/إذاعة)
8. Television	(تلفزيون+تلفاز/إذاعة مرئية)
9. Cassette	(كاسيت+شريط تسجيل)
10.Electron	(إليكترون+كهرب)
11.Fax	(فاكس+بريد مصوَّر)
12.Film	(فيلم+شريط مرئي)
13.Cinema	(سينما+دار عرض/خيالة)
14.Photocopy	(فوتوكوبي+نسخ/تصوير)
15.Freezer	(فريزر+مجمدة)
16.Internet	(الإنترنت+شبكة المعلومات/الشبكة العنكبوتية)

The first transcribed version is more common and wider in use in spoken and written Arabic than the second Arabized one. Yet, the latter remains the Arabic, preferable version despite its less popularity than the former. However, the degree of

acceptability of foreign terms to Arabic Language users in comparison to Arabic ones, is due to their frequent use by the public long before coining the latter. Yet, this does not change their foreign nature.

If, for one reason or another, the duality of these terms can be accepted, another type of duality cannot: e. g.

1. Recorder	(ريكوردر+مسجل/آلة تسجيل)
2. (Air)conditioner	(كنديشن+مكيف(هواء))
3. Physics	(فيزيكس+فيزياء)
4. Psychology	(سيكولوجي (سيكولوجيا)+علم نفس)
5. Technician	(تكنيشن+فني)
6. Group	(جروب+مجموعة)
7. Statistics	(ستاتيستيكس+إحصاء (علم الإحصاء))
8. Antibiotic	(أنتيبيوتك)+مضاد حيوي))
9. Ecology	(إيكولوجيا+علم البيئة)
10.Schizophrenia	(شيزوفرينيا+انفصام الشخصية)

etc.

The transcribed versions of these and similar examples are rejected in standard, written Arabic. However, in colloquial, everyday spoken Arabic, they are more popular than the Arabic terms. Since standard language is used in translation, we should not worry about such popularity. The students are urged to be cautious, anyway.

5. Naturalization is closer to Arabization than transcription in that it is the subjection of the foreign term to the Arabic rules of grammar, spelling and pronunciation. Nevertheless, this does not justify applying it to any technical term haphazardly and unconditionally. As usual, care is required.

6. Some technical terms have been Arabized into more than one term because unity of Arabized terms among Arab Countries has not been achieved yet. It is true that a single Arabic term for each foreign one is favourable to attain the accuracy required in technical language, two or more Arabic terms for it would be more useful than harmful, compared to those terms that have no Arabic equivalents of any kind. In other words, two or three Arabic words for one foreign term are far much better than having none for it. This recalls the problem of synonymy discussed earlier in this chapter (see 2.2.). Usually, synonyms are different from one another, however slightly, except when they are absolute synonyms. It has been argued then that absolute synonymy is almost

absent from language for it is unnecessary to have two signifiers (or words) for one and the same signified (or object/idea/thing). Yet, in Arabization, all terms introduced for one and the same foreign term are absolute synonyms in the sense that they equally refer to exactly the same object or idea: e. g.

1. Computer	(حسوب/حاسوب/حاسب آلي/عقل آلي/حاسب إليكتروني)
2. Television	(تلفاز/شاشة صغيرة/تلفزة/إذاعة مرئية)
3. Gap	(فرجة/فجوة/ثغرة/فتحة/فسحة)
4. Fridge	(ثلاجة/برّاد)
5. Wheel	(إطار/عجلة/دولاب/كَفْرة)

The difference between two or more synonyms of the same term is in the degree of popularity. For instance, (حاسوب/حاسب آلي) are the two most popular terms for 'computer' all over the Arab world. For the second term, (تلفاز) is a relatively popular term for 'television', yet (شاشة صغيرة) is a general term used recurrently in some Arab countries; (تلفزة) in others, and (إذاعة مرئية) in one or two countries. Likewise, (برّاد) and (دولاب) are used and heard in few Arab countries, whereas (ثلاجة) and (عجلة) are popular in most of them. (كَفْرة) is used in the Arab Gulf States (especially in Saudi Arabia).

What is common among these terms is their Arabic origin and nature. The sad common point about them is that their transcribed foreign counterparts, (especially (تلفزيون) and (كمبيوتر)) are more popular than them in spoken Arabic in particular, and in some written texts. Hopefully, this bad habit will not last for long, and will cease to exist one day, and, instead, a strong, jealous 'comeback' to our lovely mother tongue, the language of the Holy Quran and the Prophet's Tradition will take place very soon in connection with all foreign terms, technical and non-technical.

On the other hand, multiplicity (or synonymy) of technical terms is common not only in Arabic but also in English in two respects. First, the difference of terminology between British English and American English in regard to some technical terms that refer to the same thing: e. g.

British English	American English	
1. chemist	druggist	(صيدلي)
2. lift	elevator	(مصعد)
3. tap	spigot / faucet	(صنبور/حنفية)
4. geyser	water heater	(سخان/مسخن ماء)
5. petrol	gasoline	(بنزين/بترول)
6. bonnet (of car)	hood	(غطاء السيارة الأمامي)
7. windscreen (of car)	windshield	(زجاج السيارة الأمامي/واجهة السيارة الزجاجة)

Secondly, some technical terms have non-technical, popular synonyms which are absolutely identical with them: e.g.:

Technical name	Non-technical name	
1. femur	thigh bone	(عظم الفخذ)
2. encephalon	Brain	(دماغ)
3. varicella	Chickenpox	(جدري الماء)
4. tonsils	Glands	(اللوزتان)
5. leucocyte	white blood cell	(كرية دم بيضاء)
6. erythrocyte	red blood cell	(كرية دم حمراء)
7. termite	white ant	(نملة بيضاء)

Both versions of these terms are equally acceptable standard English. Thus, and by the same token, in Arabization, duplicity (i.e. two) or multiplicity(i.e. over two) of terms is normal and not harmful synonymy.

The good solution to the extremely difficult problem of Arabization is to respond effectively and efficiently to the fourth method of Arabization, coinage. There is permanent urgency to coin new Arabized terms whether revived, derived, completely new or unusual in Arabic language. Examples have been provided for the first three types earlier. The fourth type, the unusual forms of terms, means to suggest a term that has a new, unusual form, taken from an old or a newly Arabized term: e.g.

1.From (حاسب/حاسوب), we can have:

i).(حَوْسبة) for 'computerization'

ii).(مُحَوْسَب) for: 'computerized' (e.g. computerized study (دراسة محوسبة) which

means (دراسة معتمدة على الحاسوب))

iii) (يُحَوسِب) for: 'computerize'

The terms (حوسبة), (محوسب) and (يحوسب) conform to Arabic measures, after words like: (صعلكة، قولبة) etc.); (مصعلك-مقولَب) and (يصعلك-يقولب). Several similar terms have been and are being newly suggested for new English technical terms. Indeed, they strongly stress the ability and flexibility of Arabic Language to live up to the challenge put forward daily by new technical terminology.

Finally, great efforts have been exerted to Arabize thousands of foreign technical terms by Arab League Educational, Cultural and Scientific Organization (ALECSO), especially the Co-ordination Bureau of Arabization (CBA) (مكتب تنسيق التعريب) in Rabat, Morocco; by Arab universities and other official institutions, and by individuals. Yet, still greater efforts and more courage are instantly, constantly and urgently needed to accompany the rapid advance of technology and computer and Internet sciences in particular. All the means are available to achieve this: translators, specialists in all scientific fields, specialist institutions, universities and institutes, financial support and above all specialist references and dictionaries of all types and sizes in three main languages: Arabic, English and French. These are the material tools for the solution to the problems of Arabization. The only remaining, but essential condition is the *honest willingness of men in power and academics to Arabize.*

2 8 Translation of PROPER NAMES, TITLES, GEOGRAPHICAL TERMS, (POLITICAL) INSTITUTIONAL TERMS and U.N. ACRONYMS:

2.8.1 PROPER NAMES:

The translation of proper names(i.e. names of persons) is not a straightforward process, as some might think. They pose one or two <u>problems</u> which require good <u>solutions</u>. There are three main procedures for translating proper names:

<u>A).Transcription</u>: This procedure is the rule in conveying proper names, English or otherwise, into Arabic. They are usually transliterated in Arabic letters. The main reason for that is to show a sign of respect for people's names which are purely cultural. It is the right of everybody in the world to have his/her name retained in other languages and cultures. This is applicable to translating any proper name into any other language. Therefore, transcription here is not shameful, but, rather, respectful. e.g.

Amanda	(أماندا)	Kim	(كيم)
Bill	(بل)	Lucy	(لوسي)
Bob	(بوب)	Mike	(مايك)
Charles	(تشارلز)	Nancy	(نانسي)
Clive	(كلايف)	Olivia	(أوليفيا)
Derek	(ديرك)	Pauline	(بولين)
Emma	(إمّا)	Philip	(فلب)
Edwin	(إيدوين)	Quirk	(كويرك)
Frank	(فرانك)	Robin	(روبين)
George	(جورج)	Sally	(سالي)
Green	(جرين)	Tom	(توم)
Henry	(هنري)	Ullman	(أُولمان)
Ivan	(إيفان)	Verona	(فيرونا)
Jim	(جيم)	Walter	(وولتر)
Johnson	(جونسون)	Watson	(واتسون)

etc.

There seems to be <u>no problem</u> here, apart from the alphabetical letters: 'G , P, Ch', which have no equivalents in the Arabic alphabet. The general rule for transcribing these and other letters and sounds in Arabic is as follows:

1). 'G' →either (ج), (غ) or (ك). This is imposed by habit, or by the phonetic combination of letters: e. g.

1 'Green' →	(ج+غ): ((either (جرين)or (غرين))
2 'England' →	(ك+ج) : (إنكلترا) or (إنجلترا)
3 'Geography'→ etc.	(غ) only : X (جغرافيا)

2). 'P' →   (ب) like 'B'

3). 'V' →   (ف) or (ڤ)

4). 'Ch'→   (ش) or (تش)

'A', 'S' and 'T' may occasionally be transcribed in few names as (ص), (ع) and (ط) respectively, when they are well-known in Arabic: e.g.

1 'Aida' →(عايدة)	(but: 'Alice' →(أليس))
2. 'Samuel' →(صاموئيل)	(but: 'Sandra' →(ساندرا))
3. 'Tony' →(طوني)	(but: 'Tom' →(توم))
4. 'Antony'→(أنطونيو/أنطوني/أنطون)	(but: 'Anatoli' →(أناتولي))

A slight problem could be raised by the transcription of two kinds of names:

1). Names with unpronounced letters could be transcribed wrongly and literally by the students: e. g.

'Lincoln':→(not (لنكولن), but (لنكن/لنكون).

Usually the first American president's name, 'Abraham Lincoln' is transcribed wrongly as (لنكولن), but it is the acceptable version because of its old standardization and frequency in Arabic.

2). Diminutive names (أسماء الدلع/التصغير) might be wrongly transcribed as full, normal names. However, they are transcribed into Arabic as they are exactly spelt and pronounced in English: e.g.

1. 'Di'   (for Diana)   (داي)←; not   (ديانا/دايانا)
2. 'Cloughy'   (for 'Clough')   (كلَفي)←, not   (كلَفْ)
3. 'Fergi'   (for 'Ferguson')   (فيرجي)←, not (فيرجوسون)
4. 'Maggi'   (for ' Margaret') (ماجي)←, not   (مارجريت)
   etc.

B). Transcription/Naturalization: English and Arabic share certain names in religion and history only. Therefore, the English names are naturalized when they refer to the same person, especially the prophets and the Virgin Mary's names:

1. Aaron   (هارون)

2. Abraham   (إبراهيم)

3. David   (داود)

4. Isaac   (إسحاق)

5. Ishmael   (إسماعيل)

6. Jacob   (يعقوب)

7. Jesus   (عيسى)

8. Job   (أيوب)

9. John   (يحيى/يوحنا)   (يوحنا=Gospel)

                                                ((قديس))

10.Jonah   (يونس)

11.Joseph   (يوسُف)

12.Luke   (لوقا)   Gospel

13.(The Virgin) Mary   (مريم (العذراء))

14.Michael   (ميكائيل/ميكال/ميخائيل)   Angel: (مَلَك)

15.Moses   (موسى)

16.Noah   (نوح)

17.Paul (بولس) Gospel

18.Peter (بطرس) Gospel

19.Solomon (سليمان)

Nevertheless, when these names are used in other contexts to refer to ordinary people, they are transcribed because they become mere Christian names with different nature and culture. Thus, they no longer receive special treatment in Arabic. Rather, they turn to be like any other names in English: e.g.

1. Aaron (أرون/إيرون); 2. Abraham (أبراهام); 3. David (ديفيد); 4. Issac (إيساك/أيساك); 5. Ishmael (إشميل); 6. Jacob (جاكوب); 7. Jesus (جيساس); 8. Job.(جوب); 9. John (جون); 10. Jonah (جونا/جوناه); 11. Joseph (جوزيف); 12. Luke (لوك); 13. Mary (ماري); 14. Michael (مايكل); 15. Moses (موزيز); 16. Noah (نوّا); 17. Paul (بول); 18. Peter (بيتر); 19. Solomon (سولمون/سولومون).

C).Naturalization: Names of famous poets. scientists, philosophers, leaders and mythological heroes in history are naturalized: e.g.

1. Alexander	(a leader)	(الإسكندر)
2. Archimedes	(a scientist)	(أرخميدس)
3. Aristophanes	(a poet)	(أريستوفان)
4. Aristotle	(a philosopher)	(أرسطو)
5. Aeschylus	(a poet)	(إيسخيلوس)
6. Hercules	(a legendary hero)	(هرقل)
7. Plato	(a philosopher)	(أفلاطون)
8. Pythagoras	(a scientist)	(فيثاغورس)
9. Samson	(a legendary hero)	(شمشون)
10.Socrates	(a philosopher)	(سقراط)
11.Homer	(a poet)	(هوميروس)

There are famous names in English that were originally naturalized from Arabic. Therefore, students should not mistake them for English names when transferring them back into Arabic: e.g.

1. Avempace: (ابن باجة)   2. Avenzoar   (ابن زهر)

3. Averroes: (ابن رشد)   4. Avicenna   (ابن سينا)

5. Saladin: (صلاح الدين الأيوبي)   6. Alhazen   (ابن الهيثم)

etc.

In short, proper names are mostly transcribed, exceptionally naturalized, but *never translated* into Arabic. When students are unable to pronounce a name properly, they transcribe it wrongly, but this is not a serious mistake anyway. On the other hand, if a famous name is transcribed wrongly, but has become standardized (e.g. 'Lincoln' is transcribed as (لنكولن) not as (لنكن)), they can retain it as such, because another transcription might seem a different name to some people.

2.8.2. TITLES:

Titles can pose <u>problems</u> in translation. However, the <u>solution</u> is available and not so difficult to understand. It can be sought for through three main procedures:

<u>a.Transcription</u>: Cultural titles which have no equivalents in Arabic are usually transcribed: e.g.

1. Marquis/Marquess	(ماركيز)
2. Earl	(إيرل)
3. Viscount	(فايكانت/فيسكاونت)
4. Baron	(بارون)
5. Sir (Walter Scott)	(السير(وولتر سكوت))
6. Lord (Byron)	(اللورد(بايرون))
7. Dr.	(دكتور)
8. Prof.	(بروفسور/أستاذ/أستاذ دكتور/أستاذ كرسي)

These and similar titles (except 7&8) are for the aristocratic class in English tradition and culture. Since there is no such thing in Arabic culture, we had better transcribe them, not simply as a sign of respect, but to bear no responsibility for translating them into Arabic and make them look as a part of its culture. Having said that, the <u>problem</u> of understanding some uncommon titles like (إيرل) and (فايكاونت) remains to be solved. The <u>solution</u> can be to explain between two brackets what such titles mean in general terms: e.g.

'Earl'   (إيرل: (لقب أرستقراطي رفيع))

Another <u>solution</u> is to translate all these titles into (اللورد/باشا) because it is well-known in Arabic.

<u>b. Naturalization:</u> Some titles are naturalized into Arabic: e.g.

1. Duke   (دوق)

2. Duchess   (دوقة)

The naturalization of the first title is only alphabetical (i.e. K → ق); whereas the second is both alphabetical as well as grammatical: (دوقة) is the feminine form of (دوق).

Such naturalized titles are quite rare because of the cultural differences between the two languages. Therefore, there is no serious problem here.

<u>c.Translation</u>: Titles with Arabic equivalents are translated: e.g.

1. Mr.   (سيد)

2. Miss   (آنسة)

3. Mrs.   (سيدة)

4. Lady   (سيدة/ليدي)

5. Madam   (سيدة/زوجة)

6. Prince   (أمير)

7. Princess   (أميرة)

8. Knight   (فارس)

Lady (4) can be transcribed as (ليدي) when used as an aristocratic title. On the other hand, although 'Miss' and 'Mr.' do not pose a problem in Arabic, the title 'Ms' [*miz*]which refers to both 'Miss' and 'Mrs.' and used when we do not know whether a woman is married (i.e. Mrs.), or unmarried (i.e. Miss) to avoid embarrassment, could be problematic. A possible <u>solution</u> is to translate it into (أخت), or as follows:

"Ms":   (آنسة/سيدة)

'Madam' is still transcribed on many occasions as (مدام) and equally understood as (سيدة/زوجة), especially in informal Arabic. Also, 'prince' and 'princess' are informally transcribed as. (برنس) and (برنسيسة): respectively. But they are confined to bad colloquial uses and are, therefore, dismissed as completely inappropriate.

Formal titles for leaders, diplomats, politicians, judges and lords are translated precisely as follows (British):. e.g.

1).His/Her majesty, The King/The Queen	(جلالة الملك/الملكة)
2).His Excellency, The President	(فخامة/سيادة رئيس الجمهورية)
3).His Excellency, The Ambassador	(سعادة/دولة/سيادة/معالي السفير)
4).His Excellency, The High Commissioner	(معالي المفوض العام/الباب العالي)
5).His (Royal) Highness, The Prince	(سمو الأمير/صاحب السمو الملكي الأمير)

6).<u>The Right Honorable:</u> To: :ـ(معالي/سعادة/سيادة/دولة (سعادة) الباشا)لـ

1. The Prime Minister	(رئيس الوزراء)
2. The Mayor (also: The Right Worshipful)	(المحافظ/الوالي)
3. The Minister	(الوزير)
4. The Earl	(الإيرل)
5. The Viscount	(الفايكاونت)
6. The Baron	(البارون)
7. The Chancellor	(المستشار)
8. The Chief Justice of England	(قاضي قضاة إنجلترا)
9.The Justice of Appeal	(قاضي الاستئناف/رئيس محكمة الاستئناف)
10.A member of parliament	(عضو برلمان)

7). The Most Honorable, The Marquess/Marquis	(معالي دولة الباشا/صاحب العزة الماركيز)
8). His Grace, The Duke	(سعادة دولة الباشا/الدوق)
9). The Honorable: to:	:ـ(سيادة/سعادة/دولة/عناية/عطوفة/حضرة)لـ
1. The speaker of parliament	(رئيس البرلمان)
2. Judges of high courts	(قضاة المحاكم العليا)

10). His Honour: to   :ـ(حضرة/سيادة)

  1. Circuit Judges   (القضاة الجوالين)

11). Sir: to: :ـ(السير/سعادة الباشا/سعادة البيك(البيه)/الأفندي/الآغا)

  1. Knight   (الفارس)

12). Christian religious titles from ('1' to '13'):

  1. His Holiness, The Pope   (قداسة البابا/الحبر الأعظم)

  2. The most Reverend, the Cardinal   (غبطة الكاردينال)

  3. The Most Reverend, The Archbishop   (غبطة/قداسة رئيس الأساقفة)

  4. The Most Reverend, The Patriarch   (غبطة البطرِيَرك(البطرك)

  5. The Most Reverend/His Eminence, The Metropolitan   (نيافة المطران/المتروبوليس)

  6. the Right Reverend, The Bishop/The Abbot   (نيافة الأسقف/رئيس الدير)

  7. The Very Reverend, The Dean/The Vicar   (الأب عميد الكنيسة/القس)

  8. The venerable, the Archdeacon   (الأستاذ/السيد رئيس الشمامسة)

  9. The Reverend, The Canon/The Minister   (الأب الكاهن)

  10. The Reverend, The Curate   (نيافة راعي الأبرشية)

  11. The Reverend, The Priest   (الأب القس(القسيس/القُمُّص)/الخوري)

  12. The Reverend, The Father   (الأب)

  13. The Reverend, The Mother   (الأم رئيسة الدير)

I hasten to point out here that these are strictly Christian titles and have no relation whatsoever to the titles of Muslim scholars, which are confined to them only. These titles are mainly three:

١. (شيخ: Sheikh)

٢. (فضيلة الشيخ: His Grace)

٣. (سماحة الشيخ/المفتي: His Holiness/Eminence)

The first two titles are general, whereas the third is used for the officially highest religious authority in every Muslim Country, (Mufti). On the other hand, the first title, 'Sheikh', is used as an unreligious title to interchange with 'Prince' in the Gulf States, except Saudi Arabia, 'University teacher' in some Arab countries, a millionaire and 'old man' as a sign of respect.

Other well-established and unanimously agreed upon titles are those which are used especially for the best of the best Muslim scholars in the history of Islam. They are: ‏(المُحَدث) (العالِم (الجليل))؛ (العلّامة)؛ (الحافظ)؛ (الخَير/البحر)؛ (شيخ الإسلام)؛ (حجة الإسلام)؛‏ ‏(الفقيه)and (الإمام)‏. Local titles and those which have not gathered consensus or full recognition by reliable Muslim authorities are not included.

13). <u>Dear Sir,</u> (in correspondence to anybody who has no title)

<div dir="rtl">(العزيز/عزيزي السيد فلان (في المراسلة لأي شخص لا لقب له))</div>

Obviously, these titles pose <u>considerable problems</u> not only for students, but also for many professional translators. In addition, some people are sensitive to most of the Christian titles.

As regards sensitivity (الحساسية), translators in general are required to dispose of it as much as they can in translation in normal circumstances. Yet, when they cannot, they may add the phrase (كما وردت) (i.e. 'sic') immediately after the sensitive title. Translators can slot this phrase after any translation for which they do not want to bear responsibility.

As to the complexity of all titles here, three main translations can be used as a good <u>solution</u> in Arabic:

1. (شيخ) for all titles of Muslim scholars.

2. (سيادة) for leaders, diplomats, politicians, judges, and lords (except (جلالة) for 'king /queen'; (سمو) for 'prince/duke'; and (حضرة) which interchanges with (سيادة) for 'judge'.

3. (أب) for all Christian religious titles and personalities (except (البابا/قداسة البابا) for 'the Pope'(the highest Christian authority in the State of the Vatican in Rome), because it is well-known).

2.8.3. GEOGRAPHICAL TERMS:

Here are the most important of them:

<u>1.Countries</u>: Names of countries have established transcriptions, naturalizations or translations: e g

<u>1.Transcriptions:</u>

1. Brazil	(البرازيل)
2. Denmark	(الدنمرك)
3. Mali	(مالي)
4. Canada	(كندا)
5. Pakistan	(الباكستان)
etc.	

<u>2. Naturalizations:</u>

1. England	(إنجلترا/انكلترا)
2. Britain	(بريطانيا)
3. France	(فرنسا)
4. Italy	(إيطاليا)
5. India	(الهند)
6. Belgium	(بلجيكا)
7. Mexico	(المكسيك)
8. Japan	(اليابان)
9. Sweden	(السويد)
10.Switzerland	(سويسرة)
etc.	

<u>3. Translations:</u>

1. The United Kingdom(UK)	(المملكة المتحدة)
2. The United States of America (USA)	(الولايات المتحدة الأمريكية)

3. The Ivory Coast (ساحل العاج)

4. South Africa (جنوب إفريقيا/أفريقيا الجنوبية)

5. The Central Republic of Africa (جمهورية أفريقيا الوسطى)
   etc.

4. Transcriptions&Translations:

1. Upper Volta (فولتا العليا)

2. Asia Minor (أسيا الصغرى)

3. Great Britain (بريطانيا العظمى)
   etc.

Transcriptions and naturalizations are the rule, whereas translations are the exception, for it is a matter of respect and outright right for other peoples, countries and cultures to have their local flavour of names of countries, cities, streets, etc., *retained* in translation. Usually, there are recognized translations for foreign countries in Arabic, which are used to translate them either from English or any other foreign language. The problem here is not difficult to solve, then.

2. Cities: Usually transcribed: e.g.

1. London (لندن)

2. New York (نيويورك)

3. Paris (باريس)

4. Berlin (برلين)

5. Havana (هافانا)
   etc.
   However, they are sometimes naturalized: e.g.

1. Carthage (back naturalization from Arabic) (قرطاجنة/قرطاجة)

2. Cordova/Cordoba (back naturalization from Arabic) (قرطبة)

3. Toledo (back naturalization from Arabic) (طليطلة)

4. Peking (بكين)

5. Washington (واشنطن)
   etc.

A very limited number of names of cities are translated (sometimes alongside transcription or translation): e.g.

1. Jerusalem	(back to the Arabic origin)	(القدس/بيت المقدس)
2. New Delhi		(دلهي الجديدة)
3. New Mexico		(مكسيكو (المكسيك)الجديدة)

Translations are quite rare, whereas transcriptions are predominant, as a sign of respect for foreign cultures. Again, the problem is easy to solve here because recognized translations are available and mostly known to students.

3. Seas and oceans: These are mostly translated, and occasionally transcribed: e.g.

1. The Mediterranean Sea	(البحر الأبيض المتوسط)
2. The Red Sea	(البحر الأحمر)
3. The Black Sea	(البحر الأسود)
4. The Dead Sea	(البحر الميت)
5. The China Sea	(بحر الصين)
6. The North Sea	(بحر الشمال)
7. The Caribbean Sea	(البحر الكاريبي)
8. The Arabian Sea	(بحر العرب)
9. The North Pole	(المحيط المتجمد الشمالي/القطب الشمالي)
10.The South Pole	(المحيط المتجمد الجنوبي/القطب الجنوبي)
11.The Pacific Ocean	(المحيط الهادئ/المحيط الباسفيكي)
12.The Atlantic Ocean	(المحيط الأطلسي/الأطلنطي)
13.The Indian Ocean	(المحيط الهندي)

Except for (كاريبي) and (باسفيكي) of '7' and '11' respectively, all these are well-established translations. The problem for students here is also not too difficult to solve.

Generally speaking, geographical terms and names do not pose many problems as most of them are transcribed and/or have recognized translations in Arabic. The translation of geographical terms of rivers, mountains, plains, etc. is not included, for they are usually transcribed in Arabic. Therefore, they are perhaps not so problematic.

2.8.4. (POLITICAL) INSTITUTIONAL TERMS:
The following types of political institutions are the most important and recurrent in translation.

a).Parliaments: Parliamental terms are either transcribed or translated, or both.

1. The US Congress:	(الكونجرس الأمريكي/مجلس النواب الأمريكي)
2. The US Senate :	(مجلس الشيوخ الأمريكي/مجلس الأعيان)
3. The House of Commons :	(مجلس العموم/البرلمان البريطاني)
4. The House of Lords:	(مجلس اللوردات/الأعيان (البريطاني))
5. The Westminster :	(الويست مينستر/مبنى البرلمان البريطاني/البرلمان(مجلس العموم) البريطاني)
6. The French National Assembly :	(الجمعية الوطنية الفرنسية)
7. The People's Assembly :	(مجلس الشعب/مجلس الأمة)
8. The National Assembly :	(المجلس الوطني/مجلس الأمة)
9. The House of Representatives :	(مجلس النواب/الأعيان)

Arabic translations vary from one Arab Country to another. However, the naturalized word (برلمان) is the most popular in use throughout the whole Arab world.

b).Ministries: Usually, ministries are translated into recognized Arabic equivalents now: e.g.

1. Finance Ministry	(وزارة المالية)
2. Defence Ministry	(وزارة الدفاع)
3. Foreign Ministry	(وزارة الخارجية)
4. Ministry of the Interior	(وزارة الداخلية)
5. Energy ministry	(وزارة الطاقة)
6. Health Ministry	(وزارة الصحة)

There are few specific ministry terms for the United Kingdom and the United States. They need special care from the students: e.g.

1. Foreign Secretary (UK)	(وزير الخارجية البريطاني)
2. Secretary of State (USA)	(وزير الخارجية الأمريكي)
3. Secretary of the Exchequer (UK)	(وزير الخزانة/وزير المالية (البريطاني))
4. Home Secretary (UK)	(وزير الداخلية البريطاني)
5. Plenipotentiary (UK)	(وزير مفوض(في بريطانيا))

Other translations are also used for '1' and '2' as follows: (سكرتير الخارجية) and

(سكرتير/كاتب الدولة), which are not successful literal translations of words, as they prefer

the use of the notorious transcription of 'secretary' into (سكرتير), disregarding

completely the standard Arabic translation, pointed to above. Moreover, (سكرتير) has a

different meaning in Arabic that is not particularly related to 'minister' and is well

below it in terms of position and rank. In fact it is the kind of literal translation which is

common in one or two Maghribi Countries in particular (especially Morocco). Also,

the word 'secretary' is used in both the UK and the US instead of 'minister'. On the

other hand, 'minister' is used in the UK to refer to an official of high position in the

ministry, next to the 'secretary'. Yet, in Arabic, both 'ministry' and 'secretary' can have

the same translation (i.e. وزير). When 'minister' is used in the other sense , it is

translated into (نائب وزير), (وكيل وزارة) or(وزير في وزارة كذا).

c).Buildings: Buildings of political importance are generally transcribed and translated
as follows:

1. The Pentagon	(البنتاجون: مقر وزارة الدفاع الأمريكية/وزارة الدفاع الأمريكية)
2. The Westminster	(الويست مينستر: مبنى البرلمان البريطاني/البرلمان البريطاني)
3. '10' Downing Street	('١٠'داونينج ستريت: مقر رئيس وزراء بريطانيا/رئيس وزراء بريطانيا)
4. The Whitehall	(الوايت هول: مقر الحكومة البريطانية/الحكومة البريطانية)
5. Kremlin	(الكريملين: مقر القيادة السوفيتية (سابقاً)/الرئيس الروسي(حالياً))
6. Elysee	(الإليزية/قصر الإليزية: مقر رئيس فرنسا/رئيس فرنسا)

Exception: Translation only:

"The White House":

(البيت الأبيض/مقر الرئيس الأمريكي/الرئيس الأمريكي)

Other similar, non-political names of streets can be included here: e.g.

1. Fleet Street:	(فليت ستريت: شارع الصحافة في لندن)
2. Wall Street:	(وول ستريت: شارع المال الأمريكي في نيويورك)

Students must be careful not to translate the names of the streets at all. They

should avoid translations like (شارع الأسطول) for '1'; (شارع الحائط) for '2' or any similar

translation for streets. They can transcribe them only.

Clearly, the names of buildings and streets are used in English to refer to

presidents , governments, parliaments, ministries or important activities. Therefore, in

Arabic, they need to be both transcribed and translated into political institutions and

activities. Such translations reflect the functions of these buildings . In case students

have a problem in recognizing the function of a term, they simply transcribe it, bearing

in mind that the readers may be well aware of it.

2.8.5. UN ACRONYMS (AND OTHER TERMS):

An acronym is the shortening of words into their first letters which are usually capital (with few exceptions like 'aids' for 'AIDS'). For example, 'UN' is an acronym for United Nations: 'U' stands for the first word; 'N' for the second. A distinction is made between an 'acronym'(مختصَر) and an 'abbreviation'(اختصار). An abbreviation is the first part of a word, (sometimes with its last letter and usually a full stop at the end) whose first letter only is capitalized (e.g. 'Univ.' for University, 'Dept.' for Department, 'Prof.' for professor, etc.). Thus, it is not the same as 'acronym', our point of concentration here.

The United Nations' acronyms are the most important and recurrent in English language for the students of translation and translators in general. Here is a list with most UN acronyms and their Arabic equivalents, followed by comments on them and their translation problems into Arabic. These problems have good solutions which are in other words the translation procedures of the acronyms in general. (The acronyms are arranged alphabetically):

1.*FAO(Food and Agriculture Organization of the United Nations).

الفاو: (منظمة الأغذية والزراعة التابعة للأمم المتحدة)

2.*GATT(General Agreement on Tariffs and Trade).

الجات(الغات): (الاتفاقية العامة للتعرفة الجمركية (والتجارة))

3. IAEA(International Atomic Energy Agency).

الـ آي-آ-إي-آ: (الوكالة الدولية للطاقة الذرية)

4. IBRD(International Bank for Reconstruction and Development).

الـ آي-بي-آر-دي: (البنك الدولي للبناء والتنمية)

5. ICAO(International Civil Aviation Organization).

الإيكاو: (المنظمة الدولية للطيران المدني)

6. IDA(International Development Association) .   الإيدا: (الجمعية الدولية للتنمية)

7. IFAD(International Fund for Agricultural Development)

الإيفاد: (الصندوق الدولي للتنمية الزراعية)

8. IFC(International Finance Corporation)

الـ آي-إف-سي: (الهيئة الدولية للمال)

9. ILO(International Labor Organization) .   الإيلو: (منظمة العمل الدولية)

10.*IMF(International Monetary Fund).

الـ-آي-إم-إ ف: (صندوق النقد الدولي)

11. IMO(Inter-Governmental Maritime Organization).

الإيمو: (منظمة الملاحة بين الحكومات)

12. ITC(International Trade Centre)   الـــ آي-تي-سي: (مركز التجارة الدولي)

13. ITU(International Telecommunication Union).

الـــ آي-تي-يو: (الاتحاد الدولي للاتصالات)

14. UNAIDS(Joint United Nations Programme on HIV/AIDS

اليونيدز: (برنامج الأمم المتحدة المشترك لمكافحة الإيدز)

15. UNCDF(United Nations Capital Development Fund)

اليو-إن-سي-دي-إف: (صندوق الأمم المتحدة لتنمية رأس المال)

16. UNCTAD(United Nations Conference on Trade and Development:).

الأنكتاد: (مؤتمر الأمم المتحدة للتجارة والتنمية) ·

17. UNDCP(United Nations Drug Control Programme)

الـــ يو-إن-دي-سي-بي: (برنامج الأمم المتحدة لمراقبة العقاقير)

18. UNDOF(United Nations Disengagement Observer Force).

الـــ يو-إن-دي-أو-إف-: (قوات المراقبة والفصل التابعة للأمم المتحدة)

19. UNDP(United Nations Development Program).

الـــ يو-إن-دي-بي: (برنامج الأمم المتحدة للتنمية)

20. *UNEF(United Nations Emergency Force)

اليونيف: (قوات الطوارئ الدولية(التابعة للأمم المتحدة))

21. *UNEFIL(United Nations Emergency Force in Lebanon)

اليونيفيل: (قوات الطوارئ الدولية(التابعة للأمم المتحدة))في لبنان)

22. UNEP(United Nations Environment Program).

اليونيب: (برنامج الأمم المتحدة للبيئة)

23.*UNESCO(United Nations Educational, Scientific and Cultural Organization).

اليونسكو :(منظمة الأمم المتحدة للتربية والعلوم والثقافة)

24. UNFICYT(United Nations Peace-Keeping Force in Cyprus).

الـــ يو-إن-إف-آي-سي-واي-تي: (قوات حفظ السلام التابعة للأمم المتحدة في قبرص)

25. UNFPA(United Nations Population Fund)

الـــ يو-إن—إف-بي-إيه: (صندوق الأمم المتحدة للسكان)

26. UN-HABITAT(United Nations Human Settlements Programme(UNHSP)

الـــ يو-إن-هابيتات: (برنامج الأمم المتحدة للتجمعات السكانية الإنسانية)

27. UNHCR(Office of the United Nations High Commissioner for Refugees).

الـــ يو-إن-إتش-سي-آر: (مكتب المفوض السامي للأمم المتحدة للاجئين)

28.*UNICEF(United Nations (International)Children's (Emergency)Fund).

اليونيسيف: (صندوق رعاية الطفولة التابع للأمم المتحدة)

29. UNIDIR(United Nations Institute for Disarmament Research)

اليونيدير: (معهد أبحاث الأمم المتحدة لنزع التسلح)

30.*UNIDO(United Nations Industrial Development Organization).

اليونيدو: (منظمة الأمم المتحدة للتنمية الصناعية)

31. UNIFEM(United Nations Development Fund for Women)

اليونيفيم: (صندوق الأمم المتحدة التنموي للمرأة)

32. UNITAR(United Nations Institute for Training and Research).

اليونيتار: (معهد الأمم المتحدة للتدريب والبحث)

33. UNMOGIP(United Nations Military Observer Group in India and Pakistan) .

الـــ يو-إن-إم-أو-جي-أي-بي: (مجموعة الأمم المتحدة للمراقبين العسكريين

في الهند والباكستان)

34. UNRWA(United Nations Relief and Works Agency).

الأونروا: (وكالة الأمم المتحدة للغوث والتشغيل)

35. UNSF(United Nations Special Fund).

الـــ يو-إن-إس-إف: (صندوق الأمم المتحدة الخاص)

36. UNSSC(United Nations System Staff College)

الـــ يو-إن-إس-إس-سي: (كلية الأمم المتحدة لموظفي الجهاز الإداري)

37. UNTSO(United Nations Truce Supervision Organization in Palestine).

الـــ يو-إن-تي- إس-أو: (منظمة الأمم المتحدة لمراقبة الهدنة في فلسطين)

38.*UNU(United Nations University).   اليونو/الأونو: (جامعة الأمم المتحدة)

39. UPU(Universal Postal Union).

الـــ يو-بي-يو: (الاتحاد الدولي للبريد)

40. WFC(World Food Council).

الـــ واو-إف-سي: (مجلس الغذاء العالمي)

41. WFP(World Food Programme)   الـــ دبليو-إف-بي: (برنامج الغذاء العالمي)

42.*WHO(World Health Organization) .

الهو: (منظمة الصحة العالمية)

43. WIPO(World Intellectual Property Organization).

الـــ وايبو: (المنظمة العالمية للملكية الفكرية)

44. WMO(World Meteorological Organization).

الـــ دبليو -إم-أُو: (منظمة الأرصاد العالمية)

45. WTO(World Trade/Tourism Organization)

الـ—دبليو—تي—أو: (منظمة التجارة/السياحة العالمية)

46.*OPEC(The Organization of Petrolium Exporting Countries).

الأوبيك: (منظمة الدول المصدرة للنفط)

(*N.B.* The last one is not a UN acronym).

The following comments can be made on these acronyms and their translation problems:

a) All UN and other acronyms are transcribed in Arabic. However, they can be followed or preceded by their full meanings, as shown here.

b) Some acronyms are transcribed as words (e.g. (الفاو), (اليونيدو), (اليونيسيف), (اليونيسكو), etc.); others as letters such as (الـ—آي—إم—إف), (الـ—آي—تي—يو), (الـ يو—بي—يو), (الـ—آي—تي—يو), etc. The criterion for this is the possibility or not of pronouncing the acronym as an English word. That is, 'IBRD', for example, cannot be naturalized either to English or to Arabic pronunciation and alphabet, because three consonants cannot follow one another in this way in either language. but 'UNICEF' can be pronounced perfectly and easily in both, for the arrangement of vowels and consonants makes it flexible and possible in pronunciation.

Thus, if it is possible to pronounce the acronym in both languages, it should be transcribed as a full word; if not, it is transcribed as individual letters in Arabic. Only the former can be regarded as an adapted acronym in Arabic.

c). These acronyms are not of equal importance and recurrence in language. Only eleven of them are so: 'FAO', GATT', 'IMF', 'OPEC', 'UN', 'UNEF', 'UNEFIL', 'UNESCO', 'UNICEF', 'UNIDO', and 'WHO'(check the asteriked terms in the list). Students are expected to memorize and know how to translate them perfectly. Yet, it is not advisable to ignore the rest.

d) Well-known acronyms like those of 'c' can be transcribed without giving their meanings in full, because they are understood as such.

e) Some of these acronyms are transcribed in Arabic according to French spelling and pronunciation(e.g.'UNRWA' (الأونروا), 'UNESCO' (الأونيسكو).

Conclusions: <u>Translation procedures of UN acronyms: Solutions to problems:</u>
As the previous discussion shows, UN acronyms create some <u>problems</u> to the students of translation and trainee translators. The following translation procedures can be useful guidelines for the <u>solutions</u> to these problems. They are also applicable to other acronyms in English:

1. Look for the recognized transcription of the acronym in Arabic e.g. ،الفاو، اليونيدو)

(اليونيسكو، اليونيسيف) , etc. If there is such a form, it is a mistake to ignore it. Consult good and specialist dictionaries to make sure of that.

2. Popular acronyms like 'UNICEF', 'UNESCO', OPEC', have now become recognized, well-established and widely known in the whole Arab world. Therefore, there is no need to explain them.

3. Less popular acronyms such as 'ICAO', 'UNTSO'and 'UNMOGIP'are not understood by many Arab readers. Hence, they require full translation of meaning, as illustrated in the examples above.

4. It is not required to give the full version of the English acronym in the Arabic translation, for it is not needed by the Arab reader. However, the acronym can only be supplied between brackets after the Arabic transcription for information, as follows:(UNICEF) اليونيسيف-

5. 'UN' are translated into one of the following versions the Arab World over:

(الأمم المتحدة)/ (هيئة الأمم المتحدة)/(المنظمة الأممية)/ (المنظمة الدولية)/(المجموعة الدولية)/(المنتظم الأممي)

The first two versions are the most widely used translations in Arabic, especially in UN acronyms. Hence their preference in the examples here. The next three versions, '3, 4, 5' are used in a context of general reference. The last one is confined to one or two countries only, and are, therefore, the least popular.

5. The word (ـل التابع/ـل التابعة ـل التابعة) can be used before (هيئة الأمم المتحدة/الأمم المتحدة) when they occur at the end of the Arabic translation: e.g.

-UNRWA: (الأونروا)

(وكالة الأمم المتحدة للغوث والتشغيل/وكالة الغوث والتشغيل التابعة (لهيئة الأمم)للأمم المتحدة)

6. When the recognized Arabic acronym is adopted from a French origin, and transcribed according to a French pronunciation, it should be used. e.g.

-UNRWA: (الأُونروَا) rather than (اليونروَا). Nevertheless, both versions, the English and the French, may co-exist in Arabic: e.g.

. (الأونيسكو) and (اليونسكو) :UNESCO-

Having said that, the English transcription (i.e. اليونسكو) is far more frequent than the French one.

7. Usually, the Arabic definite article (الـ) is used with all adapted acronyms, whether they are words or letters, as confirmed by the examples earlier.

8. When unable to know the acronym and/or its meaning, or find it in references, resort to the context of the SL text. If you are still incapable of understanding it, transcribe it as a word, if readable, or else, as individual letters. We have to admit that this is a risky solution, but what else can you do? No better escape is available!

9. As a good start, try to concentrate mainly on the most significant UN acronyms singled out in 'c' earlier and marked by an asterisk in the list above.

In sum, UN acronyms are frequently used in a variety of texts. Hence the interest in the problems of their translations.

It remains to point out that, in the United Nations system, the General Assembly (الجمعية العامة) is the central Organ of the UN from which five main Organs branch;

1. "The Security Council"	(مجلس الأمن)
2. "The International Court of Justice"	(محكمة العدل الدولية)
3. "The Secretariat"	(أمانة السر)
4. "The Economic and Social Council"	(المجلس الاقتصادي والاجتماعي)
5. "The Trusteeship Council"	(مجلس الأمانة)

The first Organ is now the most important body of the United Nations, whereas the last one is no longer in existence. On the other hand, the General Assembly, the Security Council and the Economic and Social Council have several, multifunctional commissions and committees, such as:

1. Main Committees	(لجان رئيسية)
2. Standing Committees	(لجان دائمة)
3. Sessional Committees	(لجان دورية)
4. Ad hoc Committees	(لجان آنية خاصة)
5. Regional Commissions	(لجان إقليمية مفوضة)
6. Functional Commissions	(لجان وظيفية مفوضة)
etc.	

Regional Commissions include:

1.	Economic Commission for Africa(ECA)	اللجنة الاقتصادية لشؤون أفريقيا
2.	Economic Commission for Europe(ECE)	اللجنة الاقتصادية لشؤون أوربا
3.	Economic Commission for Latin America and the Caribbean(ECLAC)	
	اللجنة الاقتصادية لشؤون أمريكا اللاتينية والكاريبي	
4.	Economic and Social Commission for Asia and the Pacific(ESCAP)	
	اللجنة الاقتصادية والاجتماعية لشؤون آسيا والباسفيك	
5.	Economic and Social Commission for Western Asia(ESCWA)	
	اللجنة الاقتصادية والاجتماعية لشؤون غرب آسيا	

On the other hand, Functional Commissions include:

1.	Human Rights Commission	لجنة حقوق الإنسان
2.	Narcotic Drugs Commission	لجنة المخدرات
3.	Crime Prevention and Criminal Justice Commission	
	لجنة مكافحة الجريمة والقانون الجنائي	
4.	Science and Technology for Development Commission	
	لجنة العلوم والتكنلوجيا للتنمية	
5.	Sustainable Development Commission	لجنة التنمية الثابتة
6.	Status of Women Commission	لجنة وضع المرأة
7.	Population and Development Commission	لجنة السكان والتنمية
8.	Commission for Social Development	لجنة التنمية الاجتماعية
9.	Statistical Commission	لجنة الإحصاء

It is likely that these terms do not pose a serious problem, for they can be translated directly, generally with 'committee' as (لجنة) and 'commission' as (لجنة مفوضة).

2.9. Translation and CULTURE:

Introduction:

Perhaps the most difficult problem of translation is posed by culture. But what is culture, in the first place?

It should be pointed out first that culture here is not meant to be understood in the narrower sense of man's general intellectual and educational background, but in "the broader ... sense to refer to all socially conditioned aspects of human life"(Snell-Hornby, 1988: 39). This concept of culture is defined as: " .....what people have to learn as distinct from their biological heritage.....[It]is not a material phenomenon; it does not consist of things, people, behavior, or emotions. It is rather an organization of these things. It is the forms of things that people have in mind, their models for perceiving, relating, and otherwise interpreting them. As such, the things people say and do, their social arrangements and events are products and by-products of their culture..." (Öhring, op.cit.: 40). The common points of concentration in both definitions are:

1. the concept of culture as a totality of knowledge, proficiency and perception;
2. its immediate connection with behavior/action and events;
3. its dependence on norms of social behavior or language usage.

In this sense, culture is the umbrella under which come many things in a society, including language. So language is an integral part of culture, as clearly stated in the encyclopedia Britannica. A long time ago a vital link between language and culture was found by Von Humboldt, Sapir and Whorf, and that no language can exist unless it is rooted in the context of culture. In the same way, no culture can exist without having at its center, the structure of language (op.cit.: 41; and McGuire, 1980: 14). So, according to them, language is the heart within the body of culture. The translators who ignore this strong interconnection between language and culture will commit a serious mistake.

Other writers go further than that and consider language as all in all a cultural specific activity to the extent that translation is mainly a transference of one culture into another whose real knowledge is never achieved. According to such a view, translation is culture bound, and when we translate we transport not words from one container to another, but rather one entire culture to another, including the social, political and other conditions that surround the translators themselves in their own environment, that is, their own culture. In other words, texts can be viewed as carriers of ideological meaning, a fundamental factor of culture ((Alvarez and others, 1996: 1,5 and Ch. 5).

Some go even further and claim an absolute identification between culture and translation. They view translation as an act of cultural information, in the sense that it is a transformation of culture. And since translation is in the first place a cross-cultural activity, translators are required to be not only bilingual, or multilingual, but also bicultural, or multicultural, armed with good knowledge of as many cultures as possible (Vermeer, 1986. In Snell-Hornby, 1988: 82).

Not only this, translators are required to assume a cultural stance towards translation. That is, they should adopt a culture-biased approach to translation. They are required to make culture familiar to readers, by means of changing the SL culture into the TL culture in translation (Fawcett, in Baker, 1998: 107).

Still some writers on translation have gone too far to consider language as completely cultural. More to that, Robinson (1996: Ch. 10) claims that culture is untranslatable, which implies the impossibility of translation. But this is certainly untrue, as translation persists and will persist so long as there is life on earth. Ironically enough, Robinson himself is a staunch advocate of the persistence and development of translation

We understand from this review that culture is an important part of language and, hence, translation. We also understand that culture is a huge problem of translation, yet cultural terms and expressions are translatable, however difficult and inconsistent that may be. Beside that, emphasizing culture in translation excessively and more than required is neither advisable nor truthful, for culture is *only one aspect of language* and, hence translation. It is far from reality to claim that language is all in all cultural, or culture is untranslatable, for if this is true, translation definitely ceases to exist altogether. But this has never been and will never be one day. Daily practice and experience of language, translation and culture, and the many works -including this section- on translation and culture, are indelible evidence for the translatability of cultural concepts and terms.

One of the best, clearest, simplest and most straightforward definitions of culture is provided by Peter Newmark (1988, 94):

" *I define culture as the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression*".

He successfully draws a distinction between three types of language: (1)cultural, (2)universal, and (3)personal. He means by 'universal' common words of neutral reference like: 'eat, speak, man, street, door, many, mirror, conversation, moon, etc. 'Personal language', on the other hand, is to express yourself in a personal way, like the use of your own dialect (or idiolect). The remaining type, 'cultural language', is what we will concentrate on here as possibly the most difficult problem of translation.

We understand from this distinction that culture is only one part of language, and may be the least to occur, except in cultural-specific texts. Such simplicity of definition and practicality of placing culture in its proper status in language and translation, would ease the burden of dealing with it and reflect the factual and natural stand towards culture in translation. At the same time, it counterbalances the complex, philosophical and less practical and factual maze of theorization that language is all in all cultural, and culture is language.

Following Newmark (op.cit.), there are five major categories of culture:

1. Ecology: plants, animals, local winds, mountains, plains, ice, etc.).

2. Material culture(artifacts): (food, clothes, housing, transport, communications, etc.).

3. Social culture: (work and leisure).

4. Organizations, customs, ideas (political social, legal, religious, artistic).

5. Gestures and habits (non-linguistic features).

The translation of cultural-specific terms are discussed through the following translation procedures, which are in order of preference (i.e. the best first, then the second best, etc.):

1. Cultural equivalent.
2. Cultural correspondence: Universal culture.
3. Accepted standard translation.
4. Naturalization.
5. (General) sense.
6. Transcription/transference.
7. Literal translation (of meaning).
8. Translation couplet (combining two procedures).
9. Translation triplet (combining three procedures).
10. Classifier
11. Neutralization: functional/descriptive equivalent.
12. Componential analysis.
13. Paraphrase.
14. Translation label.
15. Deletion.
16. Gloss/glossary, notes and footnotes.

(*N.B.* I have preferred Newmark's procedures (op.cit.; Ch. 9 & 1991:168-74) to those suggested by others like Franco Aixelá (see Alvarez et al., 1996:52-78) for their simplicity, straightforwardness, less-technicality, and above all practicality and applicability by translators, less experienced as well as trainee translators. On the other hand, Aixelá's set of procedures are complex, obscure, highly technical (e.g. 'extratextual' and 'intratextual'?), difficult to differentiate between (e.g. linguistic translation and naturalization; limited universalization, and absolute universalization), and above all, and as a result, complicated to apply in practice.)

1. Cultural Equivalent: (المرادف/المكافئ الثقافي)

This procedure is the easiest, most popular, successful and idealistic for handling cultural terms, provided it is available in the target language: e.g.

1. The British Council	(المركز الثقافي البريطاني)
2. Parliament	(مجلس الشعب/مجلس الأمة/المجلس الوطني)
3. Electricity Board	(الشركة (المؤسسة/الهيئة) العامة للكهرباء)
4. As beautiful as a lark	(أجمل من البدر/أحلى من القمر ليلة البدر)
5. A fox is not taken twice in the same snare	(لا يُلدَغ المؤمن من جحر مرتين)

The idea of cultural equivalent is to look for the expression in Arabic, which is used exactly in the same context, to give a meaning that is perfectly identical to that of the (SL) expressions. They are functional equivalents. That is, the British Council performs the identical functions of (المركز الثقافي) (Cultural Centre). Likewise 2,3 and 4 have the same contexts and functions in both languages.

The same applies to '5', despite the surface contrast between the two cultural images of the fox and the Islamic term, (المؤمن) (the true believer), for the concept of deception is perfectly expressed in the same way in English and Arabic.

2.Cultural Correspondence:(التطابق الثقافي)

The English cultural term could have exactly and literally the same correspondent term in Arabic: e.g.

1. Plateau	(نجد)
2. Meat pies	(فطائر لحم)
3. To hit two birds with one stone	(يضرب عصفورين بحجر)

4. House of Representatives

(مجلس النواب)

5. Security Council

(مجلس الأمن)

Hundreds of examples of perfect cultural correspondence can be traced between Arabic and English, especially at the level of collocations, idioms and proverbs of cultural origins (for a host of examples see Ghazala, 1995, 2001, 2002 and 2007). This fact is a good reason to uproot the allegations that culture is untranslatable and cross-cultural link or correspondence is impossible. By this, I side with Newmark's suggestion (1993: 35) of possible Universal culture as a reference to common features among peoples everywhere, and the mutual respect for each other.

3. Accepted Standard Translation:(الترجمة المعيارية المقبولة)

Some English cultural terms have become established, standard terms in Arabic, and are now fairly understood, especially in technology (c.f. car industry, computer/Internet and telecommunications) and fixed phrases (including idioms, proverbs, collocations and metaphors. See previous sections on these topics): e.g.

1. The end justifies the means (الغاية تبرر الوسيلة)
2. The way to an Englishman's heart is through his stomach

   (الطريق إلى قلب الرجل معدته)
3. To hear wheeling without milling (أسمع جعجعة ولا أرى طحناً)
4. To throw all one's cards (يرمي بأوراقه كلها)
5. To sign on the dotted line/on a carte blanche (يوقع على بياض)
6. Car park/lot (موقف سيارات)
7. Software & hardware (برامج الحاسب&معدات الحاسب)
8. Spare parts (قطع غيار سيارات)
9. Ring road (طريق دائري/محلّق/حلقي)
10. Roundabout (دوّار/جزيرة)

All these and many other examples are imported from English into Arabic, and have become -whether we like it or not- a part of standard as well as everyday Arabic. They are all new and contemporary cultural terms that were not - as such - a part of Arabic lexicon.

4. Naturalization: (التطبيع)

Some culture-specific terms stand half way between English and Arabic, although their origin is the SL. That is, the term is originally English, but when conveyed into Arabic, it is adapted to Arabic grammar, spelling and pronunciation, i.e. naturalized (see also Arabization above): e.g.

1. Democracy	(ديمقراطية)
2. Olympics	((الألعاب) الأولمبية)
3. guava	(الجوافة)
4. Tamarind	(تمر هندي)
5. Hercules	(هرقل)

Many examples of naturalization are available in both languages as well as in all live languages the world over. The obvious reason for that is the constant interaction among peoples and cultures, and their impact on one another. For example, a few thousands of Arabic words have been naturalized and transcribed into English (including, 'jihad', 'Hajj', (among hundreds of Islamic terms), 'jubbah', dervish (الدرويش) 'fellah', 'alcohol', 'monsoon' (موسم/موسمي), and very recently 'Intifadah' (after the 'Palestinian Children's Intifadah' (الانتفاضة)(Uprising)) The same situation applies to Arabic and Persian in this regard. Thus, naturalization is one of the most popular and successful procedures of translating culture. A naturalized word gains momentum in the TL so fast in a record time.

5. (General) Sense: (المعنى العام)

It is a kind of procedure that ignores the cultural charge of an SL term, perhaps because there is no cultural equivalent in the TL. e.g.

1. Congress	(مجلس النواب)
2. Salad mixture	(طبق المقبلات)
3. Paddy fields	(حقول الأرز)
4. Privy Council	(مجلس الملكة الخاص)
5. Bullfight	(مصارعة الثيران)

Here, 'Congress' is translated into its sense, with its cultural implications of a special parliament in the United States being disregarded. The reason is that there is no cultural equivalent available for it in Arabic, and a direct translation like (المؤتمر العام الأمريكي), could be ambiguous, strange and misleading for readers of Arabic. In any case, the transcription, (الكونجرس الأمريكي) is well-known now in Arabic. 'Salad mixture' is also translated into its general sense in Arabic, to include not only salads (سلطات) of different kinds, but also any kind of dish, or food taken as a starter. Hence the Arabic version given for it here. The same applies to the rest of examples, with 'bullfight' being standardized successfully in Arabic into the version suggested above, but always linked directly to Spain and Spanish culture only. Otherwise, it is vague and cannot be accepted by Arab readers who mainly view it as an act of brutality, not a sport.

6. Transcription/Transference/Transliteration: (الرسم اللفظي(النسخ)/التحويل)

Transcription is the transference of the English word into Arabic Alphabet exactly as pronounced (see also 2.7 earlier).e.g.

1. Cricket   (كريكيت)

2.Jeans   (جينز)

3. Hamburger   (هامبورجر)

4. Savanna   (سافانا)

5. Elysée   (إليزيه)

6. Kung fu   (كونج فو)

Perhaps this procedure is the easiest, most common and most frequent in use among all the translation procedures of cultural terms. It is available to everybody, including the layman, and the *disabled* translator. At the same time, it is the least successful and enlightening, for it is the rendition of the foreign word into Arabic exactly as it is, with no meaning given, or change made apart from writing it in Arabic letters. It is a kind of procedure which preserves the SL original cultural flavour, regardless of whether it is unclear or misunderstood in the TL or not. Many people would understand 'jeans', and 'hamburger', and to a certain extent 'Kung fu' (a sport combining both karate and judo). But how many understand 'cricket' (a game of sport), 'savanna' (open grassland in tropical Africa), or 'Elysée' (the presidential palace in Paris)? Having said that, transcription might sometimes be the only resort in translation, as these examples demonstrate. What the translator can do to clarify a transcribed term is to use a classifier, a translation couplet/triplet (see below), explain

in a phrase, a sentence between brackets in the translation, or, as a last, boring resort, in a footnote.

7. Literal Translation (of meaning): (الترجمة الحرفية للمعنى)

The literal translation of the direct meanings of words is sometimes unwillingly applied to translate a special cultural term that has to be understood literally as such in the TL. The problem with such procedure is the difficulty of being understood by, or clear enough to foreign readers. e.g.

1. Passion fruit	(الفاكهة الحزينة)
2. Red/white admiral	(الأميرال(الأميرة) الحمراء/البيضاء
3. The House of Commons	(مجلس العموم)
4. The White House	(البيت الأبيض)
5. To put the cart before the horse	(يضع العربة أمام الحصان)
6. Harvest supper	(عشاء الحصاد)
7. Ploughman's lunch	(غداء الفلاح)
8. Fork lunch	(غداء الشوكة)
9. German measles	(الحصبة الألمانية)
10. Insurance company	(شركة تأمين)

This procedure is easily applied, for it is the literal translation of the meaning of individual words of a term or an expression. Yet, it is not quite favourable to use in translation unless urgently needed to translate an SL cultural term which has no equivalent in the TL. In other words, it is rather an escape to translators than a reliable, solid procedure, for, first, it is deep-rooted in the SL culture. Secondly, it can result in quite ambiguous versions, as in '1, 6, 7, 8'. That is, fruit cannot be usually described as 'sad', or 'passionate', but this is the kind of translation that is formally available and used despite its ambiguity. It is probably less ambiguous than a strange classical version like (ثمرة شرق الفلك) (cited in Al-Mughni Al-Akbar English-Arabic Dictionary, 1989), which is quite obscure, perhaps even to specialists of Arabic Language! This translation brings to mind the first official translation given years ago to 'sandwich', namely, (الشاطر والمشطور وما بينهما) rather than (لفافة/شطيرة). Such a translation had a counter effect that made readers run fast for the transcribed one-word version (صندويش/صندويشة), which has become extremely popular, to the complete disregard of

the first eccentric Arabized translation, except for mockery, and joke-cracking. Such bad versions provide some readers with a good justification to prefer the foreign word to the Arabic one.

The sixth, seventh and eighth examples share one point in common, which is their reference to special meals in the SL which have no Arabic equivalents. The reason for retaining them literally in Arabic is perhaps to indicate their cultural flavour, to give the Arab reader an idea about some English-specific meals. Sometimes, this can be justified, anyway.

'Red/white admiral', on the other hand, causes a different kind of confusion to readers. That is, it is not stated what kind of thing it exactly is (i.e. a kind of European and Asian butterflies). Secondly, the Arabic translation (الأميرة الحمراء/البيضاء) (i.e. the red/white princess) suggests something strange about princesses who are not usually described as such. Still worse than this is the use of (أدميرال) which bears a reference to a commander of a fleet or a navy. Hence the ambiguity of the Arabic translation. Yet it is much better than the frozen formal, queer and unknown translation of (الخرطبطة) (see Al-Mughni Al-Akbar, op.cit.).

The problem with the third and fourth political terms, one British culture, another American, is not difficult to solve nowadays, as they are well-known in politics - especially the second- through news bulletins and newspaper in particular. In other words, their almost daily, recurrent use has cleared them up, and less culture-specific, or even de-cultured, in the sense that their cultural aspect has become unfelt by Arab readers.

The last two examples are not difficult to understand in Arabic today, for car industry -including insurance companies- is known worldwide. Likewise, 'German measles' is a worldwide disease known to people everywhere. So it is not hard to comprehend.

8. Translation Couplet: (الثنائي)

This involves using a combination of two translation procedures as a means of solving a cultural problem satisfyingly: e.g.

1. Parkinson's disease   (داء باركنسون)

   (translation + transcription)

2. Internet.   (شبكة الإنترنت)

   (translation + transcription)

3. Music note
(naturalization + translation)

(نوتة موسيقية)

4. Tundra
(classifier + transcription)

(سهل التندرا)

5. Savanna.
(classifier + transcription)

(أعشاب السافانا)

6. 10 Downing. Street.
(translation + transcription)

(رقم ١٠ شارع داونينج)

7. Great Britain.
(naturalization + Translation)

(بريطانيا العظمى)

8. House of Lords.
(translation + naturalization)

(مجلس اللوردات)

9. Jumbo Jet.
(translation + transcription)

(طائرة الجامبو)

10. Calèche/calash
(transcription + paraphrase/explanation)

(الكاليش(عربة بغطاء قابل للطي))

11. Sari.
(transcription + paraphrase/explanation)

(الساري(لباس هندي طويل))

12. Alexander the Great.
(naturalization + translation)

(الإسكندر الأكبر)

13. Acid rain.
(translation + naturalization)

(مطر أسيدي)

14. Kaftan.
(transcription + paraphrase/explanation)

(الكفتان(لباس تركي طويل من الحرير))

15. Pentagon.
(transcription + paraphrase/explanation)

(البنتاجون(وزارة الدفاع الأمريكية))

These and many other examples are in everyday currency in Arabic. It is a procedure of equilibrium in that it strikes a balance between the SL culture and the TL understandability of it. It is a convenient procedure that brings about comfort and satisfaction to TL readers, and contribute to their knowledge of foreign cultural expressions.

9. Translation Triplet: (الثلاثي)

It is a procedure that combines three operations at the same time, as illustrated by the following examples. e.g.

1. Love virus.   (فيروس الحب (في الحاسب الآلي))
   (transcription + translation + paraphrase)

2. Pasta dish.   (طبق معكرونة الباستا)
   (translation + naturalization + transcription)

3. Acid rain.   (مطر أسيدي ملوث)
   (translation + naturalization + classifier)

4. Pal Mall.   (شارع بال مال في لندن)
   (translation + transcription + classifier)

5. Jeans jacket   (سترة جينز أمريكي)
   (translation + transcription + classifier)

Although it is as frequent in use as the couplet, it is equally logical, valid and favorable in several instances, when a translation couplet is not satisfactory, or more details are required for one reason or another.

10. Classifier: (المصنِّف/الكلمة الشارحة)

This is one more important and recurrent translation procedure, for its practicality and applicability as a short one. It is one kind of translation couplet used to explain an unknown cultural expression in simple, general terms, demonstrating its class, type, category, etc. e.g.

1. Sake   (شراب الساكي)

2. Baseball   (لعبة البيسبول)

3. Lincoln   (مدينة لينكون (الإنجليزية))

4. Rock   (موسيقى الروك)

5. Steppes   (سهل ستيبس الروسي)

These are purely cultural terms, some of which are transcribed into English (i.e. 1 and 5) from their original language. In turn, they are transferred into Arabic in the same way, with modifying words to explain them, or show what type of terms they are,

and to what class, category, field, etc. they belong. This is usually sufficient for readers, and replaces the long, boring style of footnoting.

11. Neutralization/Deculturalization: Functional/Descriptive Equivalent:

(التحييد: المكافئ الوظيفي/الوصفي)

This procedure is a kind of deculturalization of a cultural term, so that it becomes normalized and neutralized in the TL. It takes the form of paraphrase in the TL, with no sign of any SL cultural feature. It is a kind of functional or descriptive equivalent. e.g.

1. Kremlin.   (القصر الرئاسي الروسي)

2. Westminster.   (مبنى البرلمان البريطاني)

3. Catch 22   (في حَيِص بَيِص/في ورطة كبيرة/مأزق لا مخرج منه)

4. Parkinson's disease.   (الشلل الرعاشي)

5. A can of worms.   (مشكلة عويصة)

These terms are translated into an ordinary Arabic language to avoid ambiguity of a direct, literal translation of words, which would sound strange to Arab and Arabic readership. For instance, the transference of the first into (الكرملن), and the second into (الويست مينستر) is possible, but unclear to many people; whereas the neutralized two versions suggested here are understood by the vast majority of readers. As to '3', it is a title of an American novel, which means an impasse, or a dilemma that no way out is available. So translating it literally into (المصيدة ٢٢) can be described as vague. Hence its translation into a non-cultural version. (داء باركينسون) is an acceptable translation, understood by specialists only. However, the public finds it unclear, whereas the neutral version of sense provided above is perfectly understood by all. The last example is an English culture of fishing and fishermen, and translating it directly into Arabic as (علبة ديدان) is unacceptable, for this aspect of SL culture is unknown to Arab readership. Therefore, a normal collocation like the one suggested here is one possible solution in such cases.

12. Componential Analysis:(تحليل المكونات)

This kind of analysis is concerned with the analysis of the semantic components of words. However, there is a difference between componential analysis in linguistics and componential analysis in translation. In linguistics, it means analyzing the various

senses of a word into its meaning-components; whereas in translation it is a comparison of the SL word with the equivalent TL word in terms of their similar and different senses, with the aim of striking the closest possible equivalent in the TL (see Newmark, 1988: 114 & Ch. 11). Here is an example to illustrate the difference between the two types of componential analysis:

"(بيت الله الحرام) is usually translated into: 'the House of God' ":

In linguistics, 'House' is compared with synonyms like 'home, accommodation, residence, cottage, etc.'; and 'God' to 'Allah', 'god' -with small 'g'- 'Lord', 'Deity', etc., to find out about the differences among their semantic components and dimensions. As to translation, the analysis is tackled from a comparative angle between the two languages involved. That is, the Arabic term is a part of Islamic culture, and has the following cultural, connotative and semantic components most of which are not available in the English equivalent version: 'Al-Kaaba', religion of Islam, holiness, prohibition, prayer direction (Qiblah) (i.e.القبلة), Hajj obligation, unification of Muslims all over the world, centrality of the globe (as Al-Kaaba is exactly the center of the Universe), and above all belief in Allah/God, the One God. The ultimate objective of such analysis is to guide the students of translation as well as translators to the extent of approximation of the TL version to the SL one, in order that they can improve on it if and when unsatisfactory.

Componential analysis in translation is what concerns us here, then. It is a kind of paraphrase that can be described as more precise and sometimes more economical than the original procedure of paraphrase and glossary discussed later. e.g.

1.The British Council: "Official Organization Promoting English Language and Culture overseas":   (المركز الثقافي البريطاني: منظمة رسمية تروج للغة الإنجليزية وثقافتها)

2. High tea: (وجبة الشاي: شاي+كاتو وبسكويت وجبنة وطبق مطبوخ)

3. Arts Council: (مركز الفنون:منظمة وطنية لتمويل الفنون في المملكة المتحدة)

4. Kimono: (الكيمون: قميص ياباني فضفاض إلى الركبة بأكمام عريضة وحزام)

5. Continental breakfast: (فطور أوربي: شاي وقهوة وخبز محمص(توست))

The descriptions given to these terms are the components of each in brief details so that they become clear in Arabic. Such explanations are necessary to Arab readership to understand cultural terms like these.

13. Paraphrase: (الشرح المقتضب)

Paraphrase here is relatively interchangeable with explanation. Indeed, it is a kind of short explanation. This is a long type of procedure, resorted to when there is no other way to illustrate the unclear cultural term in translation.
e.g.

1. Ham	(شرائح فخذ الخنزير)
2. Steak.	(شريحة لحم البقر)
3. Tilbury.	(عربة خفيفة مكشوفة)
4. Selva.	(غابة الأمطار الاستوائية)
5. Shavian	(أسلوب الكاتب برنارد شو الساخر)

These terms cannot be rendered into Arabic by one equivalent word only, because they will be unclear, to say the least. Take, for instance, the translation of 'ham' into (شرائح فخذ). It will be naturally misunderstood as 'slices' of any kind of meat, except perhaps pork's meat(الأبض) (taken from the back of the leg above the knee) for Muslim Arabs in particular. It might be a quite serious translation to discover that it is a reference to a slice of pork's meat which is prohibited (مُحرم) in Islam. Examples 3, 4 and 5 do not have any kind of clear, specific equivalent in Arabic. Therefore, they require paraphrasing so that Arab readership can understand them. The last example would be the vaguest if translated into one term as (شووي) for most TL readers do not know the Irish sarcastic writer and playwright, George Bernard Shaw. Even when they know him, they will not understand that the reference is exclusively to his style of sarcasm. Thus, paraphrase is the only resort to acceptable translations of such cultural terms.

14. Translation Label: (الترجمة المؤقتة/المشروطة)

A translation label is a reference to a conditional, temporary translation suggested for the first time and not standardized yet. It is enclosed between square brackets [...], or quotation marks/inverted commas ("...") to indicate its conditional and transitional nature. It can also be used in a text as such when occurring for the first time; then the brackets are left out at any other occurrence in the same text later on. On the other hand, it can refer to a translation that can be changed or improved on later. Here are illustrative examples:

1. Television	تلفاز ←	[الرائي/المرناء]
2. Love virus	فيروس تخريب الحاسب ←	[فيروس الحب]
3. Satellite T.V. Channel	قناة فضائية ←	[قناة تلفزيونية فضائية]
4. Ground T.V. Channel	قناة غير فضائية/أرضية ←	[قناة تلفزيونية أرضية]
5. Telephone	هاتف ←	[الرزيز]
6. Fax	ناسوخ/بريد مصوّر/برّاق ←	[فاكس/بريد سريع]

This procedure is a kind of justification for the use of a risky, temporary version of translation by the translator that he hides behind in case it is poor or mistaken. However, it is a kind of tester that might prove or disprove the suggested translation. If proved, it will be standardized and recognized in the TL; if disproved, it will be forgotten, and a new version will be suggested instead. The latter case is illustrated by the examples, where the group on the right hand side was suggested conditionally first, but did not gain momentum, especially the Arabized versions of '1' and '5' (see 2.7. earlier). '2' is vague, '3' is long, while '5' (بريد سريع) in particular is imprecise for it is now a completely different term and has no relation to 'fax' function or machine. Thus, there is an urgent need for alternative terms that can be approved by users of Arabic. Hence the versions of the group on the left hand side.

15. Deletion: (الحذف)

Sometimes, a word or an item of the SL cultural expression can be omitted altogether for its unimportance to the TL readers. Thus, this procedure does not mean to delete the whole cultural term altogether. e.g.

1. (In) 10 Downing Street	(داونينج ستريت) rather than	((في) رقم ١٠ داونينج ستريت)
2. German measles	(الحصبة) instead of	(الحصبة الألمانية)
3. Aids	(نقص المناعة) instead of	(مرض نقص المناعة المكتسبة)
4. Computer	(الحاسب) instead of	(الحاسب الآلي)
5. High tea	(الشاي) rather than	(وجبة الشاي)
6. as swift as an arrow	(سهم/كالسهم/مثل السهم) instead of	(أسرع من السهم)
7. Christmas	(عيد الميلاد) instead of	(عيد ميلاد المسيح)

This procedure is perhaps limited in use, confined to those terms that can be comprehended in the TL, having deleted a word or two from each. This is possible

only when the SL term becomes popular in use. It can be so on two conditions: (a) its frequent use in the TL; and (b) its use in full form for some time, may be years. These two conditions have been realized by the shorter versions on the left in the examples here.

There is one condition for deleting the cultural term completely: When it is insulting, taboo (i.e. bad), and/or blasphemous (or anti-religious). Otherwise complete deletion is not advisable, especially when it is required to be translated in full for a particular reason.

16. Gloss/glossary, Notes and Footnotes: (المسرد، والهوامش/الملاحظات، والحواشي)

These three strategies are one type of procedure, implying giving long details about a strange or vague cultural term. e.g.

1. Christmas meal:

(وجبة عيد الميلاد: مؤلفة من.الغداء التقليدي، وديك رومي، وحلوى عيد الميلاد ــ البودينج المبخر الغني بالدسم والدهن والبهارات، وزبدة البراندي، وفاكهة مجففة. وتكون بين الساعة ١-٣ ظهراً)

2. Ploughman's lunch:

(غداء الفلاح: غداء بسيط مؤلف من خبز وجبن ومخللات ومشروب الجعة)

3. Cricket:

(الكريكت: لعبة رياضية إنجليزية معقدة بين فريقين، قوامها كرة قماشية قوية صغيرة، وعصا خشبية مفلطحة، يستخدمها اللاعب ليضرب بها الكرة التي يقذفها إليه لاعب آخر بقوة إلى أبعد مسافة ممكنة من دون أن يمسك بها أي من لاعبي الفريق الخصم الأحد عشر الموزعين في أرجاء ملعب كبير مدور الشكل)

4. The Himalayas:

(الهيمَلايا: سلسلة جبال ضخمة في جنوب آسيا تمتد على مسافة ٢٤٠٠ كم من كشمير(في الباكستان) غرباً إلى أسام(في الهند) شرقاً، بعدة قمم بارتفاع أكثر من ٧٥٠٠ م،أعلاها قمة إفيريست التي يبلغ ارتفاعها ٨٨٤٨م، وهي أعلى قمة في العالم)

5. Kilt:

(الكلتية: سترة(تنورة/وزرة)ذات ثنيات طولية، يرتديها الرجال والنساء في اسكتلندا، وأفراد الفرق الاسكتلندية في الجيش البريطاني)

Clearly, these terms are explained in full and cannot be slotted inside the translated text. They have to be added outside it, in a footnote down on the same page, in a note at the end of the chapter, or the paper, or in a gloss/glossary at the end of the book, or the paper. This is a bad, poor, boring and, hence, inadvisable procedure of translation, that has to be avoided unless urgently required. That is why it is put off until the end, as the last procedure of translating cultural terms. It is a sign of poor translation and translator. Unfortunately, it is preferred by many students and translators to demonstrate their inability to find a good solution within the text, rather than out of it. Two good alternative procedures can be used inside the translation: 'classifier', and 'short paraphrase'. The second is resorted to only when the first is insufficient. Applying this to our examples, we come up with the following versions:

١.(وجبة (عيد)الميلاد).

٢.(غداء الفلاح/غداء بسيط/غداء دراويش).

٣.(لعبة/رياضة الكريكت).

٤.(جبال الهيملايا).

٥.(سترة/تنورة اسكتلندية رجالية).

Classifiers are used in all the translations (underlined) but the first which is a good literal translation clearly understood in Arabic. It is sufficient for the students and readers to use one or two words as classifiers, which illustrate the unknown cultural term in general. Full details and descriptions are usually not required. However, when it is not possible to have a reasonable elucidation of a term, an author's biographical detail, or any vital information by any means, we may resort to this poor procedure.

In sum, the translation of English culture-specific terms into Arabic is a hard task indeed. Yet, in principle everything in language is translatable in a way or another, including cultural expressions, as the previous procedures and their applications confirm. These procedures are in other words different solutions suggested to solve the translation problems of cultural terms. However, they are not put on equal footing, and the students of translation and translators are advised to be careful at adopting only one of them in translation in all texts and contexts. They are reminded that the best one is 'cultural equivalent', then the next one, then the next, then the next, and so on. They had better avoid keeping going for the easiest procedures of 'transcription, paraphrase and footnoting' in particular, for they might produce poor, unusual, strange, funny and/or incomprehensible Arabic translations. It is commended to use all possible means to translate a cultural term as closely, properly and satisfyingly as possible, showing all respect for the original, and at the same time taking into consideration their readers of Arabic to a certain extent, with some restraint on the concessions made to them in this regard, so that faithfulness is not transgressed.

CONCLUSIONS:

As confirmed in this chapter, **lexical problems** of translation are critical to any SL and TL text. Without solving them, we cannot translate satisfyingly, or perhaps we cannot translate in the first place.

This chapter has attempted to provide a good account of the most important, difficult and recurrent lexical problems, accompanied by their practical solutions. It is hoped that if the students of translation understand these problems and their solutions, and know how they apply that in practice, they develop a good deal of their translation skills, and can translate more easily and confidently.

Although lexical problems of translation usually receive the lion's share of emphasis by teachers, students as well as translators who rightly consider them as the essence of any translated text, they are not enough to cover all problems of translation. Another type of problems can also be important - sometimes vitally - to the message and intended meaning of an SL text: that is, **Stylistic Problems**, the topic and point of focus of the next chapter.

EXERCISES

1. Translate the following statements two times each: one as literally as possible, another as freely as possible, as illustrated in this example:

-"I advise you to keep straight":

(١) أنصحك أن تواظب على سيرك (في الطريق) بشكل مستقيم)

(٢) أنصحك أن تواظب على الاستقامة/الأمانة.

1. I know you very well.
2. Hold it, or else you lose everything.
3. To err is human, to forgive is divine.
4. She always has an eye on her poor child.
5. I have no hand in the quarrel.

2. Rearrange the following synonymous good Arabic versions of translation for this English sentence in a descending order of preference(i.e. the best , then the second best, etc.). Justify your answer.

-"They were seriously ill because they had sunstroke"

(١)مرضوا لأن الشمس ضربتهم.

(٢)مرضوا مرضاً شديداً بسبب ضربة شمس.

(٣)أعياهم المرض لأنهم أصيبوا بضربة شمس.

(٤)كانت حالتهم خطرة نتيجة تعرضهم لضربة شمس.

(٥)كادوا يموتون من ضربة شمس قوية.

3. Suggest five synonymous Arabic versions for the underlined phrase in this English sentence, using the following words:

(طمأنينة، راحة نفسية، انشراح الصدر، قُرّة العين، هدوء، سكينة)

-"We *feel quiescent* at praying"

(١)نشعر بـ ـ ....

(٢)نحس بـ ....

.... تقر(٣)

.... أَمَدّ(٤)

.... تنزل علينا(٥)

4. Translate the following paragraph into Arabic, paying special attention to the polysemous word 'EAR':

" 'Ladies and gentlemen, *lend me your ears'*, said the speaker. 'Sorry, sir, we cannot; we have *hard ears* and we overhear you', a gentleman in the back cried. The gentleman gave his *ears* to the speaker and was eager to understand every word he said, but he couldn't hear him very well for he had *pain in his ear*. The fact of the matter was that his father, who was *busy up to his ears*, punished him the other day and made his *ear thick*. He deserved it for he refused to listen to him, as though his words *went in one ear* and *out of the other*. He was *head over ears* in love with football, and, therefore, was careless about his study."

5. Translate this passage into Arabic. Be careful with the underlined phrasal verbs of 'MAKE'. Remember that phrasal verbs are idioms:

"One day I went on a car tour with my family to the seaside. We were six people and had to make room for a seventh person, my aunt, in our small car! My father made arrangements for the whole family to stop for two hours at every town on our way to the sea. We tried to make the best of our tour and enjoy every minute of it. We also made use of our time, especially the children who did good things such as making paper into planes and ships. We made towards a large forest on the main road just off the seaside. My father made up his mind and decided to make his way through it. A short time later, we got off the car to have a barbecue lunch underneath a big tree on which birds had made their nests. There we made friends with a nice family we met by chance for the first time. We all made ready to have lunch together. All children made themselves useful by collecting wood for fire. We really enjoyed it that day. At sunset, we made our way back to our home town. Indeed, we all had a good time and made the most of our tour."

6. Translate the following collocations and idioms of the word 'BLOOD' into standard equivalents in Arabic. Some of them are already done:

1. to draw blood	يسحب دماً	2. to let~		يستخرج~؛ يريق~
3. to lose~	....	4. to shed~		....
5. to spill~	يسفك~	6.to staunch the flow of~		يوقف تدفق الدم
4- to donate~;		7.to type~		يحدد زمرة دم

5- blue~   سلالة النبلاء ؛ .... 8.pure~ ....

9. royal~ ... سلالة ملكية ؛ .... 10.whole~   دم خالص؛ ~كامل العناصر

11. hot/fiery~   دم أصيل؛ سرعة اهتياج؛ عاطفة جياشة

12. ~cakes   يتكتل الدم 13.~circulates ....

14 ~flows   15.~runs ....

15. ~clots   يتخلط~   16. ~coagulates ....

17. ~congeals ....   18.~curdles   ~(يتخثر)يفسد

19.~spurts   ~(يتدفق)يتفجر   20.~boils   ....(في عروقه)

21.~freezes   (في عروقه) ....   22..~tells   العرق دساس

23.~runs cold   ....(في عروقه)؛ يصاب باكتئاب، يصاب بهمدة

24.by~(related by~)   (...................)بالنسب

25.of~(of blue~)   (...................) من سلالة/أصل

26.to run in the~   يجري مجرى الدم في العروق

27.in cold~(to commit a murder in cold~)   برودة دم/أعصاب

28.to draw first~

29.fresh/new~.................... 30.(the) old~   الرعيل الأول

31.tired~   نسب منحط   32.blood is thicker than water ....

33.blood cell ....
    (1) a red~..
    (2) a white~ ....
34.blood pressure...................................
    (1) to take smb.'s~   يأخذ/يقيس

    (2) elevated~ ....
    (3) high~..
    (4) labile~   غير مستقر ~

    (5) low~ ....
    (6) normal~ ....
    (7) blood test ....
    (8) to do a~ ~.....................................
35.blood transfusion(n.)   نقل الدم

36.blood vessels   أوعية/أوردة دموية

    (1) an occluded blood vessel .... (2) a ~~bursts ....

7. Consider these two equivalent English versions of the same text, one idiomatic, another non-idiomatic. Produce two equivalent versions in Arabic, with special concentration on idiomatic expressions and their non-idiomatic peers. However, one version including some expressions from both types, is a good solution: (numbers are to compare each pair with one another)

(i)   "Sam is a real <u>cool cat</u>(1). He never <u>blows his stock</u>(2); he hardly ever <u>flies off handle</u>(3). <u>What's more</u>(4), he knows how to <u>get away with</u>(5) things....Well, of course, he is <u>getting on</u>(6), too. His hair is <u>pepper and salt</u>(7), but he knows how <u>to make up for lost time</u>(8) by <u>taking it easy</u>(9). He <u>gets up</u>(10) early, <u>works out</u>(11), and <u>turns in</u>(12) early. He <u>takes care of</u>(13) the <u>hot dog stand</u>(14) <u>like a breeze</u>(15) until he <u>gets time off</u>(16). <u>Sam's got it made</u> (17); <u>this is it for him</u>(18)."

(ii)   "Sam is really a <u>calm person</u>(1). He never <u>loses control of himself</u>(2); he hardly ever <u>becomes very angry</u>(3). <u>Furthermore</u>(4), he knows how to <u>manage his business financially by using a few tricks</u>(5)...Needless to say, he is also <u>getting older</u>(6). His hair is <u>beginning to turn gray</u>(7), but he knows how to <u>compensate for</u>(8) wasted time by <u>relaxing</u>(9). He <u>rises</u>(10) early, <u>exercises</u>(11), and <u>goes to bed</u>(12) early. He <u>manages</u>(13) his <u>frankfurter stand</u>(14) <u>without visible effort</u>(15), until <u>it is someone else's turn to work there</u>(16). Sam is <u>successful</u>(17): <u>he has reached his life's goal</u>(18)."

(From *Handbook of Commonly Used American Idioms*, 1975: Introd.)

8. Complete the translation of the following proverbs into their best possible equivalents in Arabic. Some may have more than one version. State how correspondent they are to the English ones:

1.Good deeds remain, all things else perish	(فأما الزبد ... /البقاء للـــ...)
2.If a man once falls all will tread on him	(إذا طاح الجمل/وقعت العترة ...)
3.Lies are the bane of conversation	(آفة الحديث ...)
4. An idle brain is the devil's shop	(رأس الكسلان معمل ...)
5.There is a measure in all things	(لكل شيء ... / رحم الله امرءاً ...)
6.There is a remedy for all things but death	(ما جعل الله داءً إلا.../لكل داء دواء إلا ...)
7.Much coin, much care	(كثرة المال...)
8.Every move has its stroke	(لكل مقام ... ولكل زمان ...)
9. Mickle head, little wit	(أجسام البغال و ...)
10.You must take the will for the deeds	(إنما الأعمال ... . ولكل امرئ ...)

9. This is a metaphorical text about the 'anatomy of language' (تشريح اللغة). Translate it into Arabic metaphorical text, no matter how unusual some metaphorical expressions might sound. In this case, they are examples of original metaphors (the metaphors are underlined):

"In the anatomy of language, conjunctions are the very joints and ligaments; without them no argument could stand, nor could rhetoric flex its muscles. We say of a person skilled in speech that he is *articulate* - meaning that he can work the limbs and joints of language. Contrast this with that other word of approval for an easy talker - *fluent*. The two words are a brief commentary on the outward effect and the inward reality of linguistic skill. Good discourse must, to the reader, seem to 'flow'; for the writer it is meticulously 'jointed'. The movements of articulate discourse flow in the exercise of composition, but let a ligament be sprained or a joint be dislocated - let *for* and *whereas* fail in their function - then the grace goes out of it, and we limp and shuffle miserably."

(From Nash,1980: 156)

10. Arabize the following text on how to start a car, paying special attention to the underlined technical terms, using Arabic words only. Consult specialist bilingual dictionaries like *Al-Khatib's Dictionary of Scientific, Technical and Engineering Terms*(2000):

"First, check that the gear lever is in neutral. Then insert the key in the lock, and turn till the engine fires. Be sure that you have a clear view in your rear mirror. Depress the clutch and engage first gear. Release the handbrake. Before moving off, check your mirror again, and glance over your right shoulder to make sure that no other vehicle is approaching from your rear. Signal your intention to move out into the traffic. Then slowly let in the clutch while accelerating gently."

11. Translate the following medical text on 'mosquitoes'. Use formal Arabic only. One or two terms have only a transcribed version in Arabic. Check a bilingual medical Dictionary, like *Hitti's Medical Dictionary*(1989); or the *Unified Medical Dictionary*(1980).

MOSQUITOES
Are the deadliest creatures on the planet

Forget the itching and irritation. Mosquitoes are, by far, the deadliest creatures on the planet. They transmit malaria, yellow fever, and other diseases to more than 700 million people each year. They will be responsible for the death of one out of every 17 people alive today. Scientists have been scratching their heads for decades trying to understand the little bloodsuckers.

Art. 5. The Organization shall have its headquarters at the place the Conference decides upon.

Art. 6. English shall be the official language of the Organization.

CHAPTER II. MEMBERSHIP

Art 7. **A.** Founder Members of the Organization are those countries which were represented at the First Conference, held in Baghdad, and which signed the original agreement of the establishment of the Organization.

B. Full Members shall be the Founder Members as well as those countries whose application for membership has been accepted by the Conference.

C. Any other country with a substantial net export of crude petroleum which has fundamentally similar interests to those of Member Countries may become a full Member of the Organization, if accepted by a majority of three fourths of Full Members, including the concurrent vote of Founder Members.

D. A net petroleum-exporting country which does not qualify for membership under paragraph C above may nevertheless be admitted as an Associate Member by the Conference under such special condition as may be prescribed by the conference, if accepted by a majority of three fourths including the concurrent vote of all Founder Members.

No country may be admitted to Associate Membership which does not fundamentally have interests and aims similar to those of Member Countries.

E. Associate Members may by invited by the Conference to attend at meeting of a Conference, the Board of Governors of Consultative Meeting, and to participate in their deliberations without the right to vote. They are, however, fully entitled to benefit from all general facilities of Secretariat including its publications and library as any Full Member.

F. Whenever the words 'Member' or 'Member Countries' occur in this Statute, they mean a Full Member of the Organization unless the context otherwise demonstrates to the contrary.

Art. 8. **A.** No Member of the organization may withdraw from membership without giving notice of its intention to do so to the Conference. Such notices shall take effect at the beginning of the next calendar year after the date of its receipt by the Conference, subject to the Member having at that time fulfilled all financial obligations arising out of its membership.

B. In the event of any country having ceased to be a Member of the Organization, its readmission to membership shall be made in accordance with Article 7, paragraph C.

14. The following terms are culture-specific. They are taken from the game of cricket which is in the heart of English culture. Translate them into Arabic equivalents, using mainly the three translation procedures of: 'classifier, neutralization and paraphrase'. Be careful with some common words which might have a specific meaning in cricket:

appeal	duck	long on	short leg
ashes	edge	long off	silly mid
bail	extra	maiden(over)	on
ball	extra cover	mid off	silly mid
bat	fast bowler	mid on	off
batsman	fielder/fieldsman	mid wicket	single
bouncer/bumpet	fine leg	nightwatchman	six
boundary	follow on	no ball	slip
bowl	four	off break	spin
bowled	full toss	off side	square leg
bye	glance/glide	on/leg side	stump
catch	googly	opener/opening	stumped
caught	gully	batsman	sweep
century	hit wicket	out	swing
chinaman	in	over	test match
cover point	innings	pad	third man
covers	leg before	pitch	twelfth man
crease	wicket	pull	umpire
cut	leg break	run	wicket
declare	leg bye	runout	wicketkeeper
drive	leg slip	seam	wide

(Adopted from *Collins Thesaurus*(2002, 2nd edn: 229)

15. The following two texts are a part of Islamic culture. They translate each other completely. Can you tell which one is the SL Text? How did you know that? Underline some cultural expressions in the two versions, and the procedures used in translating them (check with the procedures of translating culture (2.9. above)):

"Some years ago, I was traveling back from Makkah Al-Mukarramah to Al-Madinah Al-Munawwarah, having made my pilgrimage, an obligation discharged each year by over two million Muslims. They converge from all the ends of the globe, speak all tongues, are of all colors, perform the same rites and wear clothes devoid of

ornament, so that none can tell the rich from the poor as they answer God's call to visit His Venerable House (Kaaba).

As the car approached Al-Madinah, the minarets and green cupola of the Prophet's mosque came into view. We entered the city and proceeded towards the mosque to pray. As my eyes wandered over its embellishments, I was struck by the names of the Companions engraved on the walls of the rear courtyard: Abu Ubaidah Amer Ibn El-Jarraah, Saad Ibn Abi Waqqas, Abdullah Ibn Masud, Abdullah Ibn Omar....; these being Arabs. I read on: Bilal Ibn Rabah, an Ethiopian, Salman, a Persian, Suhaib Ibn Sinan, a Byzantine (or perhaps he had lived in Byzantium), and next to each of these names was the traditional Islamic invocation: 'May Allah be pleased with him'.

This human garland is culled from the great nations living around the Arabian Peninsula at the time of the Prophecy, men who were attracted to Islam by its beliefs and laws. They fraternized despite differences in color, and though centuries have elapsed, these names continue to be honored by Muslims and by all who love mankind.

This brotherhood that continues down the ages, the living reality that we encounter at the season of the Pilgrimage (Hajj), is frequently in evidence throughout the Islamic world. The visitor to Al-Azhar, in Cairo, sees students arriving from all over the earth. Each province and nationality has its own college, where its students live and work, and throughout the ages these colleges have continued to symbolize the fellowship of human beings gathering together for the noblest aim of all, the pursuit of knowledge. What the visitor sees at Al-Azhar, the oldest of Islamic Universities, he will also find in the other universities, from the farthest point west in the Maghreb to the Pacific, and in the beacons of knowledge that have arisen like minarets in the heart of Africa. The same was true, too, of the Islamic Universities in Europe.

What we thus find in the world of learning, we also witness in daily life, the mosque and the university being regarded as models of what human life should be. It is an attitude that finds its aptest expression in the Prophet's words(peace be to him)on the occasion of the Farewell Pilgrimage: "Men: You have one Lord, and one Father. You were all issued from Adam, and he from dust. The noblest among you in the sight of God is he who is the most God-fearing.'

Let us, therefore, attempt to set out the principles which, in Islam, affirm the dignity of man and universal human brotherhood, a brotherhood that transcends partisan feelings of race, color and class."

"منذ سنوات، كنت في طريقي من مكة المكرمة إلى المدينة المنورة، بعد أداء فريضة الحج، وهي الفريضة التي يجتمع لأدائها كل عام أكثر من مليوني مسلم، يأتون من مشارق الأرض ومغاربها، على اختلاف ألسنتهم ألوانهم، يقيمون شعائر واحدة ويلبسون ثياباً خلت من الزينة، لا تعرف فيهم غنياً من فقير، مستجيبين لنداء الله بزيارة بيته العتيق.

واقتربت السيارة من المدينة وبدت مآذن المسجد النبوي وقبته الخضراء ودخلنا متجهين إلى المسجد لأداء الصلاة. ودارت عينيَّ في زخارف المسجد واستوقفتني أسماء الصحابة المنقوشة على جدران الصحن الخلفي: أبو عبيدة عامر بن الجرّاح، وسعد بن أبي وقاص، وعبد الله بن مسعود، وعبد الله بن عمر ... وهؤلاء الصحابة عرب. ثم تابعت القراءة: بلال بن رباح، وهو حبشي، وسلمان وهو فارسي، وصهيب بن سنان، وهو رومي (أو عاش في بلاد الروم). وإلى جوار كل اسم من هذه الأسماء نقرأ الدعاء الإسلامي المأثور: 'رضي الله عنه'.

هذه باقة من الورود الإنسانية ترجع إلى الأمم الكبرى التي عاشت حول الجزيرة العربية وقت النبوة، واجتذبها الإسلام بما يحمل من عقائد ونظم. وتآخت برغم اختلاف اللون. وتمر العصور وتظل هذه الأسماء محاطة بالتكريم من المسلمين وكل محب للإنسانية

صورة من الإخاء تمتد عبر التاريخ، وصورة من الواقع الحي نجدها في موسم الحج ولها نظائرها الكثيرة في العالم الإسلامي. فأنت إذا زرت الأزهر بالقاهرة، ستشاهد وافدين من كل أقطار الأرض، ولكل شعب أو وطن رواق يجمع أبناءه. وظلت هذه الأروقة عبر التاريخ تمثل الإخاء الإنساني الذي يجتمع من أجل أشرف غاية، وهي العلم. وما نجده في الأزهر ـ أقدم الجامعات الإسلامية ـ نستجده في الجامعات الأخرى الممتدة من أقصى المغرب إلى شواطئ المحيط الهادي ومنارات العلم التي ارتفعت في قلب أفريقية والجامعات الإسلامية في أوربا.

وكما نجد هذا في دور العلم، فإننا نجده في الحياة اليومية التي تعتبر المسجد والجامعة الصورة النموذجية لما يجب أن تكون عليه حياة الناس، والتي يعبّر عنها أصدق تعبير قول النبي (صلى الله عليه وسلم) في حجة الوداع "أيها الناس إن ربّكم واحد وإن أباكم واحد. كلكم لآدم. وآدم من تراب. إن أكرمكم عند الله أتقاكم".

فلنحاول أن نعرض الأصول التي أكّدت كرامة الإنسان والإخاء الإنساني الشامل في الإسلام، إخاءً يرتفع فوق عصبيّة الجنس واللون والطبقة الاجتماعية."

Chapter Three

STYLISTIC PROBLEMS

Introduction : The Importance of Style:

The third set of the problems of translation is stylistic problems. They are important to discuss on the grounds that style is relevant to meaning. That is, in today's studies, style is viewed as a part of meaning and affects it in different ways and to different degrees. So, a change of style means a change of meaning of some kind. Style is no longer seen as irrelevant to meaning, separeted from it, or the dress that has nothing to do with it. Meaning was claimed to stand on its own, unaffected by that dress. Nowadays, style has been given special attention and is regarded as a part and parcel of meaning. If we attend to it, we attend to meaning in full; if we ignore it, we ignore at least one part of meaning. Hence, its significance in translation is worth discussing. Here is an illustrative example to confirm the importance of style and how relevant it is to meaning. The following statements express the same idea of death:

a. Her father died yesterday.
b. Her father was killed yesterday.
c. Her father licked/bit the dust yesterday.
d. Her father kicked the bucket yesterday.
e. Her father passed away yesterday.
f. Her father was martyred in the battlefield yesterday.
g. Her father slept his last sleep yesterday.
h. Her father was hanged yesterday.

مات والدها أمس

According to the traditional concept of style, all these statements from 'a-g' express the same idea of the death of 'her father', and that is the important thing about it. Therefore, they are all translated into one and the same version in Arabic (i.e. مات والدها أمــس). It does not matter, then, whether 'her father' died naturally, unnaturally, honourably or dishonourably, got killed, hanged, died in the battlefield or in bed, out of illness or in a car accident. What matters is that he is dead now.

This argument cannot be accepted for the cause of death is extremely crucial to both the dead person and to his family. That is, a natural death is quite normal and, hence, acceptable to people, whereas an unnatural death caused by killing and premeditated murder is quite serious, unacceptable and has dire consequences to people, dead and alive. It makes a big difference to talk about a dead man with respect, or with no respect. By the same token, describing a dead peson as a martyr is not the same like

describing him as 'killed' or just 'dead'. Thus, it is not acceptable to translate all the previous sentences into one and the same Arabic version of translation, as above. Rather, each one has its own translation that is stylistically and semantically different from the rest, as demonstrated below:

a. Her father died yesterday   مات والدها أمس

b. Her father was killed yesterday   قُتل والدها أمس

c. Her father bit the dust yesterday   خرّ والدها صريعاً أمس

d. Her father kicked the bucket yesterday   ودع/توسد والدها أمس

e. Her father passed away yesterday   رحل والدها أمس

f. Her father was martyred in the battlefield yesterday   اسْتُشهد والدها أمس

g. Her father slept his last sleep yesterday   نام والدها آخر نومة أمس

h. Her father was hanged yesterday   أُعدم والدها أمس

There are considerable stylistic differences among these versions: (a) is normal, natural and neutral death; (b) is abnormal, unnatural and despicable crime; (c) is a murder from behind; (d) is humorous, unfavourable and colloquial; (e) is agreeable and respectful of the dead; (f) is religious and sublime; and (g) is informal and unagreeable. Consequently, these differences are differences of meaning and effect and, therefore, have to be taken into account in translation.

Furthermore, style is given greater status by considering it in relation to language and meaning. That is, it has a role to play in any aspect of language and, consequently, in any aspect of meaning. It can be defined now as follows: Style is the different choices made by writers from the language stock in regard to layout (or shape), grammar, vocabulary (or words) and phonology (or sounds), namely, from all aspects, levels and components of language. This means that there are a number of layouts, grammatical structures, words and phonological features available in language from which the writer of a text makes specific choices. These choices are the style of the text in question. That is to say, if the shape of the text is a line by line (e.g. poetry), or a sentence by sentence, it means that it is preferred to its shape in paragraphs. Short sentences are not like long sentences. The passive voice is different from the active voice. A difficult, ambiguous grammatical structure stands in contrast with an easy, clear structure. On the other hand, colloquial words and formal words are not used for the same reason, or to express the same meaning. Likewise, rhythmical language has different effects and functions from those of ordinary language.This functional view to style stresses the importance of style in language, being inseparable from meaning. Therefore, in translation, it should be concentrated on, and its problems require solutions, as the negligence of the style of SL results in an incomplete meaning in the TL. (More details on this functional concept of

style are provided by Hough (1969), Crystal and Davy (1969), Chatman. (1971), Enkvst (1973), Widdowson (1975), Traugot and Pratt (1980), Freeman (ed.) (1981), Leech and Short (1981), Carter (ed) (1982), Carter and Burton (eds.) (1987), Carter and Long (1987), Ghazala (1987, 1994/ 1999); Fabb et al (eds.) (1987), Wales (1989), Carter and Nash (1990), Durant et al (1990), Bradford (1997), Thornborrow et al (1998), Toolan (1998), (Simpson(2004) and many others.

The question now: Shall we retain the style of the English text? or change it into an equivalent Arabic style? The answer is: Generally, we keep the English style in Arabic when possible. However, when not possible, or when an equivalent Arabic style is available, we translate the English style into it. In all cases, the style of the Arabic translation depends on, and is derived from the style of the English original. This leads to suggest 'Stylistic Equivalence', which is the proper choice of the style of the TL text (i.e. Arabic), based on that of the SL text (i.e. English), unless unavailable or unadvisable in the TL (e.g. informal/colloquial style is not a part of written formal Arabic. See below). By this, emphasis is laid on both styles of English and Arabic. How and when to apply that in translation will be illustrated in the numerous examples given in the following discussion of the main stylistic problems of translation, associated with their possible solutions, starting with the style of formality and informality.

3.1. Style of FORMALITY VS. INFORMALITY:

In 1962, Joos suggested a scale of five 'styles' (or tones) of English language, which is general but proved to be widely acceptable by most people.

1. Frozen formal   (فصيح جداً/متصلب/أقح)

2. Formal   (فصيح)

3. Informal   (غير فصيح/أشبه فصيح)

4. Colloquial   (عامي)

5. Vulgar (or slang)   (سوقي)

Examples:

1. Frozen:	'Be seated'	(اجلس)
2. Formal:	'Have a seat'	(تفضل بالجلوس)
3. Informal:	'Sit down, please'	(اجلس لو سمحت)
4. Colloquial:	'Feel at home'	(خــــــد راحتــــــك/ استريح/ارتاح)
5. Vulgar(or slang)	'Sit bloody down!'	(اقعد في مكانك/ انقبر/انضرب على قلبك)

There are three notes on this scale and the example:
(a) The five styles are sometimes reduced to two main ones only, for easiness of classification and comprehension, as follows:

1. Frozen formal ⎤
          }   1. FORMAL
2. Formal   ⎦

3. Informal   ⎤
4. Colloquial   }   2. INFORMAL
5. Vulgar (slang) ⎦

Such shortened classifications are come across in some language references (e.g. Longman Dictionary of English Idioms, Collins and Websters English Dictionaries). Some of these references use 'colloquial' or 'slang' instead of 'informal'.

(b) Sometimes it is difficult to draw a clear-cut line between the following four pairs: 'frozen formal and formal'; 'formal and informal'; 'informal and colloquial'; 'colloquial and slang'. Some English words and grammatical constructions come at the borderline. For example, 'idioms and phrasal verbs' are classified either as formal or informal, or both; grammatical contractions like 'can't', 'don't', 'haven't', etc. are considered by some as informal, and by others as colloquial. The most widespread difficulty of distinction is that between formal and informal styles of language.

Yet, despite the difficulty and personal nature of the distinction between these five styles of English language, we can understand and apply them in general terms. Moreover they are helpful, and sometimes decisive to meaning in translation, as demonstrated in 'c'.

(c) Although the message of all the statements in the example is the same in Arabic (i.e. اجلس), each statement has different effects and, hence, meaning. '1' is so official and/or impolite, said by a harsh person, or a man of a high position (i.e. a king, a president, a minister, a manager, a boss, etc.) to strangers and ordinary people; whereas '2' is official, yet polite, used in a similar context to that of '1', but to friends and personal acquaintances . Moreover, it can imply that a person is polite. '3' is not official and more polite than '1' and '2' (the informal use in Arabic is (لو سمحت) which is between formal and colloquial), but '4' is quite friendly, intimate and so kind (in Arabic: (استريح), (استريّح) and (ارتاح) in particular reflect a colloquial tone) '5' on the other hand, is strong and rude in both languages (although in Arabic it can be said humorously to a close friend).

Clearly, these five tones cannot be interchangeable in social relations among people. That is, we do not say to a stranger 'feel at home' (خذ راحتك), nor to a friend 'be seated' (اجلس/عليك بالجلوس), nor to a respected person 'sit bloody down' (انقبر في مكانك). Confusing these terms in such a way will result in serious mistakes in translation, and serious situations among individuals. Hence the importance of reserving them in translation into Arabic.

Having said that, the students are not advised to use the last two tones (i.e.colloquial and slang) in Arabic. Instead, they resort to the so-called 'Modern Standard Arabic (MSA)', which is the written Arabic of today (see below). That is, we may say (خذ راحتك) only for '4', and (اقعد في أرضك) for instance, for '5'.

The students, therefore, do not need to imitate all the English styles in Arabic. The main reason is that there are usually four styles only in Arabic:

1. Classical Arabic (i.e. the language of the Holy Quran, the Prophet's Tradition and classical literature).
2. Modern Standard Arabic (MSA) (i.e. the formal written Arabic of today).
3. Colloquial Arabic (i.e. the language of conversation).
4. Vulgar (or slang) Arabic (i.e. the very local, unkind and/or bad language).

The English styles can be translated into these Arabic styles as follows:

(English)		*(Arabic)*
1. Frozen formal	} →	Classical Arabic
2. Formal 3. Informal	} →	MSA
4. Colloquial	} →	Colloquial Arabic
5. Vulgar (or slang)	} →	Vulgar (or slang) Arabic

The most familiar styles/tones in Arabic are the formal and the colloquial ones, used in general terms to cover the four styles above as follows:

1. Classical Arabic 2. MSA	} →	Formal
3. Colloquial Arabic 4. Vulgar(or slang)	} →	Colloquial

There is a considerable problem for the students to distinguish between these styles, especially in English and partly in Arabic, with regard to the differentiation between Classical Arabic and MSA in particular. The good solution to this problem is to minimize the English styles to one general style in Arabic, that is, Modern Standard Arabic, at early stages in particular. The reason for choosing the MSA is that it is the middle ground among Arabic styles: simple, easy, more acceptable, polite , known, popular,understandable and available to the students at different levels of English. Thus, back to the example above, they can translate the five statements into (الطلاب), which is the message in MSA, when it is difficult to imitate all of these tones in Arabic. Although this translation ignores style, it is an acceptable solution to such a problem of formality and informality of language and style.

The problem of formality scale appears in certain texts such as spoken English and texts of general nature which are generally informal, whereas scientific, legal and most of literary texts, for instance, are formal. Here are two examples for both types:

Example 1: A general text:

"You can't paint watercolours without knowing how to lay a wash, though anyone can learn the knack if they are willing to go to a bit of trouble. People have their own fads about the drill, but my method seems to work as anyone's." (Nash, 1980: 128-9)

The Arabic informal version:

(لا يمكنك أن ترسمْ بالألوانْ المائية دونْ معرفتكْ كيفْ تحضرْ الألوانْ، رغم أن أيّ واحدْ يستطيعْ يتعلمْ هذه الشطارة إذا كانوا يُريدونْ الوقوعْ في مشكلْ. للناسْ مراقهم الخاص في التمرنْ ولكنْ مراقيْ يبدو فعالاً تماماً كما هو مراق الآخرين)

The informal features of the English text:

a. The use of the second person pronoun style, 'you'.
b. The use of the contraction, 'can't'.
c. The use of words like 'knack'(i.e. special skill), 'a bit of' and 'fad'(i.e. whim).
d. The use of simple, common words and simple, easy sentence structure throughout the whole text.

The informal features of the Arabic translation:

a. The use of the second person pronoun style in words like (معرْفَتكْ-ترسم-يمكنك)

b. The use of such words as (دونْ معرْفَتكْ), (الوقوع في مشكلْ), (شطارة), (مراق) and (كيفْ)

c.The disregard of the concord between singular (أي واحدْ) and the plural of verb (كانوا يريدونْ).

d.The ignorance of standard word order .
e The vowelless stopping at the end of words by omitting vowelization,
   namely, stopping on (سكون).
f.The use of singular form of (مراقهم) instead of the plural form (مراقُهم)

It is not necessary to translate the English informal features into the same Arabic equivalents, because it is not advisable nor possible to do so. Moreover, some of these features (such as 'can't') have no equivalents in Arabic. Rather, alternative features are used elsewhere by way of compensation (e.g. ignorance of standard vowelization/vocalization تشكيل). After all, it is not required to have the same number of the English informal features in Arabic, but to use some informal expressions here and there in Arabic, if and when possible, that are suggestive of informal style.

Another possible, easier version for the students in particular is the use of MSA as follows:

(لا يمكنك أن ترسم بالألوان المائية دون معرفتك كيف تحضر الألوان، رغم أن أي واحد يستطيع أن يـــتعلم هـــذه الشطارة إذا كان يريد الوقوع في مشكلة. للناس أمزجتهم الخاصة في التمرين ولكن مزاجي يبدو فعالاً كما هـــي أمزجة الآخرين)

Although this version can be safe and popular among the students, the previous informal one is admittedly more precise and expressive of the important function of the English informal style, which is intimate, direct, clear and simple.

Example 2: A scientific(health) text:

"A great deal of interest has been generated recently in calcium mainly because of the role it plays in the incidence of osteoporosis. At present some 35 to 40 per cent of women aged 65 in the UK suffer from fractures of the forearm, femur or vertebrae as a result of osteoporosis". (From *Health Express*, July 1987)

Version 1: Formal Arabic:

(تَوَلَّد في الآونة الأخيرة قدر كبير من الاهتمام في الكالسيوم، نظراً للدور الذي يلعبه بشكل رئيسي في حدوث مرض لين/هشاشة العظام. هذا ويعاني الآن حوالي ٣٥ إلى ٤٠ بالمئة من النساء في المملكة المتحدة من كبسور في الذراع أو عظم الفخد أو الفقرات نتيجة لهشاشة العظام).

English scientific and technical texts are always formal in style, to imply seriousness, conservatism and internationality. Consequently, the Arabic version should be formal, without colloquial features being used, so that it reflects the same function of the original. Thus, a translation using some informal features (like version 2 below) is rejected completely in Arabic, because it seems strange and funny, giving the impression of a jocular, ironical atmosphere of a serious English original:

Version 2: Informal Arabic:

(حصلْ تركيزٌ كبيرٌ على الكالسيوم مؤخراً، بسببْ الدور اللي يلعبه بشكل رئيسي في حدوث مرض لين/هشاشة العظام. هذا ويعاني الآن حوالي ٣٥ إلى ٤٠ بالمئة من الحريم/البستّات اللي تجاوزوا الخامسة والستين من العمر في المملكة المتحدة من كسور في الذراع أو عظم الفخد أو الفقرات بسببْ هذا المرض)

Here are the underlined informal features with their formal equivalents:

(حصلَ تركيزٌ كبيرٌ)	←	١ . (حصلْ تركيزْ كبيرْ)
(الذي)	←	٢ . (اللي)
(يعاني)	←	٣ . (يعاني)
(من النساء)	←	٤ . (من الحريم)
(اللائي)	←	٥ . (اللي)
(تجاوزن)	←	٦ . (تجاوزوا)
(بسبب/نتيجة)	←	٧ . (بُسبب)

This version is a failure in style/tone, and affects the meaning of the whole text negatively, making it abnormal. Therefore, the students are advised to ignore it and, instead, concentrate on the first version, whose formal tone is the only acceptable one in Arabic. This means that the informal version is problematic and should be avoided. Its only advantage is to stand in contrast with the first one, which allows the students to notice the difference between an acceptable, normal, formal and serious version (i.e. '1') and an unacceptable, abnormal informal and funny one (i.e. '2').

In conclusion, styles/tones of language are sometimes crucial to the message, especially the two most important tones: formal and informal/colloquial. There is a considerable difficulty for the students in both languages, especially in English, in distinguishing tones. An acceptable solution is to translate any English tone into MSA, if and when the students are unable to match it in Arabic. In this case, a part of the meaning will be lost, but it is better than losing the whole of it when the students are confused in Arabic.

On the other hand, it is not necessary to match every English informal feature with an Arabic equivalent one. One or two token features of informal Arabic are sufficient to suggest the informal tone of the English informal original, as shown in the previous examples. However, some English texts (i.e. scientific)are formal only and, therefore, do not create a problem of tone, because they have to be translated into MSA only. Any use of colloquial Arabic in the translation of such texts will be poor, misplaced and, hence, unacceptable.

It is hoped that the discussion of the importance of the different stylistic tones in both languages will invite the students to attend to them in some texts, and try to take them into consideration as much as possible. However, the situation in English is different from that in Arabic in this respect. That is, English allows more space for using informal features in writing than Arabic which makes a clearcut distinction between formal written Arabic and informal spoken Arabic. It remains to point out that these tones are marked either at the level of grammar, or words , or at both levels.

3.2. Style of FRONTING:

Fronting (or 'foregrounding') is an important stylistic device , used widely at both the sentence and text levels. It means to move a word, a phrase or a clause from its original place in the middle or at the end of a sentence to the beginning (or the front position) of that sentence. This can be understood by recognizing the normal word order in English language. That is, a declarative sentence has the following normal order: 'Subject-Verb-Object/Complement' When a sentence starts with an object, this object is fronted: e.g.: 'Allah she worshipped', instead of: 'She worshipped Allah'. Likewise, a complement is usually positioned after the verb: e g 'In my room he slept', instead of: 'he slept in my room'(نام في غرفتي).

As to clauses, the normal clause order in English is the main clause, first, then the subordinate clause: When the subordinate clause is put before the main clause, it is fronted: e.g.

"As he had been caught red-handed,   the criminal was sentenced to death".
(subordinate clause)   (main clause)

Such frontings are not made by chance, but for good reasons. That is, the fronted words or clauses have a more important function of emphasis, etc. than the other parts of the sentence. This means that they play a vital role in understanding meaning. Therefore, they must be taken into consideration in Arabic as follows:

1.'Allah she worshipped' (الله عبدتْ) instead of: 'She worshipped Allah'   (عبدتِ الله).

2. 'In my room he slept' (في غرفتي نام) instead of 'he slept in my room'   (نام في غرفتي)

Both the glorified (الله), and (في غرفتي) are not in their normal positions in Arabic, yet they have to be in such a position to reflect the same function of emphasis and surprise aimed at in the English original.

3 "As he had been caught red-handed, he was sentenced to death"

(نظراً لأنه قُبض عليه متلبساً، حُكم على المجرم بالإعدام)

The subordinate clause, ' as he ... red–handed' is fronted because it includes the cause of the criminal's sentencing to death. That is, the sentence has the relation of cause and effect: the cause is 'catching the criminal red-handed' (القبض على المجرم متلبساً), and the effect is 'sentencing him to death' (الحكم عليه بالإعدام). This relation is important

and, therefore, requires to be reflected and respected in Arabic, as the suggested translation shows. Here is one more example:

4."If you apologize, I will forgive you": (إذا اعتذرت، فـوف أساحمك)

The second clause is conditioned by the first. This is a good reason for fronting the latter, despite being subordinate. In Arabic, this order should be retained to convey the same condition, as confirmed by the version here.

Fronting is used not only at the sentence level, but also at the text level. Consider the following example:

"Round a centrally-placed coffee-table there are three armchairs. To the left of the fireplace is an alcove with built-in bookshelves. To the right, a table carrying a television set. Against the wall facing the fireplace stands an upright piano'.

(From Nash, op.cit.: 10)

The underlined adverbial phrases are moved from their back positions at the ends of sentences to a fronted position at the beginning. By this, they are emphasised strongly. Moreover, they are put at the head of sentences to replace first, second, etc., as and at the same time direct attention to certain things in the room in order. These functions are important to undertand the message, and, hence, should not be ignored in the Arabic version (the equivalent fronted Arabic phrases are underlined):

(حول طاولة صغيرة متمركزة في الوسط، يوجد ثلاثة كراسي. إلى الجهة اليسرى من الموقد فجوة فيهــا رفــوف كتب. إلى الجهة اليمنى طاولة عليها جهاز تلفاز. على الحائط مقابل الموقد ينتصب بيانو عمودي).

To understand the functions of the fronted phrases, here is an alternative translation, which illustrates their normal, unemphasised positions:

(يوجد ثلاثة كراسي حول طاولة صغيرة متمركزة في الوسط. فجوة فيها رفوف كتب إلى الجهة اليسرى من الموقد. طاولة عليها جهاز تلفاز إلى الجهة اليمنى. ينتصب بيانو عمودي على الحائط مقابل الموقد).

In this version, there is nothing unusual about the underlined phrases, which does not reflect the spirit and the emphasis of the original. In other words, a part of the message and style will be lost. Therefore, it is not a favorable version.

Thus, fronting is a stylistic device used to emphasise something important, or to achieve a function which is a part of the message. This requires the Arabic translation to echo the English style of fronting.

3.3. Style of PARALLELISM:

When two structures are identical to one another, they are described as parallel. Such parallelism can be important to meaning, implying a balance between two or more messages: e g.

1. "My father is ill. My mother is sad. My sister is worried"

The structures of these three short sentences are parallel, as shown below

```
-My father ⎤  (nouns)    - is ⎤          - ill      ⎤   (adjectives)
-My mother ⎬  subjects   - is ⎬  verbs   - sad      ⎬   complements
-My sister ⎦             - is ⎦          - worried  ⎦
```

These sentences are well-balanced, not only in structure but also in meaning. That is, when my father fell ill, my mother felt sad for him, and my sister was worried about him, or about both. In other words, at the time my father fell ill, my mother was sad and my sister worried. Also it can imply that my father's illness is in parallel with my mother's sadness and my sister's worry. All these are good reasons to insist on reflecting the same style of parallelism in the Arabic translation, without changing anything in the structures of the sentences: (والدي مريض. أمي حزينة. أختي قلقة)

It should be noted that if there is a change of the parallel grammatical structure of the English original in Arabic (as the case here), we have to produce parallelism in the new Arabic grammatical structures of sentences.

Other possible translations are:

١. (أبي مريض. لذا أمي حزينة عليه. وكذلك أختي قلقة عليه)

٢. (أبي مريض، مما سبب الحزن لأمي والقلق لأختي)

Although these are acceptable translations, they are rather explanations. More importantly, they disregard the stylistic device of parallelism which has functions that are inseparable from meaning, as argued above.

Here is another example:

2. "I always advise my brother not to get nervous when he is dejected. He usually wants me not to be passive when he is angry. Both of us often ask our parents not to be worried when we are different".

These three sentences have identical parallel structures:

```
1. I always advise my brother      ⎤
   He usually wants me              ⎬   S+adv.+V+O
   Both of us often ask our parents ⎦
```

2. <u>not</u> <u>to</u> get <u>nervous</u>
   <u>not</u> <u>to</u> <u>be</u> <u>passive</u>   }   not+to+V+C(adj.)
   <u>not</u> <u>to</u> <u>be</u> <u>worried</u>

3. <u>when</u> <u>he</u> <u>is</u> <u>dejected</u>
   <u>when</u> <u>he</u> <u>is</u> <u>angry</u>   }   adv.+S+V+C(adj.)
   <u>when</u> <u>we</u> <u>are</u> <u>different</u>

Such parallelism has the function of balancing and counter-balancing the three interconnected parts of the message. That is, the first sentence is the advice, the second is the reaction to it, the third is the bringing of both closer to one another. Also, they are made equal in weight; neither outweighs the other. Therefore, we have to reserve parallelism in Arabic as follows (each clause is translated individually first, for clarification, followed by the whole translation):

1. I always advise my brother   (أنصح أخي دائماً)

     not to get nervous   (ألا يكون عصبياً)

     when he is dejected   (عندما يكون مكتئباً)

2. He usually wants me   (يريدني عادة)

     not to be passive   (ألا أكون سلبياً)

     when he is angry   (عندما يكون غاضباً)

3. Both of us often ask our parents   (كلانا غالباً ما يرجو والديه)

     not to be worried   (ألا يكونا قلقين)

     when we are different   (عندما نكون مختلفَين)

The difference in word order is unimportant. What is important is to retain the word class (i e noun → noun, adjective → adjective, etc.) of the original in Arabic, and to use a parallel Arabic word order. Here is the Arabic translation in full:

(أنصح أخي دائماً ألا يكون عصبياً عندما يكون مكتئباً. يريدني عادة ألا أكون سلبياً عندما يكون

غاضباً. كلانا غالباً ما يرجو والديه ألا يكونا قلقين).

Thus, the style of parallelism is functional, implying a significant part of meaning. Therefore, in translation into Arabic we should insist on imitating this type of style to reflect the same function. When it is not possible for the students to produce parallelism in Arabic, they can solve the problem by ignoring it, with a loss of rhetoric, aesthetic effect, and a part of the meaning, though.

3.4. Style of AMBIGUITY:

Ambiguity is unclarity. It is a major stylistic device, used frequently in language to achieve functions like: unclarity of message, complicating meaning, hiding the truth, avoiding straightforward expression of opinion, reflecting the nature of a character, a person, an idea, etc. and interconnecting style and meaning in such a compact, artistic way that they reflect one another. These functions are vital to the message, and, hence, are extremely important to retain in translation. Usually a clear message should be conveyed. Here are examples, starting with the most famous ones of syntactic ambiguity:

1. "The shooting of the hunters is extraordinary" :

(صيّد الصيادين خارق للعادة)

2. "Flying planes can be dangerous" :

(قد يكون طيران الطائرات خطراً)

'The shooting' has two meanings:

1. Killing the hunters

2. Killing the birds/animals

(قتْل الصيادين)

(قتْل الطيور/الحيوانات)

Neither of these two meanings is clearly stated in the sentence. Therefore, the same ambiguity should be kept in the Arabic translation, and the word (صـــيد) gives the required sense here.

Similarly, 'flying' has two senses here (as a noun) and as an adjective (2):

1.The driving of the planes

2.The planes which are flying

(قيادة الطائرات)

(الطائرات التي تطير في الجو)

Again (طيران) is the Arabic word which conveys both senses.

3. "I smell a rat in what you say" :

(يلعب الفار في عبّي فيما تقول)

'Smell a rat' is an idiom that means 'doubtful'. But the latter is straightforward whereas the former is not. Therefore, in Arabic we look for an indirect equivalent such as the translation suggested above. However, when there is a problem finding the most suitable version, the students can resort to other phrases which are equally unclear such as (أشتم رائحة مكيــدة). If the problem persists, they may use direct phrases like (تســـاورني أشك), (شكوك) etc. but with a loss of effect, though.

This version is easier to follow and understand than the complicated Joycean origin. Yet, it is not what the writer writes, and does not fit with a message about paralysis. In other words, an easy style does not replace a complicated style, as each one has different functions and reflects different messages.

The complexity of the previous examples is grammatical, whereas it is both grammatical and lexical in the following two examples(4+5):

4. "It is the very first really reliable do-it-yourself fibreglass sailing dinghy with oars and a full suit of sails":

(Nash: 1980: 66)

The complexity of this sentence is in the difficulty of finding the head word of the very long complement. It also lies in the complicated modification. However, solving the first problem is more urgent and vital than the second which can be solved by consulting a dictionary. When the students know that the head word of the complement is 'dinghy', they can start translating and solving the problem of complexity here. Here is a suggestion:

(إنه حقاً قارب الإبحار الزجاجي الليفي الأول المصنوع يدوياً المتين بمجاديف وطاقم كامل من الأشرعة)

The complexity of the Arabic version is clear, caused by the follow-up of adjectives and adverbs in particular without a stop, using no commas or the conjunction of addition, 'and' (و) which makes the translation more comfortable and fluent:

(إنه حقاً قارب الإبحار الزجاجي الليفي الأول والمصنوع يدوياً، والمتين، بمجاديف وطاقم كامل من الأشرعة)

However, it is not advisable to make this long, complex sentence into simple short sentences, because it provides an interconnected, compact description of one and the same thing (i.e. 'dinghy'), which should be considered and taken as one inseparable unit. Hence, it is not preferable to have such a version as the following:

(إنه حقاً قارب الإبحار الزجاجي الليفي الأول. فهو مصنوع يدوياً ومتين. وهو بمجاديف وطاقم كامل من الأشرعة)

Again, such complexity is functional here, and should be retained in Arabic.

5. "Why do you think we make Nuttall's Mintoes such a devilishly smooth cool creamy minty chewy round slow velvety fresh clean solid buttery taste?":

(From Crystal and Davy: 1969)

(لماذا تظن أنا نجعل مينتوز ناتال ذات مذاق شيطاني سلس بارد قشدي نعناعي مضغي دائري بطيء مخملي طازج نظيف متين زُبْدي؟)

The Arabic version has exactly the same style of complexity of the original, including the absence of commas among adjectives. Complexity is the result of thirteen successive adjectives for one and the same noun (i.e. 'taste'(مــذاق). The problem of translating them can be solved by taking care of their meanings and proper grammatical forms in Arabic. Complexity should, therefore, be retained because this long stretch of adjectives is inseparable in its description of the 'taste of Nuttall's Mintoes '(i.e. mint's chewing gum: لبان/علك النعــاع) which has these properties together and at the same time. Any separation between them would damage the purpose of the whole advertisement.

The style of complexity, then, has to be reflected in Arabic, without any attempt to simplify it, because it has specific functions which cannot be expressed by a simple or any other style. These functions are relevant to meaning and, therefore, should not be ignored.

3.6. Style of SHORT SENTENCES:

The normal, unmarked style of sentences is those of medium length. However, short and long sentences are two marked styles that have different functions and implications in relation to meaning.

The style of short sentences, to start with, can be dominant in the English text. If so, the Arabic translation needs to be so. More than one reason can be behind that, as the next two examples prove:

1. "The police heard a little noise inside the bank. The robber noticed that. He wanted to escape. The police chased him. Pedestrians noticed the scene. One of them shouted at the robber. Another blocked his way. Then, the police arrived and arrested him":

The style of short sentences here has an important function. It heightens the tempo of action in this text which is written in the form of a story. It accelerates events and arouses suspense. Maybe it is the only type of style which reflects this function of acceleration that can be sensed at reading the text aloud and quickly. Thus, this style has to be reproduced in the Arabic translation to keep this function:

(سمعت الشرطة جلبة خفيفة داخل المصرف. لاحظ اللص ذلك. أراد أن يهرب. طاردته الشرطة. لاحظ المارّة
المشهد. صاح أحدهم باللص. قام آخر بسد طريقه. حينئذ وصلت الشرطة واعتقلته.)

No cohesive devices like (ف، و) are used in this version. This reflects the follow-up of events a stage by stage. It is not advisable to write the text in one long sentence for it has a different function, as the next section will confirm.

2. "Middle age is a time of despair. Few men like themselves when they are fifty. The young are engaged with their own images. The old are rapt in selfhood. Only a middle-aged man dislikes what he sees in the mirror. He sees failure. And he knows he has to live with it. Young men hope, because they dare. Old men forgive themselves, because they must. But a middle-aged man knows neither hope nor reconciliation. He knows only the burden of responsibility. He is responsible for the life he has made. He cannot plead excuses or look for sympathy".

(Nash, op.cit.: 96)

This text is intended not to be flowing, but to present a group of wisdoms in the form of short sentences. Its hidden force is mainly personal and emotional. The exploitation of the technique of short sentencing is the best way to impress the reader by these proverbial statements. Therefore, disregarding sentence length means the loss of these stylistic functions which support the message. That is why the following Arabic translation is laid out in form of short sentences too:

5. "Why do you think we make Nuttall's Mintoes such a devilishly smooth cool creamy minty chewy round slow velvety fresh clean solid buttery taste?":

(From Crystal and Davy: 1969)

(لماذا تظن أننا نجعل مينتوز ناتال ذات مذاق شيطاني سلس بارد قشدي نعناعي مضغي دائري بطيء مخملي
طازج نظيف متين زُبدي؟)

The Arabic version has exactly the same style of complexity of the original, including the absence of commas among adjectives. Complexity is the result of thirteen successive adjectives for one and the same noun (i.e. 'taste'(مـــذاق)). The problem of translating them can be solved by taking care of their meanings and proper grammatical forms in Arabic. Complexity should, therefore, be retained because this long stretch of adjectives is inseparable in its description of the 'taste of Nuttal's Mintoes '(i.e. mint's chewing gum: لبان/علك النعــــاع) which has these properties together and at the same time. Any separation between them would damage the purpose of the whole advertisement.

The style of complexity, then, has to be reflected in Arabic, without any attempt to simplify it, because it has specific functions which cannot be expressed by a simple or any other style. These functions are relevant to meaning and, therefore, should not be ignored.

(سن الكهولة مرحلة يأس. قلة من الناس يحبون أنفسهم حينما يبلغون الخمسين. فالشباب منشغلون بصورهم الخاصة هم. والكبار غارقون في حب الذات. الكهل هو وحده الذي لا يحب ما يرى في المرآة. إنه يرى الفشل. ويعلم أن عليه أن يتعايش معه. الشباب يحذوهم الأمل لأنهم يرون على ذلك. والكبار يسامحون أنفسهم لأن عليهم أن يفعلوا ذلك. أما الكهل فلا يعرف الأمل ولا المهادنة. يعرف عبء المسؤولية وحسب. فهو مسؤول عن الحياة التي عاشها. ولا يستطيع أن يلتمس الأعذار و يتطلع إلى الشفقة).

It is not wise, then, to change short sentencing into long sentencing , because the latter has different stylistic functions, as the forthcoming point shows.

3.7. Style of LONG SENTENCES:

Long sentences are frequent in language, but they are not the norm. They represent a type of style of sentences used to reflect certain functions pertaining to meaning or message. Therefore, they are usually retained in translation. The SL text can be one long sentence, or a group of long sentences, for several reasons: the strong unity of the topic; reflection of a boring subject matter, emphasis or non-emphasis of a subject, a predicate, a phrase, or a clause; portrayal of a scene of some kind; avoidance of any shade of ambiguity and addition of any extra thing to the text - especially legal texts -; etc. Here are three examples, two general and one legal:

1. "In an attempt to help his ill mother, who needed an operation in a specialist hospital in London, which was quite expensive and demanded money to be paid in advance, the boy, who was still very young and inexperienced, worked in a mechanical workshop day and night to earn as much money as he could and as quickly as possible".

This is a long, complicated sentence. Yet, it has to be taken as one unit and one idea. We cannot separate between its clauses because they are interconnected, and would not be understood unless they are taken together as one whole. On the other hand, the subject (the boy), main verb (worked) and complement (in a car repairs workshop) of the sentence are near the end and quite distant from the beginning. Therefore, grammatically we cannot have the sentence in any other style in Arabic, as suggested by the following version:

(في محاولة لمساعدة أمه المريضة التي كانت بحاجة إلى عملية في مستشفى متخصص في لندن، والذي كان باهظاً

جداً وطلب دفع النقود مقدماً، عمل الصبي الذي كان ما يزال صغيراً وعديم الخبرة، في ورشة تصليح سيارات ليل

نهار ليكسب قدر ما يستطيع من النقود وبأسرع ما يمكن).

2. "The recent fall in the number of applications for arts degree courses, though not very surprising in view of the diminished glamour of university life and the natural anxiety of young people about the prospects of employment at the conclusion of their studies, is nevertheless disturbing because it implies a reduction in the status of the university as a guardian of humane values."   *(From Nash, op.cit. 94)*

The interruptive clause (i.e. 'though…studies') has a message which is emphasised for its importance and relevance to the whole idea of the sentence. That is why it is inserted in the middle of the main clause (viz. 'the recent fall…is disturbing'). More importantly, this long, complicated sentence stresses the strong unity of this view about arts degrees and the university. Thus: One sentence, one text, one unit, one idea. The Arabic version should, therefore, be so:

(إن الهبوط الحديث في عدد طلبات الانتساب للتخصصات الأدبية، مع أنه غير مفاجىء بالنظر لانحسار بريق الحياة

الجامعية والقلق الطبيعي عند الشباب عن آفاق العمل المستقبلية حين إنهائهم دراستهم، هذا الهبوط مع ذلك مثير

للقلق لأنه يتضمن إنقاصاً من منزلة الجامعة كحارس أمين للقيم الإنسانية).

Because of the long separation between the two parts of the main clause, the key word (هبـوط) is repeated for the convenience of cohesion and making the sentence easy to read and understand. This is common in Arabic in a case like this. It is possible to break this long sentence into two or three short sentences. Yet, it is not preferable to do that, or else the compactness and wholeness of the sentence will be lost. Maybe the problem of translating this sentence as such can be more easily solved than splitting it into short sentences, if the students follow the same English grammatical order at translating it into Arabic; whereas short sentences require them to add extra words which are not found in the original. Thus, reserving the style of the original saves the students from creating more problems for themselves.

3. " A deduction of tax may be claimed in respect of any person whom the individual maintains at his own expense, and who is (i) a relative of his wife and incapacitated by old age or infirmity from maintaining himself or herself (ii) his or his own wife's widowed mother, whether incapacitated or not or (iii) his daughter who is resident with him and upon whose services he is compelled to depend by reasons of old age or infirmity."   *(from Newmark, 1988: 205)*

This sentence is one legal article. It is unified and its clauses are interconnected and interdependent. Consequently, breaking it down into short sentences is harmful to its meaning which is intended to be taken as one unit. On the other hand, in legal English, such style of long sentences is commonly used to avoid ambiguity, misinterpretation and addition of anything extra to documents. For all these important functions, the same style requires to be reflected in Arabic, as follows:

(يمكن المطالبة باقتطاع الضريبة بالنسبة لأي شخص يرعاه فرد ما على نفقته، والذي يكون (١) قريباً له أو لزوجته

ومعاقاً بالشيخوخة أو العجز عن رعاية نفسه أو نفسها أو (٢) والدته أو حماته أو حماته الأرملة، سواء أكانت معاقة أم غير

ذلك أو (٣) ابنته التي تقطن معه والمجبر على الاعتماد على خدماتها لأسباب الشيخوخة والإعاقة).

To sum up, the style of long sentences is preferably imitated in Arabic, because it has important stylistic functions that are a part of the meaning of the text. On the other hand, translating an English long sentence into an Arabic long one might be less problematic than breaking it into short sentences. The major difficulty which is common to the previous examples is the location of the main grammatical categories of the English sentence(i.e. subject-verb-object/complement), to have a grammatical start for a proper Arabic sentence type. The examples display three different possible sentence types: A prepositional phrase(في محاولة) for (1); inna sentence(إن الهبوط) for(2); and a verbal sentence(يمكن المطالبة) for (3) (see 1.7-1.8 for more Arabic sentence types). Therefore, the students need not strain themselves unnecessarily to change the style of sentencing. Rather, they look for the best possible start for their sentences in Arabic.

3.8. PASSIVE vs. ACTIVE STYLE:

Passive and active are two contrastive forms and styles. They have different functions. Therefore, they should not be confused or ignored in the Arabic translation. There is a common mistake of changing the passive into active by some Arab and Arabic speaking translators who claim that Arabic is an active language, but English is passive. This is not confirmed about Arabic language by any linguist/grammarian or language reference, as both passive and active are used in all types of Arabic texts. This means that both styles have to be reflected in Arabic translation for their important functions to the message. Here are examples:

1. a "The Zionist soldiers killed five Palestinian children yesterday".
   b. "Five Palestinians were killed yesterday".

At first sight, the two sentences have the same meaning. Yet, careful consideration shows that they are different. That is, while the first is active, stating clearly the doer of the action of killing (or the killers), the second is passive, hiding the killers. This makes a big difference in that the active style aims at focusing on the murderers for human and political reasons, and is expected to be used by Arab and anti-Jewish mass media, for instance. The passive style, on the other hand, aims at concentrating on the result of the action and the action itself (i.e. the five Palestinian children and killing them), hiding the identity of the killers, and at the same time ignoring the killers as if they were unimportant, or suggesting that perhaps the murder was committed by somebody else like, for instance, Palestinians killed Palestinians. Moreover, such passive style is expected to be used by the Jews and pro-Jewish and zionist media.

These significant functions for each style require to be retained in Arabic in order that meaning can be conveyed in full, as in the following versions:

١ . (قَتَل الجنودُ الصهاينةُ خمسةَ أطفال فلسطينيين أمس).

٢ . (قَتِل خمسة أطفال فلسطينيين أمس).

The passive can be changed into active in one form which keeps the doer of the action hidden: that is, the use of the verb of completion (تم), followed by the noun of the main verbs of the sentence, as follows:

٣ . (تم قَتْل خمسة أطفال فلسطينيين أمس)

This kind of passive active has the same functions of passive voice indicated above.

2. "You think perhaps that the university is a bastion of unshakable virtue? Tommyrot. We're a bit more civilized maybe, than the tribe at the gate. But like other communities, we have our villains. What do you say to thieves in a university library? I mean people who steal purses, wallets, watches, fountain pens. We have them".

(op.cit: 141)

Obviously the tone is entirely and strongly active. It is used as a straightforward, sharp, provocative, candid and aggressive style. It implies an invitation to some kind of action to be taken. It is not advisable, then, to ignore these functions in the Arabic translation:

(ربما تظن أن الجامعة معقل الفضيلة الراسخة؟ هراء! قد نكون أكثر تحضراً بقليل من رجل الشارع. إلا إننا كالتجمعات الأخرى لدينا أوغادنا. ماذا تقول عن لصوص مكتبة الجامعة؟ أقصد الأشخاص الذين يسرقون أكياس النقود، ومحفظات الجيب، وساعات اليد، وأقلام الحبر. عندنا هؤلاء).

The Arabic version is loyal to the active tone of the English text, which reflects the same stylistic functions aimed at by the latter.

A version of the same text in the passive style will have different functions and at the same time would give more illustrations about the previous active version:

3. "It might be thought, perhaps, that the university must be a bastion of unshakable virtue. The supposition would be misguided. Academics may be considered a little more civilized than the population at large. But wrongdoers are nonetheless to be found in the university as elsewhere. Though theft from a university library might be judged quite inconceivable, valuables in the form of purses, watches, wallets or fountain pens are stolen":

(op.cit.)

The passive is dominant here, and, hence, the stylistic effects are not the same as those of the active. That is, it charges the text with a kind of neutrality of attitude on the part of the speaker. It helps him to be distant from being sharp and critical, which is typical of academic dialogue. In other words, it is an indirect, polite style. These are good reasons for us to retain it in Arabic as follows:

(ربما يُظَنّ أن الجامعة معقل الفضيلة الراسخة. لعل هذا الافتراض مضلّل. قد يُعتَبر الأكاديميون أكثر تحضراً بقليل من عامة الناس. لكن المخطئين مع ذلك موجودون في الجامعة وفي غيرها. فبرغم أن السرقة من مكتبة جامعية قـــد لا تُتصور، فإن الأشياء الثمينة تُسرَق وتتمثل في أكياس نقود، أو ساعات يد، أو محفظات جيب أو أقلام حبر)

(Passives are underlined).

By using passive style, the subjects (or the doers of the actions)are not mentioned, which helps avoid embarrassing others or being embarrassed. This in turn supports the style of indirectness aimed at by the passive here.

We may conclude that the two styles of passive and active are used in language to express different stylistic functions and achieve different aims in relation to the message (Ghazala (2007) points out thirteen functions for the active, and twenty seven functions for the passive in language). If they are not two different styles, why are they used in language in the first place, then? Therefore, the students of translation are recommended to insist on using the same active/passive style of the English original in Arabic unless unavailable (e.g. informal/colloquial written Arabic style).

3.9. Style of REPETITION AND VARIATION:

Many would think that repetition is a bad style and, therefore, has to be avoided in translation. This is generally imprecise, for this style is a part of rhetoric, and can be used on purpose to have important functions that affect the message considerably. The best examples are available in abundance in the Holy Quran, the best language and style of any book on earth. Hence, generalization about the style of repetition is unacceptable, as also illustrated in the forthcoming discussion.

In a text where important words are repeated over and again, we are required to render them fully into Arabic, however boring they might look to some. The writer of the English text could be willing to repeat a word, or a phrase to reflect something important to the whole message. The following examples illustrate the point:

1. "Football is the game my friend loves. Football is the sport he watches on the television. Football is his favorite hobby. As a child, his dream was to play football as a professional player. Here he is now a great football player".

The key word of this passage is *football*. It is repeated in every sentence to be emphasised and echoed in every part of the text. Also, it implies that football is everything in my friend's life, which is what the message of the whole text is about. For all these reasons, the Arabic version has to produce the same repetition, as follows:

(كرة القدم هي اللعبة التي يحبها صديقي. كرة القدم هي الرياضة التي يشاهدها على التلفاز. كرة القدم هي هوايته المفضلة. وكطفل، كان أمله أن يلعب كرة القدم كلاعب محترف. ها هو ذا الآن لاعب كرة قدم كبير).

It is not advisable to use variations on (كـرة القـدم), because the text will lose its natural, easy–going, fluent flow, and the important functions of 'football' will in effect disappear. Instead, there would be a boring, awkward text and unclear stylistic functions, as the following poor version may confirm:

(كرة القدم هي اللعبة التي يحبها صديقي. إنها الرياضة التي يشاهدها على التلفاز. اللعبة الأولى في العالم هي هوايته المفضلة. وكطفل، كان أمله أن يلعب اللعبة الشعبية. ها هو ذا الآن لاعب محبوبة الجماهير الكبير).

The variations on (كرة القدم) are: the pronoun (ها) in (إنها), (في العالم), (اللعبة الأولى), (اللعبـة) and (محبوبة الجمـاهير), (الشعبية). Although they are favorable variations in Arabic, they do not have the same effect of the repetitions of the head word (كرة القدم).

2. "...It contained several large streets all very like one another, and many small streets still more like one another, inhabited by people equally like one another, who all went in and out at the same hour, with the same sound upon the same pavements, to do the same work, and to whom everyday was the same as yesterday and tomorrow, and every year the counterpart of the last and the next".

(From Charles Dickens' Hard Times)

In this passage, there are three main repetitions:

1. The repetition of 'streets'(2 times).
2. The repetition of 'like one another'(3 times).
3. The repetition of 'same'(5 times).

These repetitions (especially 2 and 3)occur in the fifth chapter of the novel, *Hard Times*, by the famous English novelist, Charles Dickens. It is about a town called 'Coketown' which is described as lifeless, dead and unchangeable. These and other repetitions here are meant to reflect the same atmosphere of lifeless, boring and hopeless town, people and everything else. Everything and everybody in this town is the same as anything else and anybody else: no difference, no change, no life. In other words, the style of repetition has the critical function of reflecting as much as matching the contents of lifelessness and boredom of the chapter and perhaps the whole novel. So it is unwise to ignore it in Arabic.

(تضمنت شوارع كبيرة عدة يشبه الواحد منها الآخر، وشوارع صغيرة كثيرة يشبه الواحد منها الآخر أيضاً، يقطنها أناس يشبه الواحد منهم الآخر كذلك، دخلوا وخرجوا في الساعة نفسها، والصوت نفسه، على الأرصفة نفسها، ليقوموا بالعمل نفسه، وكل يوم بالنسبة لهم نفس الشيء كأمس وغداً، وكل سنة نفس الشيء كمثيليها الماضية والآتية).

It should be noted that every time the same word is repeated in the English text, the same translation of it must be repeated in Arabic too. We need not use different translations for the same word when used with the same meaning. The examples here and elsewhere in this work illustrate this point. As for the last two informal translations of 'same' into (نفس الشيء) in Arabic, they are suggested to keep the word, 'same' in Arabc for its special importance. Yet, they can be replaced by a variation(or a synonym) like (مثل) or (يشبه) as follows:

(...وكل يوم بالنسبة لهم مثل الأمس وغداً، وكل سنة تشبه مثيلتيها الماضية والآتية).

So the students have two options. On the other hand, the last Arabic translation (نفس الشيء) is not mentioned in word in the original, but understood from 'the

counterpart' (مثيــل) . All this insistence on the use of (نفــس) whenever possible in the passage is to reflect an effect in Arabic that can be identical to that in English.

3. "Yes, yes, of course, I agree with you that we must cooperate, but on one condition, on one condition: you work hard on the project. Otherwise, I I I work on my own, yes, on my own, do you understand? on my own".

In this text, which is a part of conversation, there are what might be described imprecisely as 'unnecessary repetitions'(underlined). That is, some words and phrases are repeated unnecessarily, as the meaning is quite clear without repeating them. Yet, although such repetitions are not required to help us understand the message, they are not used for no purpose, but to achieve certain functions like:

1. Laying more emphasis on a word or a phrase (e.g. 'yes', 'on one condition',
   'on my own').
2. Continuation of speech without stopping (e.g. 'I').

Even when the repetition is used for no good or special reasons, we are responsible for transmitting it into Arabic. This makes the problem of translating it easy to tackle by the students. Here is the Arabic translation:

(نعم، نعم، طبعاً أوافقك أنا يجب أن نتعاون، ولكن على شرط واحد، على شرط واحد: أن تعمل بجد في المشروع. وإلا أنا فأنا أنا سوف أعمل بمفردي، نعم، بمفردي، هل تفهم؟ بمفردي).

In fact, it is possible to dispose of all these repetitions with no great loss of meanimg, as follows:

(نعم، طبعاً أوافقك أنا يجب أن نتعاون، ولكن على شرط واحد: أن تعمل بجد في المشروع. وإلا فسوف أعمل بمفردي. هل تفهم؟).

Yet, it is not a good suggestion to substitute repetitions for variations here, because they may make the text unnatural and unfluent, as the following version shows:

(نعم، أجل، طبعاً أوافقك أنا يجب أن نتعاون، ولكن على شرط واحد، على أساس واحد: أن تعمل بجد في المشروع. وإلا فأنا إني إني سوف أعمل بمفردي، بلى، لوحدي، هل تفهم ؟ لحالي).

This translation seems quite artificial, unconvincing and poor Arabic, in comparison to the first version in particular. In fact, in natural conversation, such

variations do not occur, especially those on (نعم)(i.e. أحـــل، بلى) and (أنـــ) (i.e. إني ،إنـــي). Consequently, we'd better avoid them in the Arabic translation.

The first version remains closer to the English original, then, as it reflects the same tone and functions of the style of the latter.

In sum, the style of repetition would rather be rendered into Arabic, thus reflecting the same effect of the original, and at the same time avoiding the problem of finding artificial variations and synonyms, which might be awkward or hard to accept.

3.10. Style of REDUNDANCY:

Redundancy is the use of unnecessary, extra words to express something. It is a long, boring way of expressing meaning, using two, three or more words instead of one word only. It is usually considered as a bad style and is, therefore, disposed of in translation. However, this is not quite acceptable because in translation we are expected to reflect the style of the SL text, whether good or bad. This is one part of our faithfulness to the original. It is not our responsibility to improve the translated text, but, rather, to convey it into the TL as it is as much as we can, neither better nor worse. The following examples will shed more lights on that.

1. "As a matter of fact   to say the truth   I have to say it frankly, I am not interested in your offer".

The underlined phrases have one and the same meaning. For convenience of easiness and quickness of translation, such redundancy can be avoided in Arabic by translating only one of the three expressions, as follows:

(في حقيقة الأمر، أنا غير مهتم بعرضك).

Yet, to reflect the function of politeness, hesitation and stammering of the redundant style of the original, the students had better translate the three phrases into Arabic as follows:

(في حقيقة الأمر...في الحقيقة...عليّ أن أقولها بصراحة، أنا غير مهتم بعرضك).

2. "The economic policy of the new government is unacceptable completely, categorically and in part and in toto".

An acceptable, brief Arabic version is to use one word only for all the three underlined ones as follows:

(السياسة الاقتصادية للحكومة الجديدة غير مقبولة برمتها).

However, the great emphasis intended by such redundancy in English is wasted in Arabic. Therefore, an alternative, equally redundant Arabic version may reflect this important function of emphasis, as the following version may point out:

(السياسة الاقتصادية للحكومة الجديدة غير مقبولة كلية ومطلقاً وجملة وتفصيلاً).

(مُطلقًا) is stronger than (كلية) whereas (جملـــة وتفصـــيلًا) is the strongest of all. (See the next point for more details about this). Emphasis is well-expressed by these words in Arabic. We may call this type of redundancy 'emphatic redundancy', which is important to reproduce in translation.

3. "Ladies and gentlemen, <u>first and foremost, I would like to</u> thank the chairman for giving me the floor <u>at last, having been waiting for an hour or so</u>".

Redundancy here is the long, boring, undesirable way of starting a speech. The speaker has chosen to begin with a long introduction instead of going directly to the point, namely, being sharp and to the point. Therefore, one version of translation into Arabic could suggest the disregard of redundancy completely:

(سادتي وسيداتي/سيداتي وسادتي، أشكر الرئيس على إعطائي الكلمة).

This is the message here, but it does not reflect the insinuative, ironical and bad style of the English original. A bad style should be transmitted as honestly as possible into a bad style, not into a good style. There is no difference between the two styles to translators, for they express the style of other people, not their own style. A back translation of this Arabic translation into English will show how different it is from the original:

"Ladies and gentlemen , I thank the chairman for giving me the floor".

This is a summary of the previous version. It is brief and written in a good style, whereas the other is long, written in a bad style and has the function of irony. That is, the speaker is not satisfied with the chairman because he ignored him for a long time. Thus, the retention of redundancy in Arabic is required:

(سادتي وسيداتي، أولاً وقبل كل شيء أود أن أشكر الرئيس على إعطائي الكلمة أخيراً،

بعد انتظاري حوالي ساعة تقريباً).

(The underlined words and expressions imply irony).

4. "I am <u>tired and fatigued</u>. I spent last night <u>studying and reading</u> because I had to do a <u>difficult and hard</u> <u>assignment and homework</u>, and was preparing myself for <u>tests and examinations</u>".

The five underlined phrases are redundant. Each is a pair of synonyms used unnecessarily to reflect two main functions on the part of the speaker:

1. To rest assured that he has expressed himself perfectly well.
2. To imply emphasis.

The first function is more important than the second. Therefore, to translate the passage without these redundancies may be plausible. Compare the following two versions:

١ . (أنا متعَب. أمضيت الليلة الماضية أدرس لأن لدي واجباً صعباً، وكنت أُحضر نفسي للاختيارات.

٢ . (أنا متعَب ومرهَق. أمضيت الليلة الماضية أدرس وأقرأ لأن لدي واجباً ووظيفة صعبة وعويصة، وكنت أحضر نفسي للاختبارات والامتحانات).

While the first version is good Arabic, written in a good style, the second is bad Arabic, written in a redundant, bad style. Yet , the second is closer to the original than the first, reflecting its bad, redundant style. It is not the translator's responsibility to improve that, or else he is writing a new, different text in Arabic.

5. "That member of parliament is a hardliner, a militant. He always leads, launches a severe, ferocious attack on the government, its supporters and followers. He is the chairman, the leader of a group in the parliament called 'The defenders of the rights'. They hold themselves responsible for protecting , defending the rights of the people, the masses against the government's tricks, conspiracies".

Redundancies here are for 'self-correction'. That is, in each pair of words, the second corrects the first and is, therefore, better, more expressive and more proper than it. In Arabic, we may have two choices: one short, sharp and to the point, another long, redundant and identical with the original:

١ . (عضو البرلمان ذاك متطرف. إنه دائماً يشن هجوماً شرساً على الحكومة وأتباعها. فهو زعيم بجموعة في البرلمان تدعى "المدافعون عن الحقوق". إذ يعتبرون أنفسهم مسؤولين عن الدفاع عن حقوق الجماهير ضــد مـــؤامرات الحكومة).

٢ . (عضو البرلمان ذاك متشدد، متطرف. إنه دائماً يقود، يشن هجوماً شديداً، شرساً على الحكومة ومؤيديها، وأتباعها. فهو رئيس، زعيم بجموعة في البرلمان تدعى "المدافعون عن الحقوق". إذ يعتبرون أنفسهم مسؤولين عن حماية، الدفاع عن حقوق الشعب، الجماهير ضد ألاعيب، مؤامرات الحكومة).

The former version concentrates on the second word of each pair, being stronger and more expressive than the first. Also, it is fluent, good Arabic. Yet, it does not reflect the style of redundancy of the original. The latter version, on the other hand, conveys all the redundancies of the English text. It is an awkward, bad Arabic version. Nevertheless, it reflects the style of redundancy of the original. Contrary to the former which is better than the original, it is neither better nor worse than the original. It is as identical to it as possible. A little improvement on the redundant version which makes it

clearer and more acceptable in Arabic is the addition of the correction word (بــل) between the two words of each of the redundant pairs, as follows:

٣. (عضو البرلمان ذاك متشدد، بل متطرف. فدائماً يقود، بل يشن هجوماً شديداً، بل شرساً على الحكومة ومؤيديها، بل وأتباعها، فهو رئيس، بل زعيم بجموعة في البرلمان تدعى "حماة الحقوق". إذ يعتبرون أنفسهم مسؤولين عن حماية، بل الدفاع عن حقوق الشعب، بل الجماهير ضد ألاعيب، بل مؤامرات الحكومة).

The use of (بــل) has made the functions of self-correction, contrast and poweful meaning clearer, and the whole version more readable than the second one. Having said that, there are grammatical objections to the informality of the second and the third versions. That is, two genitive nouns cannot follow one another in a row, as in (رئــيس،

(رئــيس Formally, they should be: زعيم بجموعة/ألاعيب، مؤمرات الحكومة/حماية، الدفاع عن حقوق). بجموعة وزعيمها/ألاعيب الحكومة ومؤمراتها/حماية حقوق الشعب والدفاع عنها).

Finally, the style of redundancy is regarded as a bad style of writing. Yet, in translation it has to be reflected for two main reasons:

1. It may have an important function of emphasis, contrast, bad style, poor language, boring text and/or speaker, or indirect, hesitant way of saying something.

2. It is a part of the translator's faithfulness to the SL text as much as to his resposibility towards his profession of translation. He has to leave the original style as it really is in Arabic. That is, a bad style in English → a bad style in Arabic, a good style → a good style. He is not required to change an SL bad style into a TL good style. Furthermore, we should not be afraid of being responsible for the bad style of the Arabic translation because it is derived from the English original. Hence, it is the responsibility of its writer, not the translator. Thus, although it is possible to dispose of redundancy in translation, it is not advisable to do so for the reasons pointed out in this section.

3.11. EXPRESSIVITY , CONTEXT AND READERSHIP:
THE STYLE OF THE SHOW OF MUSCLES:

Sometimes, more than one equivalent can be available in Arabic for the same English word, phrase or expression. But they may not fit equally in different linguistic/stylistic contexts, because they have different degrees of expressivity. That is, one can be normal and, therefore, is not suitable in a very formal and expressive context; whereas another may be too strong and formal to be used in an ordinary text, or a text for children, for instance. In other words, there can be a problem of confusing the use of the proper word in the proper context for the proper readership.

The main reason behind such confusion of the context is the tendency towards using an expressive, pompous translation, regardless of the style of the language of the text, context and readership, in an attempt to show one's muscles (استعراض عضـــلات), which is an artificial special, pedantic skill in Arabic. The following examples illustrate this:

1. "His efforts came to nothing":

This sentence can have the following translations in Arabic:

١. (ضاعت جهوده دون نتيجة).

٢. (لم يحقق شيئاً).

٣. (لم يصل إلى نتيجة).

٤. (لم تثمر جهوده عن شيء).

٥. (لم تسفر جهوده عن شيء).

٦. (ضاعت جهوده سدى).

٧. (ضاعت جهوده هباء منثوراً).

٨. (ذهبت جهوده أدراج الرياح).

٩. (ذهبت جهوده في مهب الريح).

١٠. (تبخرت جهوده في الهواء).

These translations can be divided into the following three styles:

1. Normal language: (1, 2, 3): There is nothing special or metaphorical about the words used. All of them are ordinary, common, easily understood and used by everyone.

2. <u>Expressive language</u>: (4, 5, 6)The words (تثمر), (تسـفر), and (سـدى) give more expressive impetus to the translation than those of '1', because they are formal, rhetorical and metaphorical.

3. <u>Bombastic language</u>: (7-10): This is indicated by the phrases: (هباء منثورا), (أدراج

(الريح), (في مهب الــريح), and (الهـواء), (تبخــرت في). They are regarded as much more expressive and pompous than those of '2' because they are:

1. Exaggerative and pompous.
2. rhetorical and metaphorical.
3. Classical Arabic.
4. Literary collocations.
5. Religious, taken from the Holy Quran (i.e. هباء منثورا).

Many students and translators prefer to use one of the last group, as a show of muscles. This leads them to a misjudgement of types of readers, contexts and carelessness about differences among these contexts. In other words, different contexts pose the problem of choosing the more appropriate version for each one, as the same translation cannot fit in all contexts. The following examples will illustrate the point:

2. "The new minister of economy did his best to improve the economic situation of the country. But his efforts came to nothing":

Here the first and perhaps the second groups only are suitable, because the context is normal and language is ordinary Therefore, a pompous language of the third group does not fit here. For example, to say (هباء منثــورا) is not expected in an economic text. It would be a misplaced style, and no more than a show of muscles. Thus, a version like the following can be what we expect:

١.(عمل وزير الاقتصاد الجديد كل ما في وسعه لتحسين الوضع الاقتصادي للبلد. <u>لكنه لم يصل إلى نتيجة /لكن</u>

<u>جهوده لم تسفر عن شيء))</u>

3. "My fridge was faulty. The technician tried seven times to repair it. But, his efforts came to nothing".

Again, a technical text like this does not require a very strong, metaphorical language to be used, because simple and/or technical language is usually difficult. Only group one of ordinary, direct language can suit the context here. Any of the other two groups will look like a big dress for a small thing:

(كانت ثلاجتي معطلة. حاول الفني أن يصلحها سبع مرات. إلا إن جهوده ضاعت دون نتيجة <u>(إلا إنه لم يصل إلى</u>

<u>نتيجة))</u>.

4. "The peace mediator had three rounds of talks with officials from the two neighbouring countries to stop war between them. Sadly, his efforts came to nothing at the end".

Here, the third group of bombastic language is quite plausible, for it is the best choice to express the mediator's great disappointment. The second group can also be acceptable. However, the first is not advisable for it weakens the volume of the reaction of disappointment implied. Thus, we may say the following in Arabic:

(قام وسيط السلام بثلاث جولات محادثات بين البلدين الجارين لإيقاف الحرب الدائرة بينهما. <u>للأسف ضاعت</u>

<u>جهوده هباء منثورا</u> (تبخرت جهوده في الهواء/باءت جهوده بالفشل) في النهاية).

5. "When she was a little child, she dreamed of a brilliant, bright future. She spent years dreaming of blossoms and roses blooming her florescent future. To make this dream a reality, she dedicated herself to story-writing to become a great novelist. But to her surprise, she suffered utter failure at the very first attempt to publish her stories. She was shocked at realizing that her painful efforts came to nothing".

In such a metaphorical, literary text, we can use the most expressive and rhetorical words and phrases possible in Arabic. Only group three above can fit here. The other two groups would diminish expressivity in such a literary text. Hence this version:

(حين كانت طفلة صغيرة، حلمت بمستقبل مشرق باهر. قضت السنوات تحلم بالأزاهير والورود تنور مستقبلها

الزاهر. ولكي تُحَوّل هذا الحلم إلى حقيقة واقعة، نذرت نفسها لكتابة القصص لتصبح روائية عظيمة. ولكن،

ولدهشتها الشديدة، أصيبت بفشل ذريع عند أول محاولة لها لنشر قصصها. لقد صُعقت عند إدراكها أن جهودها

المضنية تبخرت في الهواء).

Another remarkable show of muscles is in the translation of general texts for the public at large. Here translators may use expressive, very formal words and expressions which are too difficult for the laymen and not highly educated people to understand clearly and completely. The best examples can be traced in the subtitled (or translated by writing) and doubled (or translated orally) T.V. foreign series, films and programs. Translators tend to choose ostentatious words at every possible opportunity in the text to show up their distinguished knack in Arabic. This can be harmful to a translation

forwarded to a public who mostly has an average level of education and expects a simplified, easily understood and commonly used standard Arabic (like the Arabic of good, quality newspapers). Here is a list of examples illustrating the point, including the pompous words used and their ordinary, more appropriate substitutes:

English	Pompous Translation	Ordinary Lang.
1. "Yes"	بلى/أجل	نعم
2. "distressed/ depresssed"	متكدر/مكتئب	مزعج/حزين
3. "arrogant/ haughty"	متغطرس/أصلف	متكبر
4. "uncomfortable/ annoyed"	ممتعض	مزعج/غير مرتاح
5. "slowly"	بتؤدة	يبطء
6. "(very)happy"	مغتبط	سعيد(جداً)فرحان
7. "(very)tired/ fatigued"	منهك/خائر القوى	متعب جداً
8. "afraid/scared"	وجل	خائف
9. "hope"	يصبو	يأمل/يتطلع
10. "turn his face away from me"	يشيح بوجهه عني	يُحَوّل نظره عني/ لا ينظر إلي
11. "crying/ weeping"	نحيب/عويل	بكاء (شديد)
12. "very sad"	يتفطر قلبه من الحزن	يحزن كثيراً
13. "poor/needy	أعوَز/مُعوَز	فقير/محتاج
14."rude"	فظ	جلْف/غليظ
15. "pale(face)	(وجه) مُكفَهِرّ	(وجه) شاحب
16."Break of dawn"	انبلاج الفجر	طلوع/بزوغ الفجر
17. "Kind"	دَمِث	لطيف
18. "Lead to"	يُفضي إلى	يؤدي (يقود) إلى
19. "Attack"	يدك معاقل	يهاجم
20. "Complain"	يتذمر	يشتكي/يشكو

The list is very long indeed. (For more discussion of how to differentiate between synonymous words like these, see 2.2. on 'Synonymy' above)

The <u>problem</u> becomes worse when the translated text is forwarded to children through children's T.V. programs and cartoons, for example. Children need a very simplified language. Such a show of muscles' translations are frequent and, therefore, spoil the original, do harm to Arabic and create difficulties of understanding to children. Only with the aid of their educated parents can they understand what they mean.

To conclude, usually, the students perhaps prefer a show of muscles' translations, mistaking them for the best versions of translation. However, this is not exactly the case. Rather, the students are advised not to use bombastic, very formal translations in most texts and contexts and for any type of readership. They have to bear in mind that these factors can sometimes be sharply different. Therefore, one and the same version of translation in Arabic does not fit in all types of texts, contexts, and for all types of readers. Yet, this is not to say that show of muscles' translations are never used in translation. They can be recommended only with an appropriate type of readership (i.e. educated readers), context (i.e. literary, rhetorical, expressive, exaggerative, etc.) and type of text (i.e. a short story, a poem, a political speech, an advertisement, a collocation, a metaphor, etc.). Here, rhetoric, expressivity, effectiveness, pomposity and exaggeration are allowed, not to say required. This is what can be called *'creative translation'*.

3.12. Style of NOMINALIZATION vs. VERBALIZATION:

The style of nominalization (or the use of nouns in preference to verbs) has the stylistic function of injecting texts with abstraction, fixity and some kind of authority. On the other hand, the style of verbalization (or the use of verbs in preference to nouns) is an indication of subjectivity, mobility and normality. The following examples give practical evidence for that (each example is given in two versions: one nominalized, another verbalized to be compared with one another):

1. "<u>Registration</u> at the university is <u>the start</u> of a long path into the <u>unknown</u> <u>future</u>. <u>The feeling of security</u> in life is the <u>main aim</u> of many students. Also, the <u>holding</u> of a university degree and the <u>consideration</u> of its holder among the <u>highly educated,</u> is a <u>valuable moral end</u> for a great number of students". (<u>Nominalizations are underlined</u>)

Here is a suggested Arabic version, which reflects the style of nominalization of the original:

١ .(التسجيل في الجامعة بداية طريق طويل في المستقبل المجهول. فالشعور بالأمان في الحياة هدف رئيسي لكثير من الطلاب. كما أن حَمْل شهادة جامعية واعتبار حاملها من بين الأشخاص رفيعي الثقافة، غاية معنوية نفيسة لعدد كبير من الطلاب).

Obviously, the Arabic version has no one single verb; all sentences are nominal (i.e. topic and comment each). This style gives the text a sense of formality, objectivity and generalizations in the form of statements and axioms about facts of life, which accept no argument or refusal. That means they are authoritative statements which are universal facts. A verbalized version of the same text will have different functions and effects in both Languages, English and Arabic, as follows:

2. "<u>To register</u> at the university is <u>to start</u> a long path into a future <u>you do not</u> <u>know</u>. <u>To feel</u> secure in life is what many students mainly <u>aim at</u>. Also, <u>to hold</u> a university degree and to <u>consider</u> its holder among the people who <u>have</u> high education is what a great number of students <u>take</u> as a valuable, moral end".
    (The verbalized nominalizations of '1' are underlined)

٢ . (أن تسجل في الجامعة يعني أن تبدأ طريقاً طويلاً في مستقبل لا تعرفه. فأن تشعر بالأمان في الحياة و ما يهدف إليه بشكل رئيسي كثير من الطلاب، كما أن تحمل شهادة جامعية وأنْ يُعتبر حاملها من بين الأشخاص الذين يملكون ثقافة رفيعة، هو ما يتخذه عدد كبير من الطلاب كغاية معنوية نفيسة).

Verbalizations in both languages have changed the tone of the message into some informality, subjectivity and absence of authority. The text has become closer and more intimate to the reader who would feel that the statements are directed to him personally in a straightforward way. This makes his reaction different from that to the nominalized version.

3. "Freud recommended to his patients a profoundly painstaking and systematic investigation of the depths of the memory, leading to the eventual discovery in the unconscious of the obscure of neurosis".

(Nash, 1980: 69)

This nominalized version is abstract and not quite vivid. It is written in a routine philosophical style with the main aim of sending information to patients, but with no intention to urge them to exert great efforts in the process. These are sufficient justifications for us to render this nominalized style into Arabic as follows:

٣.(نصح فرويد مرضاه بسبر منظم وشاق لأعماق الذاكرة، والمؤدي إلى الاكتشاف النهائي في

اللاشعور للأصول المعتمة للاضطراب العصبي).

The only verb used in this version is (نصـــح) as a matching translation for 'recommended', the only verb in the English origin too.

A verbalized version, on the other hand, has different reflections on the message. That is, it is less abstract and more vivid than the nominalized version. It is written in an incitative style, aiming at engaging patients directly and heavily in more than one process. That is, they are urged to get through a process of four stages:

1. "to reach"
2. "to thread"
3. "to ransack"
4. "to discover"

On the other hand, whereas the nominalized version is direct and plain language, the verbalized version is largely metaphorical with regard to verbs in particular, which are all metaphors. Here is a verbalized version of the above nominalized one:

4. " Freud encouraged his patients to reach into memory, thread with infinite care its troubled maze, methodically ransack the cluttered chambers of the mind, and in that groping fashion at last discover the corner from which neurosis darkly sprang".

(op .cit.).

Here are the nominalized phrases and their verbalized counterparts:

1. "profoundly painstaking and systemic investigation of the depths of the memory"→ "reach into memory … thread with infinite care … methodically ransack".

2. "the eventual discovery in the unconscious"→ "in that groping fashion at last discover" .

3. "obscure origins"→ "darkly sprang".

The equivalent Arabic verbalized version can be as follows:

٤. (حيث فرويد مرضاه على أن يتوغلوا داخل الذاكرة، وأن يشقُّوا بعناية فائقة متاهته المعقـــدة، وأن يتمحصـــوا بشكل منظم بمحاويف العقل المتزاحمة، وأن يكتشفوا كذلك بطريقة البحث هذه الزاوية المظلمة التي انبثق منها الاضطراب العصبي).

Here are the two Arabic nominalized and verbalized versions juxtaposed:

١. (...."بسير منظم وشاق لأعماق الذاكرة" ← "أن يتوغلوا داخل الذاكرة، وأن يشقوا...، وأن يتمحصوا...".)

٢. ("والمؤدي إلى الاكتشاف النهائي في اللاشعور" ← "وأن يكتشفوا كذلك...".)

٣. ("الأصول المعتمة للاضطراب العصبي" ←"الزاوية المظلمة التي انبثق منها...".)

Clearly, both Arabic versions are identical with their English parallels, so that they reflect identical stylistic functions. It does not matter whether the same number of nouns and verbs are used in Arabic; what matters is to insist on reflecting the two styles of nominalization and verblization in it.

In short, nominalization and verbalization are two different styles. Each implies specific functions that do not have the same impact on, and relationship with the message as well as the readers. Therefore, both styles need to be retained in Arabic. Ignoring them would render meaning incomplete and the reaction to it different.

3.13. The Style of IRONY:

One of the most difficult, or perhaps, *the* most difficult types of style to realize and recognize in language is the style of irony. The general, simple dictionary definition of irony is "a method of humorous or subtly sarcastic expression in which the intended meaning of the words is the direct opposite of their sense" (e.g. it is irony to call a stupid plan, 'clever') (Webster's World Dictionary, Third College Edition); "The humorous or mildly sarcastic use of words to imply the opposite of what they normally mean (Collins English Dictionary); and "Irony is found when the words actually used appear to mean quite the opposite of the sense actually required by the context and presumably intended by the speaker (Wales, 1989: 263).

A differentiation is made between three major kinds of irony: (1) dramatic irony (تهكم درامـــي) (implications of a situation or expression understood by the audience, but not understood by the characters in the play; (2) Socratic irony(تهكم ســـقراطي) (pretence of ignorance in a discussion to expose the ignorance of the opponent); and (3) "irony of fate (pointed to by Leech, 1969: 170) (سخرية القدر) (adding insult to injury, so to speak).

Other definitions of irony centre more or less around the same meaning. For example, Leech (op.cit.) follows H.W. Fowler who describes irony as "a mode of expression which postuates a double audience, one of which is "in the know" and aware of the speaker's intention, whilst the other is naive enough to take the utterance at its face value" (A Dictionary of Modern English Use, 1926: 295). Irony, adds Leech, involves the nation of disguise, a mask and a concealment that is meant to be found out. For example, if someone dresses up as a monkey to entertain children, he does not intend to be mistaken for a monkey. Also, Nash (1989: 118) defines irony in simple terms as it "... says what it does not mean and means what it does not say". He considers it in a book on Humour, (1985) as a major stylistic resort in humour. The ironist, he says, insincerely states something he does not mean, but through the manner of his statement "...is able to encode a counter-proposition, his 'real meaning', which may be interpreted by the attentive listener or reader" (p.152). He splendidly draws a precise comparison between irony and sarcasm as two different terms. That is, although both involve overstatement and understaement, sarcasm is "ostensibly sincere, whereas irony states something insincerely. For instance, let us have the statement "Tommy is lazy" (تومي كسول). If we want to be sarcastic we say: "Tommy doesn't strain himself" (لا يجهد/لا يُتعب تومي نفسـه), but when we try to be ironic, we may say: "Tommy

is renowned for his labours" .(تومي مشهود له(مشهور) بجهوده الجبــارة) . The main difference between the two versions ... is that the second is sharper and more blatant than the first. The relationship between the two can be simply understood as follows: sarcasm is a light irony"(السخرية تهكم خفيف الظل).

The fact of the matter is that usually in language -English or Arabic- the two terms interchange and explain one another.

Having established at some length the basics of the concept of irony in language, we can discuss it now as a major stylistic problem of translation.

The very first step prior to translating an irony is to recognize it in the SL text. If the translator fails to do so, he might distort the central point of the original. So, he is supposed to be extremely attentive and cautious at handling ironic expressions and passages. The procedures as how the translator can spot and then translate an irony, can be traced through the discussion of the translation of the following types of irony with their illustrative examples.

1.Contrastive irony: e.g.

1.Great! I have lost everything!   (عظيم/هائل. لقد خسرتُ كل شيء!)

2.My friend follows a backward diet, fatness diet. He eats everything!
(يتبع صديقي ريجيماً متخلفاً/نظاماً غذائياً معكوساً)، وهو ريجيم السـمنة. إنه لا يوفر شيئاً)

3.You are wonderful! Disgustingly wonderful!   (أنت رائع! رائع إلى درجة القرف!)

The discrepancy in (1)between 'great' (عظيم) and 'lost everything' (خسر كل شيء) is what creates the irony. However, the ironical word is 'great' (عظــيم), understood in contrast to what follows.

In (2), 'backward' is ironic, taken together with 'fatness diet', as there is no such diet. The word 'disgustingly' of (3) disrupts the whole statement, converting it into an irony, created by the paradox between it and 'wonderful'. In language, that is, there is no such phrase as "disgusting wonder" , unless we mean to use it as a trope.

2. <u>Reactionary irony</u>

This type of irony involves a statement or a comment by an addresser and an unexpectedly opposite reaction by an addressee, e.g.

1. -"you are a coward!   (أنت جبان!)

    -"Thank you! That's very kind of you":   (أشكرك! هذا من لطفك!)

2. -"I have to teach you a lesson"!   ((لزاماً) على أن ألقنك درساً!)

    -"O, I'll be grateful to you":   (سوف أكون ممتناً لك)

3. -"Are you deaf/ haven't you heard me?   (هل أنت أطرش؟ ألم تسمعني؟)

    -"Your composure astonishes me!":   (يدهشني هدوؤك!)

The tone of voice plays a vital role here. For the addresser, it is usually either a high-high, or a low-high tone. However, for the addressee, it is normally a low-low tone, which may be more effective than a high-high tone.

3. <u>Disguised Irony: The complex irony</u>

This is perhaps the most intricate type of irony to spot and translate. It requires a maximum degree of concentration to locate, understand and then translate. It is hidden and hard to trace, for it is not restricted to one word or phrase, but scattered through the whole text. What adds to this complexity is the cultural, philosophical, religious or intellectual background of the text. Consider this example by Jonathan Swift (in Nash, 1989:.118):

"If Christianity were once abolished, how would the free <u>Thinkers</u>, the <u>Strong Reasoners</u>, and the <u>Men</u> of profound <u>Learning</u>, be able to find another <u>Subject</u> so calculated in all <u>Points</u> whereon to display their <u>Abilities</u>. What wonderful <u>Productions of Wit</u> should we be deprived of, from those whose <u>Genius</u> by continual <u>Practice</u> hath been wholly turned upon <u>Raillery</u> and <u>Invectives</u> against <u>Religion</u>, and would therefore never be able to shine or distinguish themselves upon any other subject. We are daily complaining of the great decline of <u>Wit</u> among us, and would we take away the greatest, perhaps the only <u>Topick</u> we have left?"

(Underlining of capitalized words is mine)

Here is the Arabic version which attempts hard to match the ironical atmosphere of the English original:

(إذا ما طُمِست المسيحية يوماً ما، كيف للمفكرين الأحرار، وأولي الألباب الأقوياء، وذوي العلم الواســـع، أن يجدوا موضوعاً آخر مدروساً بدقة من جوانبه كلها يستعرضون فيه عضلاقم وقدراقم؟ كم من الأعمال الرائعة من الظرافة سوف تُحرم منها من أولئك الذين صبّوا جام عبقريتهم على ممارسة متواصلة للتنكيـــت والتشهير بالدين المسيحي لعجزهم تماماً عن التألق والتميز في أي موضوع آخر. إننا نشكو يومياً من الانحدار الرهيب للظرافة بين ظهرانينا، فهل نضرب بعرض الحائط أعظم موضوع، بل ربما الموضوع الوحيد المتبقـــي لنا؟)

It is not easy to catch up with the ironic tone of this passage. It looks rather a normal piece of writing, a mere personal point of view, intended to defend the miserable status of the religion of Christianity in the British as well as Western societies. Yet, the translator might get help from the following facts.

1)The passage is written by Jonathan Swift, the famous satiric writer, which presupposes the possibility of using irony.

2)The main hypothesis, 'If Christianity were once abolished' is ominous of satiric message, as it is hard for the British to believe such a hypothesis.

3)The paradox between the abolition of the Christian religion and its being a so calculated subject.

4)The use of expressons of ironic intent like: 'display their abilities', 'wonderful production of wit......turned upon Railyery and Invectives against religion'; and 'would never shine or distingunish themselves upon any other subject'.

5)The use of outright critical expressions like "complaining of the great decline among us".

6)Self-assertive defensive rhetorical question concludes the text as an indirect indication of the fallacy of the hypothesis put forward in the first sentence of the paragraph.

In the Arabic translation, all these points are taken into account. For example, the use of.(طُمِست) for 'abolished' instead of (ألغِيـــت). (أولوا الألبـــاب) 'reasoners' instead of (يستعرضون عضلاقم) is 'men of profound learning' (رجال المعرفة). (ذوو العلم). (أصحاب العقول) for 'display their abilities' as an alternative for (صبوا جام عبقريتهم). (يعرضــون قـــدراقم) for

"whose genius …turned upon", instead of (ركزوا عبقرياقهم) for its rhetorical satiric effect

in parallel with (صبوا جام غضبهم), which is the proper collocation in Arabic.

A striking stylistic feature of irony is the use of capitalization with usually uncapitalized common nouns like: thinkers, reasoners, men, abilities, point, etc., not to emphasize them, as normally the case, but to criticize and mock them even orthographically. In Arabic, however, there is no such feature of writing in the Arabic Alphabet to translate the English original. A possible solution is to underline the capitalized words in the Arabic translation(as done here). Yet, other devices, like the use of an exclamation mark after each English capitalized noun, can be a good equivalent and, hence, a good solution.

4.Innuendo: The Strange irony:

"An innuendo", says Leech, "is a special kind of ironic statement which is remarkable for what it omits rather than for what it mentions" (1969:174-75). It is a kind of depreciatory irony that draws heavily on insinuation (التلميح/الغمز واللمز). The speaker appears to be positive, but means to be negative. That is, he nunmbers another person's merits, to imply his outnumbered demerits. Put metaphorically, he points out the tip (الغيض), to draw attention to the iceberg (الفيض). Here are examples:

1.Who claims they cannot give up smoking? They have given it up one hundred times (instead of: "they have never given up smoking").

(من يزعم أفهم لا يستطيعون الإقلاع عن التدخين؟ لقد أقلعوا عنه مئة مرة)

(بدلاً من قولنا: لم يقلعوا عن التدخين إطلاقاً)

2.My mother-in-law keeps her quiet for fifteen minutes a day (i.e. she is so talkative).

(تسكت حماتي خمس عشرة دقيقة في اليوم (أي: إنها ثرثارة جداً))

3.Her grand brother is exceptionally clever. He passes the exam once every three years (i.e. he is exceptionally stupid. He fails very often).

(أخوها الكبير ذو ذكاء نادر. إذ ينجح في الامتحان مرة كل ثلاث سنوات (أي إنه

ذو غباء نادر. فهو يرسب كثيراً))

3.14. The Stylistic Importance of PUNCTUATION MARKS

English Punctuation Marks (i.e.commas, full stops, colons, semi-colons, etc.) are graphological, grammatical and stylistic tools used to have meaning and perform particular functions in writing. They are, then, indispensable to any written text, a part of a text, or even a sentence. They are used to achieve organisation, clarity, easiness of reading and comprehension, avoidance of possible ambiguity of struture and meaning. These are stylistic functions, or implicit meanings for them. However, some punctuation marks have explicit meanings that cannot be expressed if they are omitted. Illustrative examples are given below.

Similarly, punctuation marks in Arabic are equally important in the same way, for they have similar functions and meanings. Yet, unfortunately, they have been and are still being ignored by many for no good reasons, to say the least. Indeed it is quite unfortunate situation in Arabic writing. Here lies the problem in translation. That is, English uses punctuation systmatically and emphatically in writing as a part and parcel of the structure and meaning of any piece of language. However, in Arabic, punctuation is considered as an ornamentation, neither more nor less, and is, therefore, disregarded, sometimes completely. To confirm this, just a quick look at any classical book, whether the original, or a recently published edition, (e.g.: *A Handbook of Rhetoric (الــــدليل إلى البلاغـــة)*, (1995:32) –which is about Arabic traditional poetry- where punctuation is overwhelmingly marginalized throughout. Not only this, punctuation is used poorly and haphazardly, by way of decoration, or, rather, misused. Full stops, commas, question marks and exclamation marks in particular are badly used as an indication of their insignificance in Arabic, which is not the case. Here are miscellaneous examples:

1.The first example is taken from Al-Jurjani's book: (أســـرار البلاغـــة) (*Mysteries of Rhetoric*, 3rd ed., 1983: p.33):

"وأما الحالة الأخرى التي قلنا إن الاسم فيها يكون استعارة من غير خلاف فهي حالة إذا وقع الاسم فيها لم يكن الاسم مجتلباً لإثبات معناه للشيء ولا الكلام موضوعاً لذلك لأن هذا حكم لا يكون إلا إذا كان الاسم في منزلــة الخبر من المبتدأ. فأما إذا لم يكن كذلك وكان مبتدأ بنفسه أو فاعلاً أو مفعولاً به أو مضافاً إليــه فأنـــت واضـــع كلامك لإثبات أمر آخر غير ما هو معنى الاسم":

("The other case in which the name can unarguably be a metaphor is when the case of the name does not entail confirming its meaning to an object nor speech is meant to imply that a case that only occurs when the noun is functioning as a comment for a topic. In case it is not so and instead it is a topic by itslef a subject an object or a genitive your speech means something else other than the meaning of the noun in question".)

(Punctuation is dropped as in the original on purpose, to reflect the ambiguity of language).

Regardless of the translation of this paragraph into English, which is not the point here, we can notice clearly that, apart from the use of one single full stop in the whole paragraph, punctuation marks are completely ignored, even a full stop at the end is not used. The better, more proper use of punctuation in this paragraph can be as follows:

"وأما الحالة الأخرى التي قلنا إن الاسم فيها يكون فيها استعارة من غير خلاف، فهي حالة إذا وقع الاسم فيها لم يكن الاسم بمجتلباً لإثبات معناه للشيء، ولا الكلام موضوعاً لذلك، لأن هذا حكم لا يكون إلا إذا كان الاسم في مرتبة الخبر من المبتدأ. فأما إذا لم يكن كذلك، وكان مبتدأ بنفسه، أو فاعلاً، أو مفعولاً به، أو مضافاً إليه، فأنت واضع كلامك لإثبات أمر آخر غير ما هو معنى الاسم."

Nine punctuation marks (8 commas and a full stop) are dropped from the original to no good reason. A quick comparison of the two Arabic versions shows the great difference in the degree of understandability of them. On the other hand, the absence of punctuation in both versions of the TL (Arabic) and the SL (English) demonstrates the special importance of punctuation marks in any piece of writing, and without them language will be ambiguous, confusing and confused. This is illustrated more by comparing the unpunctuated English version above, to the following properly punctuated one:

("The other case in which the name can unarguably be a metaphor, is when the case of the name does not entail confirming its meaning to an object, nor speech is meant to imply that a case that only occurs when the noun is functioning as a comment for a topic. In case it is not so, and, instead, it is a topic, a subject, an object, or a genitive, your speech means something else other than the meaning of the noun in question.")

Another striking example is taken from a book in Arabic about translation -it has just a little more than its title about problems of translation! It is entitled, *The Translation's Fundamentals, Principles and Applications,* (1988). On page 143, it discusses punctuation and claims vital importance for it. Ironically, the examples given in English are translated into Arabic with punctuation marks -especially the comma-dropped! e.g.

1. "The earth, the air, and the water, teem with delighted existence". (imprecise punctuation of the second and third commas). It is Translated into Arabic as follows:

(تعج الأرض والهواء بوجود هيج.) (144) (Commas are dropped).

2."Goodness is a virtual plant; it flourishes in good soil": الخير نبات طيب يزدهـــر في التربـــة)

الطيبة) (op.cit.) (No punctuation marks used!)

(I have reservations on the English statements and their Arabic translations, but there is no space for raising them here.) Throughout the whole book -which is a recent book!- punctuation is terribly misused. Having said that, bad books like this one are, I hope, the exception, not the rule among today's publications, for several recent books are punctuated satisfyingly.

In the following, only the most important, recurrent and complicated punctuation marks are discussed:

"the comma, the semi-colon, the colon, the period/the full stop, the dash, the brackets, the quotation marks/the inverted commas, the question mark and the exclamation mark".

1.The Comma: A comma has the following functions in English. Therefore, disregarding or misusing it would result in ambiguity of some degree, lack of organization and inconvenient reading and understanding process.

1. To separate words, phrases and clauses in a series: e.g.

"You are most welcome any time, alone, with your family, or enjoying the company of close friends.":

(أهلاً وسهلاً بك في أي وقت، لوحدك، أو مع أسرتك، أو بصحبة أصدقاء حميمين).

The disregad of the three commas used here after a word, a phrase and a clause would result in ambiguity and confusion. That is, 'alone' will be taken together with

'with your family' which is contradictory, for one cannot be at the same time alone and with one's family. In a similar way, the omission of the third comma will confuse one's family with one's friends. Such confusion will be reflected in the comprehension of the Arabic translation unless these commas are retained.

Confusion can even take place at the level of consecutive individual words if they are left without cammas to set them off. e.g.

"He insists that he has four parents: his father, father-in-law, mother, and mother in law! (يصر على أن له أربعة آباء: والده، وحماه، ووالدته، وحماته!).

Apparently, the dropping of commas will lead the reader of both the English origin and the Arabic translation (i.e.حماته والدته حماه والده) (والده حماه والدته) to misread both 'father' and 'father in law', on the one hand, and 'mother' and 'mother in law' on the other. He might reckon that two unnecessary repetitions are used boringly in both languages, especially when a translator opts for (والد) for the first pair, and (والدة) for the second, as the same term is used for both the parents, and parents in law in some Arab Countries and Arabic dialects.

2. To set off clauses of different types in one sentence: e.g.

"Having said that, that work of art is not all that bad": (برغم قولنا ذلك، ذلك العمل الإبداعي ليس سيئاً إلى هذه الدرجة). The comma between the two 'thats' (ذلك، ذلـك) will obviously prevent ambiguity of reference and clause structure.

3. To set off interruptive words,a phrase, a clause or sentence: e.g.

"The old man, left on his own by his sons, felt so depressed":
(شعر الرجل المسن، وقد تركه أبناؤه يعيش لوحده، بالاكتئاب)
It is clearer and easier for the reader of both English and Arabic texts to have two commas to separate the interruptive clause 'left...sons' which performs two functions: first, to state the reason for the old man's depressron, and, secondly, to underline its importance, so that it has interrupted the main clause apruptly. Without commas, both ambiguity of meaning and structure, and failure to recognize this stylistic importance would occur in the Arabic version.

Another use for the period is after abbreviations like: 'Dr., km, Mr., Dept., etc.' In Arabic, however, the case varies. The period is either retained(Dr.: د.), replaced by a slash (Dr. Ali: د/علـــي), or dropped completely, especially when the full word is given(e.g. Dept.: قسم, Mr.: سيد).

The unfortunate situation in some Arabic texts is the negligence of the intersentential use of the full stop, leaving the reader with some difficulties of reading and understanding. In other words, the readability of Arabic translation is seriously affected.

4. The Semi-colon (;): The semicolon is used between two closely connected sentences to indicate the strong relationship between them. In traditional Arabic, however, it is almost absent, and in modern Arabic it is rarely used. Simply, it interchanges with the full stop in Arabic. e.g.

"Millions of Muslims visit the two Holy Mosques in Makkah and Al-Madinah every year; these millions come from all over the world": (يقصد ملايين من المسلمين الحرمين الشريفين

في مكة المكرمة والمدينة المنورة كل عام . يأتي هؤلاء الملايين من شتى أصقاع العالم).

5. The Dash (-): The dash has the primary function of marking an abrupt change or break in the sequence of the sentence, with a good proportion of emphasis being implied. Usually translators take care of this mark of punctuation in Arabic. But it interchanges with the comma and greater or lesser marks (< >). e.g.

"The author of this book -I cannot remember his full name now- is dead":

(إن مؤلف هذا الكتاب–لا أستطيع تذكر اسمه الكامل (لا يحضرني اسمه ...) الآن– ميت.)

6. The Question mark: used to mark a question, without which, sometimes it is difficult to recognize whether a statement is a question or a declarative, especially in informal conversation in both languages. e.g.

a. "Are you listening to me?":   (هل تصغي إلي؟)

b. You are listening to me(?)":   (تصغي إلي؟)

There is no problem with (a) in both languages; but (b) cannot be distinguished in writing from a declarative statement unless a question mark is used. In this case, it will be an informal form of question in both languages for subject-verb inversion is ignored in English, and a question particle like (أ/هل) is not used in Arabic. It is a type of question of everyday conversation that leans heavily on the tone of voice (i.e. low-rising tone).

The other type of question which has to be treated with care in translation is 'rhetorical question' (سؤال بلاغي/مفتوح). It is an open question, usually of a general nature, that demands no immediate answer, or no answer at all. e.g.

a.   "Who knows? An atheist might repent?":   (من يدري؟ لعل ملحداً يتوب (إلى الله))
b.   "The T.V. space channels have invaded homes. What's next, minds?

(لقد غزت القنوات التلفازية الفضائية البيوت. ماذا بعد، العقول؟).

The first question, 'who knows?', does not beg an answer at all, while the second, 'what's next, minds?' requires no immediate answer now. The latter is posed to get the reader involved in the argument about the invasion of homes by space channels, with all their disadvantages more than advantages being insinuated. The next stage of this invasion could be the people's minds, who knows? And such a rhetorical question serves as a warning against that invasion. The former question, on the other hand, paves the way for a possibility that some would consider as impossible. Thus, the stylistic functions and implications of these questions are vitally significant to the translated message.

Such questions are also the form of several verses of the Holy Koran: e.g.

(أليس الله بأعلم بالشاكرين(؟)؛ أليس الله بكاف عبده(؟)؛ ألا تحبون أن يغفر الله لكم(؟)؛ أليس ذلك بقادر على أن يحي الموتى (؟)؛ أليس الله بأحكم الحاكمين(؟).

(The question marks are mine). They are respectively:

"Is not Allah the best Who knows the thanksgivers?";
"Is not Allah the Reserver of His slave?";
"Do not you want Allah to forgive you?";
"Is not He (Allah) able to resurrect the dead?";
"Is not Allah the best of judges?").

All these questions demand no answers from us. Rather, they all imply 'yes' answers (بلى), which is a matter of course when put by God the Almighty.

7. The Exclamation mark(!): The exclamation mark has four important stylistic functions:
1. Exclamation: e.g.

"what a wonderful weather!"   (يا له من طقس رائع!)

2. Exaggeration: e.g.

"This car is worth five hundred thousand dollars!"   (لمن هذه السيارة خمسمائة ألف دولار!)

3. Indication of strong, bad language: e.g.

    a.   Shut up!   (أغلق فمك!)

    b.   Get off!   (أُخرج!)

    c.   Hold it!   (انتظر/مهلاً/على رِسْلك)

    d.   Don't move it! (لا تتحرك/إبق في مكانك!)

4. Irony: e.g.

"Shut up! Oh, thank you, that's very kind of you!"

(أغلق فمك! أشكرك جداً، هذا لطف منك/ما ألطفك!).

In Arabic, usually the exclamation mark is kept, but sometimes it is doubled or tripled with double or triple question marks, especially for exaggeration and irony. These stylistic functions should be reflected in the TL by retaining exclamation marks.

8. Brackets: They are three types (all used in pairs):

    1.   Square brackets: [ ]
    2.   Brace brackets   { }
    3.   Parentheses/round bracket ( )

Normally, square brackets are used for corrections, comments or additions within a quoted material. In other words, they are used to mark a new material that is not originally mentioned. As to brace brackets, they are used to connect words or lines that belong together. e.g.

Bread   potatoes
Butter   apple   } FOOD
Dates   fish

On the other hand, parentheses are used to enclose explanation, exemplification, supplementary material, figures and enumeration, and cross references: e.g.

    a. "The admiral (i.e. a kind of butterflies) is common in Europe and North America"

(explanation):   (الأدميرال الأحمر (أي: نوع من الفراشات) شائعة في أوربا وأمريكا الشمالية)

b. "Some Indo-European. Languages(e.g. Latin) are dead now"

(exemplification): (بعض اللغات الهندو-أوربية(مثل اللاتينية)لغات منقرضة)

c."Many countries (including some Arab countries) produce and export crude oil"

(exemplification)   (كثير من البلدان (من ضمنها بعض البلاد العربية) منتجة للنفط الخام ومصدرة له)

d."The number of casualties of the train crash has risen to (230)":

(figures)   (ارتفع عدد الإصابات في حادث اصطدام القطارات إلى (٢٣٠) إصابة)

e."The basic elements of nature are four:(1) earth, (2) air, (3) water, (4)fire":

(enumeration)   (العناصر الأساسية للطبيعة أربعة هي: (١) التراب، (٢) الهواء، (٣) الماء، (٤) النار)

Generally, square brackets and parentheses are sometimes used interchangeably in Arabic. Moreover, parentheses can be replaced in Arabic by two dashes, two commas, or small parentheses (« »). They all share the function of interruption, and suspension of important material. On the other hand, brace brackets are usually used in the same way for the same function in both languages.

9. The Quotation marks: They are two types:

1. Double quotation marks (" "): used in pairs to enclose quotations, titles, books, stories, poems, chapters, radio and television programs, and words emphasized; or used in special senses.

2. Single quotation marks (' '): used in pairs to enclose a quotation within a quotation, a word of special use or emphasis, or words in a series.

In Arabic, however, quotation marks of both types are either retained, or more commonly changed into small parentheses (« »). In addition, and in place of some quotation marks, and with the widespread computer facilities, both graphological devices and bold face type of printing are widely employed to print quotations and words of special use and emphasis in Arabic as much as in English (as this and other contemporary books demonstrate).

In conclusion, punctuation marks have important stylistic functions, implications and meanings in English that should be taken into consideration by translators of Arabic, so that these functions, implications and meanings are not left out in the TL translation. Finally, this section can be ended with a table which juxtaposes the use of punctuation marks in both languages, English and Arabic:

English		**Arabic**
1.Comma (,)	↔	-comma (,)/nothing
pair of commas (, ,)	↔	-pair of commas/dashes/brackets
2.Colon (:)	↔	-colon
3.semi-colon (;)	↔	-semi-colon/period
4.Period/full stop (.)	↔	-period/full stop
5.Dash (-)	↔	-(-)/commas (, ,)/brackets
6.Question mark (?)	↔	-question mark (?)
7.Exclamation mark (!)	↔	-exclamation mark (!)
8.Brackets of all types:	↔	-the same types of English brackets
square [ ], brace brackets { }/{ },		
parenthesis (…) and		
small parentheses « »:		
9.Quotation marks	↔	-quotation marks/small parentheses.

CONCLUSIONS:

The foregoing discussion of the most prominent and recurrent stylistic problems with their possible solutions in translation asserts that style is considerably important to the message in both SL and TL texts. It is an implied part of meaning that has to be rendered into the TL with care and full concentration. Contemporary studies of style have strongly confirmed that it is inseparable from meaning. Since our whole concern in translation is with meaning, we are required, then, to keep an open eye on the transmission of the style of the SL text into the TL as closely and carefully as possible. By so doing, all the functions, implications and reflections of the style of the original are completely and faithfully and securely retained in the TL.

This great interest in style is a strong invitation to revolt against the carelessness and negligence of many translators towards style in translation. The old-fashioned view of style as irrelevant to the message no longer sustains these days, as the great number of stylistic studies published and done now confirm. Hopefully, more justifications have been provided in this chapter for the importance of style in translation .

It is significant to point out that the focus of the chapter has mainly been on grammatical/syntactic and lexical/semantic stylistic problems. That is, whereas fronting, parallelism, complex & simple sentences, short sentences, long sentences, and passive & active styles are syntactic stylistic problems; repetition and variation, redundancy, expressivity, nominalization & verbalization and irony are lexical stylistic problems. Only formality vs. informality, ambiguity and punctuation marks are both syntactic and lexical stylistic problems at the same time.

Having discussed three major types of translation problems in detail, grammatical, lexical and stylistic, it is high time now to introduce the fourth and last major type of translation problems: **Phonological Problems.**

EXERCISES

1. Two Arabic versions of translation are suggested down for this English text, with concentration on tone. Which one is the good translation, and why? Point out the main stylistic features of the distinctive tone of the second.

" 'Here is the news. First, the headlines... .'. For many people, 'the news' is an important part of daily life, both on radio and television, and in the newspaper delivered to the home or picked up in the newsagent's or supermarket. But 'the news' is not the simple truth about events, waiting out there to be passed on to the rest of the country. It is a 'commodity', something manufactured by journalists and writers. Its material is language, and if we think of language as a system or network of choices, we can see that the choices of vocabulary and grammar made by journalists are what determine our understanding of an event which is reported as 'the news'.

It is therefore most important that we should be aware of the way in which our knowledge of what goes on is constructed out of our reading of the news. The study of language can help us to be critical, sometimes even skeptical, about what we are told."

(From Freeborn et al, 1985: 164)

(١)   "إليكم نشرة الأخبار. ونبدأها بالموجز ...". بالنسبة لكثير من الناس، تعتبر الأخبار جزءاً مهماً من الحياة اليومية، سواء أكانت في الإذاعة أم على التلفاز، وفي الصحف التي ترسل إلى البيت أو يتم شراؤها من بائع صحف أو من محل تجاري. بيد أن 'الأخبار' ليست الحقيقة الكاملة عن الأحداث، والتي تنتظر على قارعة الطريق لتُنشَر في أنحاء البلاد الأخرى. إنها 'بضاعة'، شيء تمت صناعته بأيدي الصحفيين والكُتَّاب، مادته اللغة، وإذا ما فهمنا اللغة على أنها نظام اختيار أو شبكة من الاختيارات، يمكننا أن ندرك أن خيارات المفردات والقواعد التي قام بها الصحفيون هي التي تحدد فهمنا للحدث الذي نُقل إلينا 'بالأخبار'."

لذا من الأهمية بمكان أن نعي الطرق التي تتكون فيها معرفتنا بما يجري من خلال قراءتنا للأخبار. إن دراسة اللغة كفيلة بمساعدتنا على أن نكون ناقدين لما يتم إخبارنا به بل وشكاكين به أحياناً."

(٢)   "الأخبار والموجز بالأول"...كثير من الناس بعتبروا الأخبار شيءٌ هام في حياتهم اليومية أخبار الراديــو ولاّ التلفزيون ولاّ الجرايد اللي توصل للبيت أو بنشتريها من كشك الجرايد أو السوبر ماركت لكن الأخبارْ ما تعطينا الحقيقة كلّها عن الأحداث بحيثُ تستنا تتنشرْ في كل البلد فالأخبار بضاعة الصحفيين والكتاب مادّتُها الأوليــة

اللغة وإذا فهمنا اللغة كمجموعة اختيارات بنفهم أّنو الكلمات والقواعد اللي اختارْها الصحفيين والكتاب هــــي اللي تحُدد فهمْنا للحدث اللي نقلّته الأخبار.

لذلك لازم نفهم الطرق اللي بتتكون فيها معرفتنا باللي بيحصل من حولنا عندْ ما نْقرا الأخبار ودراســـتنا

للغة بتساعدنا كثير في النقد حتّى الشك بالأخبار المنقولة لينا.

2. The following extract is full of parallel contasts and repetitions skillfully justaposed to one another. They are extremely important to, and reflexive of the message. Translate the text into Arabic, attending carefully to these vital stylistic features and structures:

"It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair, we had everything before us, we had nothing before us ... .

There were a king with a large jaw and a queen with a plain face, on the throne of England; there were a king with a large jaw and a queen with a fair face, on the throne of France."

(Charles Dickens' Opening to A Tale of Two Cities. Printed in Nash, 1989: 188)

3. The following paragraph is unusually verbless, except the last sentence. Besides, it invests the style of short sentences. There are several stylistic functions for such structuring, like the reflection of the unimportance of any action, especially by people; the possibility of understanding the text by means of following the directions and locations of pieces of furniture and items mentioned; the state of chaos of the room, which either reflects the condition of confusion and uncertainty of people involved, or is intended to be a joke played on them, etc. So, the Arabic translation has to take these and other potential implications of the style of the original into account, by translating it into imperfect nominal sentences, namely, some sentences may have a topic only, or a comment only in a prepositional or an adverbial nominal phrase:

"A room. A window in the back wall, the bottom half covered by a sack. An iron bed along the left wall. Above it a small cupboard, paint buckets, boxes containing nuts, screws, etc. More boxes, vases, by the side of the bed. A door, up right. To the right of the window, a mound: a kitchen sink, a step-ladder, a coal bucket, a lawn-mower, a shopping trolley, boxes, sideboard drawers. Under this mound on an iron

bed. In front of it a gas stove. On the gas stove a statue ... . Down right, a fireplace. Aroud it a couple of suitcases, a rolled carpet, a blow-lamp, a wooden chair on its side, boxes, a number of ornaments, a clothes horse, a few short planks of wood, a small electric fire and a very old electric toaster. Below this a pile of old newspapers. A bucket hangs from the ceiling."

(From Harold Pinter's The Caretaker, op.cit.: 191)

4. The style of complex and long sentences has considerable stylistic effects, that require to be retrieved into Arabic by translators. This passage is about the implications of old age. It is an Aristotelian, philosophical, passive and uncomfortable, but realistic view of old age. This passivity and discomfort is sometimes reflected by unfluent sentence structure (e.g. the second sentence) because of interruptive phrases and clauses. Another type of long sentence, which is quite frequent here, is displayed by the causative clause (headed by words like 'because, for, as, since, due to, owing to, etc.) –used fourteen times. Also the co-ordinate phrases, clauses and sentences initiated by the conjunction of addition, 'and' are abundantly used to accumulate as much as link ideas and structures together to unite the whole text. These and other stylistic functions cannot be rendered into Arabic unless this text is translated with these stylistic considerations in mind. This can be achieved by sticking as closely and directly as possible to the style of the original in a straightforward way, keeping complexity of sentence structure and clause order in Arabic as it exactly is in English as far as Arabic clause and sentence structure allows. As usual, punctuation marks have to be fully attended to in Arabic here as anywhere else in translation:

"Older men and those who have passed their prime have in most cases characters opposite to those of the young. For, owing to their having lived many years and having been more often deceived by others or made more mistakes themselves, and since most human things turn out badly, they are positive about nothing, and in everything they show an excessive lack of energy. They always 'think', but 'know' nothing; and in their hesitation they always add 'perhaps' or 'maybe'; all their statements are of this kind, never unqualified. They are malicious; for malice consists in looking upon the worst side of everything. Further, they are always suspicious owing to mistrust, and mistrustful owing to experience. And neither their love nor their hatred is strong for the same reasons; but, according to the precept of Bias, they love as if they would one day love. And they are little-minded, because they have been humbled by life; for they desire nothing great or uncommon, but only the necessaries of life. They are not generous, for property is one of these necessaries, and at the same time, they know

from experience how hard it is to get and how easy to lose. And they are cowardly and inclined to anticipate evil, for their state of mind is the opposite of that of the young, they are chilled, whereas the young are hot, so that old age paves the way for cowardice, for fear is a kind of chill. And they are fond of life, especially in their last days, because desire is directed towards that which is absent and men especially desire what they lack. And they are unduly selfish [and] self-loving, for this is also littleness of mind. And they live not for the noble, but for the useful, more than they ought to, because they are selfish; for the useful is good for the individual, whereas the noble is good absolutely." *(Aristotle, op.cit.: 207-8)*

5. Translate the following journalistic-scientific text into as simple and direct style as possible by means of retaining the style of the original with regard to technical terms (some of which are already translated), sentence structure and voice in particular:

KIDS IN MOBILE PHONE ALERT
(Children 'at risk' amid growing use of mobiles)

" ... A British scientist warned that youngsters who use mobile phones risk suffering memory loss, <u>sleeping disorders</u> (اضطرابات في النوم) and other health problems.

... ,(عرضة للاختراق الإشعاعي) <u>vulnerable to radiation penetration</u> Children are particularly because their skulls are smaller and thinner, making it easier for the waves to get through. ... Their <u>immune systems</u> (أجهزة المناعة) are <u>less robust</u> (أقل مقاومة) and are still developing.

.....There are about 35 million mobile phone users in Britain. A further 40,000 phones are sold each year. Children aged 9 and 10 are believed to be one of the most rapidly growing markets. Brightly colored phones, and the capacity to send text messages are popular with schoolchildren."

(From the British Daily Newspaper, DAILY EXPRESS, 25Nov.,2000)

6. The following two texts display a similar message with two different styles, one active, another passive. Each style has certain stylistic implications which affect the message heavily. Moreover, bluntness and a sense of irony are implied in the grammatical structure of the first sentence of the active style, set by analogy to the famous English proverb, 'you can lead a horse to the water, but you cannot make him drink'. For these and other good stylistic reasons, translate these two texts into Arabic in two equally different styles

corresponding to those of the original. This can be done by keeping as close to the SL style as possible:

(a) "You can make a man fit seat-belts on his car, but you can't make him wear one. The police can't (as yet) prosecute him. Safety councils and other bodies may advise him, but that's all. You can never pass laws to make people behave prudently."

(b) "Though seat-belts may be compulsorily fitted in motor vehicles, no driver can be compelled to wear one. He cannot (as yet) be prosecuted by the police. He may be advised, but no more than that, by safety councils and other bodies. Prudent behaviour can never be enforced by law."

(Nash,1980: 140-41)

7. Two Arabic translations are provided for the following English text. The second one is written in the style of a show of muscles. What does this kind of style exactly mean, and how ironical does it sound? Pick up the features of language that mark it here in this version , in parallel to the normal features of the first translation:

"A well-known scientist (some say it was Bertrand Russell) once gave a public lecture on astronomy . He described how the earth orbits around the sun and how the sun, in turn, orbits around the center, a vast collection of stars called our galaxy. At the end of the lecture, a little old lady at the back of the room got up and said: 'What you have told us is rubbish. The world is really a flat plate supported on the back of a giant tortoise'. The scientist gave a superior smile before replying, 'What is the tortoise standing on?' 'You're very clever, young man, very clever,' said the old lady. 'But it's turtes all the way down!' "

(From Baker, 1992: 261)

(١)   "قام عالم معروف(بعضهم يقول إنه بيرتراند راسّل) مرة بإلقاء محاضرة عامة عن علم الفلك. فقد وصف كيف تدور الأرض حول الشمس وكيف تدور الشمس بدورها حول مركز بمجموعة ضخمة من الكواكب تدعى المجرة. في نهاية المحاضرة قامت سيدة عجوز صغيرة في آخر القاعة وقالت: 'ما أخبرتنا به هراء. فالعالم في الحقيقة طبق مسطح قائم على ظهر سُلَحْفاة عملاقة'. ابتسم العالم ابتسامة متعالية قبل أن يجيب بقوله: 'على ماذا تقف السلحفاة؟'. قالت السيدة العجوز: 'إنك ذكي جداً أيها الشاب, ذكي جداً. ولكنها سلاحف أخرى هو كل ما تحتها!'."

(٢)   "قام عالم واسع الشهرة (قبل ما هو إلا بيرتراند رسّل الغني عن التعريف)مرة بإلقاء محاضرة عامة مشهودة عن علم الفلك. إذ كان سخياً في بذل الشروحات عن كيفية دوران الأرض حـول الشـمس ودوران

الشمس بدورها حول مركز مجموعة هائلة من النجوم السيارة تدعى المجرة. في نهاية المحاضرة انتفضت من فورهــا
سيدة أصابها الكبر ووهن العظم منها تقبع في الصفوف الخلفية للردهة وقالت بأعلى صوتها:'ما تفوهت به تُرّهات
بترهات. فما العالم إلا آنية مفلطحة تستند إلى عقب سلحفاة جبارة'. فتبسم العالم ساخراً من قولها وقال بأنفــة
وتيه: 'علام تكئ السلحفاة إذاً يا أفلاطون زمانك؟' أردفت العجوز الحَيْزَبون قائلة: 'إنك خارق الــذكاء أيهــا
الشاب اليافع، ذكاؤك خارق. لكن ما تحت السلحفاة إلا سلاحف وسلاحف وسلاحف!'"

8. The following text is mainly military and economic. It is a little long and complicated in style concerning sentence/clause structure and vocabulary. Although it is always advisable to take it into account in translation, style might be less important than information, as the case here. Therefore, we can translate this text giving precedence to contents and solving the problems of translating difficult words,expressions and grammatical structures, with no great interest in style. However, style may be useful in this respect, by translating as directly and closely to the original structure as possible into Arabic:

Translate the remaining part of this text (the greater part of which is already translated), setting an example for how to apply that in practice, and how to translate some special military and economic terms in particular. Feel free at suggesting other possibilities for some expressions and structures that can be equally feasible:

MANPOWER
50 million people employed in
meeting the demand
for military goods and services

"Tens of millions of persons around the world are engaged in military activities, whether as soldiers, sailors, airmen, bureaucrats, scientists, engineers or general workers. It has been estimated that over 100 million people are affected, directly or indirectly, by the $500 thousand million that the world now devotes to military preparations. It has not been possible to substantiate this figure, but the estimates derived below suggest that roughly 50 million people are employed in meeting the demand for military goods and services, either directly or indirectly.

Even this latter figure covers categories of labour that differ in the manner and the degree to which they depend on military outlays. For our purposes it is useful to distinguish between five categories of demand for labour that can be said to be generated or supported by military expenditures:

a) The labour force, including uniformed military personnel, engaged directly by defence ministries to render services or to provide goods and services that are exclusively military in character, that is, goods and services that for all practical purposes have no civilian utility whatever;

b) The labour force engaged in supplying intermediate goods and services to the concerns engaged in meeting the direct demand from ministries of defence for finished and specialized military goods and services. This indirect employment supported by military expenditures relates to employment by subcontractors, by firms supplying the subcontractors and so on. There will clearly be at this level a lingering degree of specialization for military work, but this would diminish sharply as one moved down the manufacfuring chain;

c) The labour force in manufacturing and service industries engaged in meeting the direct demand from ministries of defence for goods and services that are little different from those of the civilian market;

d) The labour force engaged in supplying intermediate goods to the concerns under (c), that is, a second category of labour services supported indirectly by military expenditures;

e) The labour force stemming from the multiplier concept, which is quite distinct from the other four categories. All expenditure, including military expenditure, is subject to a multiplier effect that permeates throughout the economy. If, say, the multiplier in a particular country is estimated to be two, expenditure of $10 thousand million will ultimately result in a total increment in effective demand of $20 thousand million."

القوى العاملة

خمسون مليوناً من البشر يمارسون أعمالاً تستهدف
تلبية الطلب على السلع والخدمات العسكرية

"يقوم عشرات الملايين من البشر في كافة أرجاء العالم بأنشطة عسكرية إما كجنود أو كملاحين بحريين أو جويين أو موظفين إداريين وعلميين، أو مهندسين أو عمال بوجه عام. وقد قدر أن ما يربو على ١٠٠ مليون من الأشخاص هم على صلة ما، مباشرة أو بشكل غير مباشر، بمبلغ الـ٥٠٠,٠٠٠ ألف مليون دولار التي يخصصها العالم حالياً للتجهيزات العسكرية. ولم يكن بالإمكان إثبات صحة هذا الرقم، غير أن التقديرات الواردة أدناه توحي بأن قرابة ٥٠ مليوناً من الناس يُستخدمون، بصورة مباشرة أو غير مباشرة، لتلبية الطلب على السلع والخدمات العسكرية.

وحتى هذا الرقم الأخير يشمل فئات من القوى العاملة تختلف فيما بينها من حيث كيفية اعتمادها على النفقات العسكرية وإلى أي مدى. ولأغراض هذه الدراسة من المفيد التمييز بين خمس فئات للطلب على القوى العاملة الذي يمكن اعتباره ناشئاً عن النفقات العسكرية أو مدعوماً منها.

(أ) القوى العاملة، بما في ذلك الأفراد العسكريون الذين يرتدون الزي العسكري، والتي تستخدمها بصورة مباشرة وزارات الدفاع لأداء خدمات أو لتوفير سلع وخدمات ذات طابع عسكري محض، أي ليس لها من الناحية العملية أية فائدة مدنية.

(ب) القوى العاملة المعنية بتوفير السلع والخدمات الوسيطة للمؤسسات المهتمة بالاستجابة للطلب المباشر من وزارات الدفاع على السلع العسكرية التامة الصنع والمتخصصة وعلى الخدمات. وتتعلق هذه العمالة غير المباشرة التي تدعمها النفقات العسكرية بعمالة المتعاقدين من الباطن من الشركات التي تورد للمتعاقدين من الباطن وهلم جرا. ومن الواضح أنه سيظل في هذا المستوى بقية باقية من التخصص في الأعمال العسكرية، غير أن تلك البقية الباقية ستنخفض بشدة كلما هبطنا على سلم الصناعة التحويلية."

Chapter Four

PHONOLOGICAL PROBLEMS

Introduction:

Apart from their occasional investigation in the translation of poetry, sound/prosodic features and effects have received a little attention in translation practice and studies. This is perhaps due to their casual importance and recurrence in most types of text, except for literary texts, poetry in particular and advertisements. This is not acceptable, for it is unfair to ignore sounds since they can have an important - sometimes crucial - role to play in meaning or reading the text in the first place. They have an effect of some kind, more directly than indirectly on the message. Such effect is usually implied, and the translator is responsible for tracing it in order to reflect it in one way or another in his translation.

Although sounds are the constituents of words in language, they are not always significant, nor can they be individually important. Only when they combine together more homogeneously than heterogeneously in different forms of patterns, can they be described as important, and called sound features. Here are the most prominent ones:

1. <u>Rhyme</u> (a kind of phonetic echo or matching found in verse in particular at the end of the words and lines in both English and Arabic): (القافية)

2. <u>Rhythm</u> (regular stressed and unstressed syllables in poetry. In general terms, it is a kind of melody in language that might include mainly meter and foot, and generally all the phonological features which contribute to the musical arrangement of language): (الإيقاع)

3. <u>Alliteration</u> (a kind of initial rhyme that involves the repetition of the same consonant sound at the beginning of two or more usually consecutive words in English. In Arabic, however, it is at the end of words:(e.g. your <u>f</u>ootsteps <u>f</u>eel from grass to granite: في وقع خطاك على الصلب وإلى العشب) (السجَع)

4. <u>Assonance</u>: (a half alliteration that occurs when the same vowel sound is repeated in the middle of two or more usually consecutive words. In Arabic it is not as clear as in English: (e.g. r<u>o</u>se and s<u>o</u>le/s<u>ou</u>l)): (سجع الصوائت)

5. <u>Consonance</u> (a half-rhyme realized by using the same consonant sound at the end of two or more usually successive words, preceded by different vowels. It is similar to alliteration in Arabic (e.g. rou<u>nd</u> and fi<u>nd</u>)): (سجع الصوامت)

6. <u>Chiming</u> (two or more words similar in spelling and close in sound/pronunciation, with a kind of alliteration common between them, taken to be identical in meaning, but in reality they are not (e.g. <u>men</u> and <u>mice</u>):   (تآلف الصوت والمعنى)

7. <u>Onomatopoeia</u> (conformity of sound to meaning in both languages (e.g. bang, quack, cuckoo, etc.; طقطق ، ربت ، فحيح):   (محاكاة الصوت للمعنى)

8. Prosody (the study of the art of versification regarding sound features in poetry in general)   (عَروض)

9. <u>Meter</u> (rhythmic arrangement of syllables in poetry according to the number and kind of foot in the line of verse):   (البحر)

10. <u>Foot</u> (a line unit of a line of verse that contains stressed and unstressed syllables):(التفعيلة)

11. <u>Beat</u> (the basic rhythmic unit, or the stressed syllable in a foot):   (شطر التفعيلة المشدد)

12. <u>Off-beat</u> (an unstressed syllable in a foot):   (شطر التفعيلة المخفف)

13. Scansion/scanning   (تقطيع شعري)

14. <u>Tone/stress/pitch</u> (describe voice and its layers):   (النغمة، والنبر(الشَّدة)، وطبقة الصوت)

These are the main sound/prosodic features which can be important in translation, when clustered together in a relationship of some kind, to have an impact on the message.

In support of the importance of sounds, Lawson stresses the fact that "much more meaning is conveyed by rhythm and stress than we recognize..." (1979. Printed in Duff, 1981: 97). More surprisingly, sound effects can be more important to translators than meaning, not only in poetry, but also in ordinary language and realistic narrative, as this example (adopted from Newmark, 1988: 58) which is translated from German:

"Shells, gas clouds and flotillas of tanks-shattering, corroding death
.... scolding, choking, death":

(قنابل وسحابات غازية، وأرتال من الدبابات، تمزيق، تآكل، موت ... حرْقْ، خنْقْ، موتْ)

(See also Ghazala, 1992:75&2004: 88))

Here the English translator has extended the sound of the original because its effect is more important than meaning. In Arabic, a similar elongation of sound is reflected in the first half of the sentence by means of using the long vowel (آ) twice in

(دبابات), once in (تآكل), and using the long (ي) in (تمزيق). However other sounds are employed to reflect the same -if not stronger- effect, namely, the use of the consonantal, guttural letter (ق) :(حرف حلْقي) in (خنق) and (حرق), to combine with that

of (عَزيق). Further support is offered by the alliterative (ت) sound as the common sound feature among all the words except in (حرق) and (حنق), with noticing the closeness of (ق) to(ت). Adding to the impetus of this sound effect is the end-stop of these words in a row which reflects conformity of sound to sense. Also, the impressive end lexical repetition, rhyme and rhythm of (موت) add more power and flavour to meaning. Indeed, it is a remarkable richness of sound effect and significance.

The discussion of sound effects is indeed a discussion of the aesthetic function of language, which is mainly to please the senses. Yet, and as we have just suggested, it can be not only as important as, but also more important than meaning. This is quite clear in literary language in general, and in poetry in particular, where the presence of sound features is essential, or else the whole translation would be simply discarded by Arab readers. In other words, jeopardizing these features would jeopardize not only meaning but also the whole translated text.

4.1.Miscellaneous examples

The following examples will display some phonological problems of translation, alongside of their suggested solutions. We start with the less difficult and important, to end with the most difficult and significant types of examples:

1. Let bygones be bygones.	ما مضى مضى وانقضى/ما فات مات.
2. A friend in need is a friend indeed.	الصديق وقت الضيق.
3. huffing and buffing.	في حَيص بَيص.
4. hurly burly/hodgepodge/hotchpotch/ hustle and bustle.	الهَرْج والمَرْج

These are popular proverbs (1+2) and idioms (3+4) in both languages. They derive popularity from the message as much as sound clustering, to create an aesthetic, pleasant effect. Moreover, the alliterative and rhythmical language helps a great deal in memorizing such expressions. Failing to produce the perfect versions, or replacing them by non-rhythmical expressions, will disrupt the message and more importantly destroys the powerful effect of sounds. Compare the following hypothetical versions:

١.لنترك الماضي وشأنه.

٢.الصديق عند الحاجة إليه.

٣.في حيرة شديدة من أمره.

٤.فوضى عارمة.

These are ordinary expressions that have nothing powerful or aesthetic about them, and would not draw attention, except for relatively common collocability of all of them but '3'.

It must be admitted that these examples are fairly easy to translate, for they have their ready-made Arabic equivalents, provided by the translator readily, perhaps without sensing the value of sound effects. Let us have a more difficult set of examples:

1. "A ferret nibbling a carrot in a garret":   (ابن مُقْرِض حزرة يَقرِض).

2. "A weasel perched on an easel within a patch of teasel":

(ابن عرس على الحامل يجلس وسط أزهار النرجس)

(Both 1 and 2 are in Ghazala , op. cit., 2004: 62).

3. "The talks were sad, bad and mad" (said by a politician).

(كانت المحادثات حزينة ونتنة ومجنونة)

4. BBC may be   (قد تُضطر الـــ بي بي سي)

   forced to cut   (إلى اقتطاع ضريبي)

   License fee   (على البث التلفزي)

   (a British quality newspaper's headline).

5. Enquiry   (تحقيق)

   at the death colliery   (في ضحايا منجم فحم)

   to focus supports on roof   (يركز على السقف والدعائم)

In the first example two features help retain the rhythm of the sentence:

(a) The alliteration and chiming between: (مُقْرِض) and (يَقرِض).

(b) the backgrounding of (يقرض) to achieve a more effective rhyme and rhythm.

In the second example, the same can be said of the rhythmical: (عرس-يجلس-نرجس).

and the backgrounding of (يجلس) to fit better with rhyme.

As to the third example, it is difficult to echo the alliteration and syllabic symmetry of the original perfectly in Arabic. That is, 'bad sad and mad', are alliterative by virtue of the 'd' sound, assonantal by means of the sound (æ), and perfectly balanced as they are one syllable each. The Arabic version, however, tries its best to match the original by achieving a good rhyme by means of the feminine endings of the three adjectives, alongside the letter (ن), to combine together an agreeable end-rhyme (نة) among the three of them. But this is done at the expense of precision of equivalence with regard to the translation of 'bad', into (نتنة) (which collocates with 'smell', rather) instead of the more precise (سيئة) for reasons of better rhyming.

The fourth example, on the other hand, is a newspaper headline, using poetic rhyme in a serious subject as an indication of irony. The Arabic translation tries to imitate the SL rhyme in the best way possible.

The fifth and final example has a partial rhyme in English, reflecting the part of the problem in question. In Arabic, the translation cannot match even this partial rhyme. At its best, it makes (فحم) rhyme in the same way with the backgrounded (دعائم), to match it with the message.

4.2. Advertisements:

1. Drink a pinta milka day.   (اشرب ليتر حليب كل يوم يا لبيب).

2. You recede, We reseed (about hair transplant).   (أنت تصلع، ونحن نزرع).

3. A Mars a day helps you work, rest and play (an advertisement for Mars chocolate)
   (شوكولا مارس فيها نشاط وفيها راحة على طول وفيها تصول وتجول)

4. The biggest hamburger under the bun. (ما أطيب الهامبورجر في الخبز المدوّر/أكبر هامبورجر
   بالخبز المدور).

5. Why do you think we make Nattall's Mintoes such a devilishly smooth, cool, creamy, minty, chewy, round, slow, velvety, clean, solid, buttery taste?
   (لماذا في رأيك نعمل نعناعات النتهول بنكهة سلسة، باردة، طرية، نعناعية، لبانية، مدورة، انسيابية، مخملية، نقية،
   قوية، زبدية)

Here rhyme and rhythm are more powerful than the message. They are intended to attract customers and draw their attention to the advertised product, which is the first, preliminary step of selling it. That is the reason for concentrating in the Arabic translation on producing effective rhythmical language, perhaps at the expense of the message which leans heavily on sound effects, or else it would not be considered in the first place.

In (1), the word (لبيب) (clever) is added for the sake of creating a perfectly pleasant rhyme, This helps achieve the stylistic function of interesting as much as attracting readers/customers.

In (2), however, nothing is added, but 'recede'(i.e. ينحسر) is translated into its function rather than direct, close meaning. That is, the recession of hair leads to baldness (الصلع). Secondly, the rhyme between (يصلع and يزرع) enforces the intended function of the advertisement.

In (3) to achieve rhyme, three procedures have been applied:
1. Addition of the informal (على طول)
2. The sporadic repetition of (فيها) three times.
3. Intentional expansion of play (يلعب) into (يصول ويجول)
4. Change of word class: the verbs 'work' (ينشط) and 'rest' (يرتاح) are changed into nouns'(نشاط وراحة).

Example (4) is close to informal Arabic, with more than one change made: 'The biggest' is translated freely into the informal (ما أطيب) instead of .(أكبر/أعظم), 'Bun' is translated into plural as (الخبز المدور), instead of the singular (خبزة مدورة) (one bread).another good, closer version could (أكبر هامبورجر بالخبز المدور).

The last example (5) has been translated directly and closely into Arabic, with a good proportion of rhyme being achieved, thanks to the feminine endings of adjectives.

4.3. Poetry:

Perhaps the most important and recurrent phonological features are used in poetry. It can be described as the variety of language which is based on sound, prosodic features and effects. An aesthetic type of language like poetry demands a special attention by translators to sounds, or else the beauty as well as the message will be distorted.

On the other hand, such density and richness of sound features and effects poses an extremely difficult problem of translation, and could rightly be considered as the most difficult problem to students of translation in particular, and to all translators in general.

The case is really so, as the transmission of such features and effects is disrupted by many frustrations and disappointments. Yet, it is possible, not to perfection, but to satisfaction, though. It is hoped that the following examples would prove that. At the same time, and in the course of discussion, several problems of translating poetry are pointed out, followed by suggested solutions to them:

4.3.1. A Joke   طرفة

English	Arabic
A gentleman dining at Crewe	شاب تغدى في مدينة
Found quite a large mouse in his stew;	وجد فأراً في شوربة
Said the waiter, 'Don't shout	قال الخادم: خذها نصيحة
And wave it about,	ارم الفأر دون فضيحة
Or the rest will be wanting one, too!'	وإلا اشتهاه الباقي بصراحة

(From Nash, 1985: 52)

Since these lines of verse are a joke, considerable changes are made in Arabic:

1. The city, 'Crewe' (in the Northwest of England) is replaced by a general word (مدينة). (city), for it is not so important to the text, and has special cultural implications. So, using (مدينة) instead, makes reference neutral, rather than cultural (see 2.9. earlier), and, hence, more understandable. In addition, it meets the requirements of rhyme. The same applies to 'stew' which is translated into a more general word (شوربة) (soup) rather than the less known, but more accurate (يخنة). (وجبة is also applicable here).

2. 'Don't shout' (لا تصرخ) is translated freely into 'listen to my advice/take my word' (خذها نصيحة).

3.The word (فضيحة) (i.e. scandal), is not used in the original, but inferred from 'don't shout' and 'wave it about', to rhyme with, as much as match (نصيحة) to create a relationship of contrast that is well-established in Arabic culture. Hence, it has performed two functions: to achieve rhyme; and more importantly, to bring about a humorous atmosphere.

4. In the last line, 'wanting (يريد/يطلب) is translated into (اشتهى) which is sharper, more direct and expressive than the former, to heighten the effect of the punch-line of the whole joke. In addition, the last word (بصراحة) is added just for convenience of rhyme with the previous two lines.

4.3.2. Lucy(Part ii)

She dwelt among th'untrodden ways	قد عاشت بين الطرقات البهيمة
Beside the springs of Dove,	عند منابع النهر القديمة
A maid whom there were none to praise	عذراء ما أحد مدحها بكلمه
And very few to love.	وما أحبها إلا شرذمه
A violet by a mossy stone	بنفسجة بجوار حجرة طحلبيّة
Half-hidden from the eye!	عن العيون متخفيه!
Fair as a star, when only one	جميلة كنجمة لؤلؤيه
Is shining in the sky.	وحدها في السماء متجلّيه
She lived unknown, and few could know	مجهولةً عاشت، وقلةٌ عرفتْ
When Lucy ceased to be;	حين اختفت لوسي وحياتها انطفأتْ
But she is in her grave, and oh,	لكنها في قبرها، يا ويلتي
The difference to me!	شتان ما بين حياتها والموت!

(*William Wordsworth. From Carter and Brumfit (eds), 1986: 135*)

The Arabic Translation gives prime importance to rhyme and rhythm, but not at the expense of meaning, anyway. To achieve that, three main procedures have been employed freely, one grammatical/stylistic, another lexical, and a third translational:

1. The change of normal word order, or, the stylistic device of FRONTING:

   متخفية عن العيون instead of (عن العيون متخفية)

   متجلية في السماء instead of (في السماء متجلية)

عاشت بمجهولة rather than (مجهولة عاشت)

عرفت قلة instead of (قلة عرفت)...

انطفأت حياتها instead of (حياتها انطفأت)

2. <u>Synonymy</u>: e.g.

المولود فيها مفقود/لا رجعة منها/ مجهولة rather than (هيمة)

قلة قليلة/حفنة/مجموعة instead of (شرذمة)

/مختبئة/مختفية/خفية instead of (متخفية)

(لؤلؤية), not (متلألئة) for instance

لامعة/ساطعة preferred to (متجلية)

3. <u>Expansion</u>: This procedure means the translation of one word into two or more words in Arabic:

'Praise' (يمدح/يمتدح) is translated into (لم يمتدحها أحد)

'The difference to me' (الفرق كبير لي) (شتان ما بين حياتها والموت)

The type of rhyme of the English poem (which is here a-b-a-b) is usually ignored in favor of a type of rhyme of Arabic Modern poetry, which is a stanzaic rhyme (i.e. each stanza has one rhyme). This is one more concession made to the TL readership.

4.3.3. SONG V   (الأنشودة الخامسة)

'O where are you going' ? Said reader to rider	أين ذهابك يا هذا؟ قال القارئ للفارسْ
'That valley is fatal when furnaces burn,	ذاك الوادي مميت حينما تشتعل الأفران
Yonder's the midden whose odors will madden,	هنالك مزبلة بروائح منتنة بجنونْ
'That gap is the grave where the tall return'.	تلك الهوة قبر حيث يعود الجبارونْ.
'O do you imagine', said fearer to farer,	هل تتخيل يا هذا؟ قال الخائف للسائرْ
'That dusk will delay on your path to the pass,	أن الغسق يعيق سبيلك للهرب
That diligent looking discover the lacking	والنظرة جداً ثاقبةٌ في كشف العيَب
Your footsteps feel from granite to grass?	في وقع خطاك على الصلب وإلى العشب؟

'O what was that bird', said horror to hearer,   "ما ذاك الطائر" يا هذا، قال الهلع لمن يسمعْ

'Did you see that shape in the twisted trees?   أرأيت إلى ذاك الشبح بين الأشجار الملتويه؟

Behind you swiftly the figure comes softly,   مِن خلفك في عجلةٍ يأتيك الشبحُ برويّةْ

The spot on your skin is a shocking disease'.   ومرضك رهيب في طفحاتٍ جلديةْ

'Out of this house'-said rider to reader,   "خارج هذا البيت"قال الفارس للقارىٔ،

'Yours never will'-said farer to fearer,   "خطواتك أبداً لن تثمر" قال السائر للخائفْ

'They're looking for you'-said hearer to horror,   "إذ في إثرك هم ماضونْ"– قال السامع للهلعِ،

As he left them there, as he left them there.   حين هنالك خلّفهم ... حين هنالك خلّفهم.

                               (W.H. Auden. From Carter, 1982)

The Arabic version is based on the following :

1. Achieving rhyme as perfectly as possible.
2. Creating as much rhythm as possible and by any possible means inside the context of the poem.
3. Playing as much as struggling with synonyms, near or close, to realize '1' and '2' to a maximum degree possible.
4. Feeling free at changing the grammatical/stylistic structure, in regard to word order (i.e. foregrounding, backgrounding and deviation from language norms) and word classes (i.e. using nouns instead of adjectives, verbs instead of nouns, plural for singular, etc.) in particular. This is done primarily to achieve rhyme and rhythm, and better collocability among words (i.e. which word goes with which word), mainly for aesthetic reasons, alongside precision of meaning whenever possible.
5. Employing lexical and grammatical gaps (i.e. syntactic structures and words left out of the poem but implied within).

    Priority is given to rhyme and rhythm, as always the case with the translation of poetry into Arabic, for they are the cornerstone of verse. Consequently, a poem with no rhyme and rhythm in particular would be considered in effect poor, because what sets poetry aside from ordinary language is chiefly its aesthetic, prosodic features, on top of which are rhyme and rhythm. This is the case - especially in Arabic - for the norms of writing, reading, perceiving and, hence, translating poetry are to be rhymed and rhythmical. Otherwise, it is not worthy of interest in the eyes of the public. This view is confirmed by the criticism of 'blank verse' (الشعر الحر غير المقفّى) in Arabic in the forties-sixties of the Twentieth Century, which is a kind of modern poetry with no concern with rhyme and rhythm. It is closer to prose, rather. Hence its notorious nickname, 'prosaic poetry' (الشعر المنثور), to insinuate its semi-poetic identity. It should not be

confused with the well-established and fully recognized 'free verse' (الشعر الحر), which is based on rhyme, rhythm, foot and meter, the bases of classical poetry(or Qasidah), with some differences between the two types concerning the layout and number of rhymes in the same poem, though.

The English original does not have a perfect rhyme. This puts it on equal footing with the Arabic version, which is not perfectly rhymed too. Take for example, the first line of each stanza; it does not rhyme with the rest of the lines of the stanza (see للفارس،

للسائر، للسامع، للقارئ). However, they are made to achieve a semi-rhyme with one another by virtue of the long (آ) /æ/, which is a common motif (or main feature) among them, and their strong end-stop (سكون). Also, (أفران) half-rhymes with (الجبارون، مجنون) . The last stanza (or quatrain) has no end-rhyme at all. Yet meter and foot compensate for that somehow.

Rhythm, on the other hand, is perfectly achieved in Arabic in terms of meter(البحر/الوزن) and foot (التفعيلة) in accordance with Arabic prosody. A careful, prosodic reading of the whole poem may confirm that.

As to synonymy, it plays a critical function in the realization of rhyme and rhythm. That is, many words are chosen among large lexical sets from which translators can feel free to some extent to select the closest word(s) - especially key words - to achieve both features, and then accuracy of meaning, sometimes closely, sometimes loosely. In any case, the selected synonym has to be within the range of the semantic dimension of the original word of the SL poem. This is how it is done in practice:

A Sample Example:

We take, for instance, the title word, 'song'. We start looking for the commonest equivalent Arabic word for it. It is of course, (أغنية). Then we check some of its synonyms like (أنشودة، نشيد، أرجوزة، موشح، طقطوقة). Perhaps we need a reference of some kind to help us in our search, say, a dictionary of synonyms in both languages. Luckily they are available in English, but unfortunately not many in Arabic. However, good bilingual dictionaries are available, and can be quite useful. Having collected some good synonyms, we can now compare them to one another to choose the most appropriate in this context, bearing in mind sense, rhyme and rhythm. The best choice is the one that meets the conditions of the three together, then rhyme and rhythm, then meaning only. In other types of texts, however, priority is given to meaning. On the other hand, the title allows more space for freedom of choice even outside the scope of

its direct meaning. Yet, the closer to the original, the better. Hence the election of (أُنْشُودَة) which could be more poetic and emotive than (أُغْنِية). Moreover, the latter usually connotes love poetry unless modified (as in أُغْنِية دينية/وطنية) (religious/national song). (نشيد), on the other hand, is confined to certain contexts of nationalism, religion and may be social topics. Hence 'the National Anthem' (النشيد الوطني). So it may not be the best choice here. The remaining three terms are of narrowly specific reference to certain types of traditional Arabic popular songs and ballads. Therefore, they are left out.

More difficult and confusing is the decision to select the proper word among a host of choices available in language for some key words in the poem. At the same time, a wide choice like this might facilitate the process. A good example could be the key word, 'horror': the list of synonyms is long, including the following: (خوف، خوف، شديد، رعب، هلع، فزع، وجل، جزع، خشية، رهبة). The choice of (هلع) is based on two criteria: (1) the degree of the feeling of fear in 'horror', which is the highest (see 2.2. earlier); and (2) rhyme and rhythm, as (هلع) rhymes partially with (سامع), and at the same time meets the requirements of meter and foot (i.e. rhythm) in Arabic. Nevertheless, not all the words of the poem are equally important, or have a wide range of synonyms (e.g. 'reader, going, looking, discover, madden, trees, hearer and the greater part of words). However, this limits the freedom of choice, which in turn might affect rhyme and rhythm in particular.

The change of word order is invested to a maximum degree in Arabic for its flexibility much more than English in this respect. Further, the stylistic technique of deviation from the normal word order is always licensed and justified in Arabic poetry in particular. Hence the well-known statements: (يجوز للشاعر ما لا يجوز لغيره) (Lit.: 'What is permitted for the poet is not permitted for others'); and (الضرورة الشعرية/ضرورة الشعر) (poetic license). e.g.

(a) (النظرة ناقبة جداً) instead of (النظرة ثاقبة جداً)

(b) (من خلفك في عجلة يأتيك الشبح) rather than (... يأتيك الشبح من خلفك)

(c) (خطواتك أبداً لن تثمر) in the place of (لن تثمر خطواتك أبداً)

(d) (إذ في إثرك هم ماضون) instead of (إذ هم ماضون في إثرك)

(e) (حين هنالك خلفهم), replacing (حين خلفهم هنالك)

The disruption of the word order of these phrases is merely for achieving rhyme and rhythm, neither more nor less. However, this is vitally important for the poem and its reception and approval by readers.

As regards the alteration of the grammatical classes of words, it is another tool used in the translation of poetry to accomplish rhyme and rhythm again. e.g.

(a) (going(v.))   (n.) (ذهاب) →

(b) (madden(v.))   (adv./prepositional phrase) (بجنون) →

(c) (pass)(n.))   (prep. phrase) (للهرب) →

(d) (shocking disease(adj.+n.))   (prep. phrase) (في طفحات) →

(e) (looking for(v.))   (prep. phrase) (في إثر) →

(f) (discover(v.))   (prep. phrase) (في كشف) →

(g) (hearer(n.))   (relative clause: relat.pron.+v.) (من يسمع) →

(h) (lacking(singular))   (plural) (العِيَب) →

(f) is quite interesting for it involves changing not only the word class, but also changing it into a relative clause, which is quite rare in language varieties other than poetry. But the most interesting example is the last one which is an exploitation of 'poetic license'. That is, in Arabic, the plural of (عَيَب) is (عيوب) not (عِيَب) which is used here as a poetic license for reasons of rhyme and rhythm.

The final procedure employed in the translation of this poem is the so-called 'lexical and grammatical gaps' (الفَرَجُ اللفظية والقواعدية) (see Newmark, 1988: ch.12; and its translation, Ghazala, 2004/2006: Ch. 12). They refer to grammatical features and words which are missing from the original text, but implied in it and understood from context. Here are illustrative examples from the poem:

(a)   (الصَّلب) implies (الصخر/الأرض) (i.e. الصخر الصلب/الأرض الصلبة)

(b)   (في طفحات) with ((شكل) (يظهر (في شكل)) missing, but implied.

(c)   (هم في إثرك) implies the omitted (قادمون/آتون/ماضون في إثرك)

(d)   (يا هذا) used once in every stanza, to stand for an implied vocative in the SL poem.

These gaps are frequent in language, especially the Holy Quran, poetry and conversation. They are missing words or grammatical structures and categories for reasons of rhetoric, rhyme and rhythm, clarity of meaning and/or conciseness. All these reasons are employed in poetry whenever necessary. Here, they are generally used for convenience of rhyme and rhythm in the main. The last example is in the opposite

direction, namely, it is used to fill in a lexical gap of vocative (النداء) in Arabic, but not in English, for there is no vocative case in English grammar as understood in Arabic. As to grammatical gaps, they are not exemplified in Arabic for many of them -like the subject, object, and topic and comment in particular- are common and used sometimes unconsciously in almost any piece of Arabic language, whether written or spoken. They are hidden (مستترة) or implicit (مُقَدَّرة/مضمرة). Therefore, examples would be redundant and unnecessary.

Now, another Arabic version for the last three stanzas of Auden's poem is suggested below. It is completely free and made to conform perfectly with the classical Arabic poetry (i.e. Qasidah (i.e. الشعر العمودي/القصيدة) in terms of layout, rhyme and rhythm (see also Lefeveré, 1992: ch. 6). Only the spirit of the message of the original is retained:

<div dir="rtl">

الرعب قال وعبّرا	ما الخطب طيرُ ما جرى
أشباح رعب قد ترى	للسامع المعتلّ في أحشائه
من خلفك الرعب سرى	في جوف أشجار لوت
فوق الثرى تحت الثرى	بعجالة بنعومة
جلد تبقّع واهترا	يا مبتلى هذا الوبا
ومغادر من بيتنا	يا قارئاً أنا فارس
ماتت خطاك فسر بنا	يا خائفاً أنا سائر
في إثرك أشباحنا	يا رعبنا أنا سامع
في مأمن عنا هنا	حين نأى عنهم هناك

</div>

The poem's meter is the popular (البحر الكامل) (Lit.: 'The perfect/complete meter'), which is two/three long feet for each hemistich(i.e. شطر) of the line of verse, as follows:

٠//٠/// ٠//٠/// (٠//٠/٠/) ٠//٠///

(متَفاعلن (متَفاعلن) متَفاعلن متَفاعلن)

In terms of English poetry, it can read as follows: (a=/ stressed syllable; b=x unstressed syllable)

<u>a a a b a a b</u>(a b a b a a b)/<u>a a a b a a b</u>/<u>a a a b a a b</u>
<u>/ / / X / / X</u> (/ X / X / / X) <u>/ / / X / / X</u> <u>/ / / X / / X</u>

This should not be mistaken for an English meter, since five, six, seven or eight-feet meter (pentameter, hexameter, heptameter and octameter consecutively) are odd and quite rare in English prosody in the first place (see Leech, 1969:104-19). The most popular English feet and, hence, meters are (from the most to the least popular):

1. Iamb (a foot of two syllables, unstressed and stressed);
2. Trochee (a two-syllable foot, stressed and unstressed);
3. Anapest (a three-syllable foot, two unstressed and one stressed);
4. Dactyl (a three-syllable foot, one stressed and two unstressed);
5. Spondee (a two-syllable foot, both stressed); and
6. Pyrrhic (a two-syllable foot, both unstressed).

To aid memory, the famous Romantic poet, S.T. Coleridge devised a verse of six lines about these meters/feet (from 1-5), entitled 'Metrical Feet' (تفعيلات بحور الشعر):

Metrical Feet

> *Trochee* trips from long to short.
> From long to long in solemn sort
> Slow *spondee* stalks; strong foot yet ill able
> Ever to come up with the *dactyl* trisyllable.
> *Iambs* march from short to long.
> With a leap and a bound the swift *anapests* throng.

So, English prosody is different from Arabic prosody, sometimes sharply. Yet, broadly speaking, both are based on rhyme, rhythm, meter and foot.

The more important point to focus on is the drastic changes made on the English original in the Arabic version. Although the general sense is retained, many things have been sacrificed for the sake of producing a classical Arabic poem with perfect rhyme and rhythm. Indeed, it sounds like any perfectly written Arabic poem with all its aesthetic features and poetic atmosphere. It is translated in accordance with what we called in the introduction for this book, 'bound free translation method', which is partly faithful to the original, and partly departs from it. At first sight, the poem looks completely new, but a careful consideration will confirm that it is derived directly from the English poem, apparently by retaining key words like (طير، رعب ، سامع، خائف، سائر،

جلد، أشجار ...) and the ongoing dialogue among the characters of the original in particular.

It must be admitted that the process is quite hard to go through safely and properly. It is extremely difficult to convert an English poem into an Arabic poem the way exemplified for here, for translators are not thought of as poets. Therefore,

students of translation are not required to worry about producing such translation of poetry. The first version is closer to what is normally expected in the process of translating English poetry into Arabic. After all, to translate poetry satifactorily, we are not required to be poets. Rather, we can have a bash at translating poetry with sense, first, and rhyme and rhythm, second, in case we cannot achieve both. Certainly such a translation would be much poorer than the original, but it manages to get the message through at least, which is the minimum requirement here.

The fact remains that producing a perfectly rhymed, metered and footed Arabic poem like the one suggested in the second version of the last two poems, is not impossible. Good knowledge of both English and Arabic, familiarity with Arabic prosody and rules of rhyme and rhythm, and accumulated experience can guarantee good translation and possible solutions to the problems of translating poetry in general.

4.3.4 Calm   السكون

Calm is the morn without a sound,	السكون صبح دون ضجيجٍ
Calm as to suit a calmer grief,	سكون يوازي الحزن الشديدْ
And only through the faded leaf	من خلال ورقة ذابلةْ
The chestnut pattering to the ground	تربّت الكستناء على اليابسةْ
Calm and deep peace on this high wold,	هدوء وسكينة عظيمة على ذي التلة العاليه
And on these dews that drench the furze,	وعلى قطرات الندى هذه تُبلل الجولق الشوكيه
And all the silvery gossamers	ولعابات الشمس الفضيه
That twinkle into green and gold:	تلألأ بالأخضر وذهبيه
Calm and still light on you great plain	هدوء ونور ساكن على سهولك العظيمة
That sweeps with all its autumn bowers,	ينحرف بعرائشه الخريفية
And crowded farms and lessening towers,	ومزارعه المزدحمة وبروجه المضمحلة
To mingle with the bounding main:	لتمتزج مع البحار المحاذية

Calm and deep peace in this wide air,	سكون وهدوء عميق في هذا الفضاء الواسع
These leaves that redden to the fall,	تلك الأوراق التي تحمّرّ حتى السقوط الدامع
And in my heart, if calm at all,	وفي قلبي، لو كان هناك شيء
If any calm, a calm despair:	لو كان هدوءاً لكان اليأس الهادئ
Calm on the seas, and silver sleep,	سكون على البحار، والنوم الفضي
And waves that sway themselves in rest,	وأمواج تؤرجح نفسها بارتياح شجي
And dead calm in that noble breast	وهدوء ميت نام في ذاك الصدر النقي
Which heaves but with the heaving deep.	يتنهد التنهد العميق القوي

(Alfred Tennyson. From Carter and Long: 1987)

There is always a real problem of translation when any piece of good poetry is translated into Arabic with equivalent sound/prosodic features and effects. In this Tennysonian poem, there is a big problem matching its smooth rhyme in Arabic.

The Arabic translation has some kind of rhyme, but it is not as smooth, fluent and perfect as the English original; nor is it as successful as that of the previous poem. Yet, it can be described as satisfactory. The following points can be noticed about the translation:

1. 'Sound' is translated into (ضجيج) and not, (صوت), not so much to achieve rhyme as to render its proper sense here.

2. 'Plain' is translated into the plural (سهول), instead of the singular (سهل) (i.e. change of word class) for convenience of rhyme. That is, (سهل) is masculine and should be followed in Arabic by a masculine adjective, which does not fit here; whereas the plural becomes feminine, followed by a feminine adjective to match the intended rhyme. Although rhyme and rhythm have been taken into consideration in this version, sense has been given prime concern. In the following version, priority is given to prosody to produce an a good poem in terms of rhyme and rhythm (or meter and foot), in the form of Arabic 'Free Verse'(الشعر الحر) whose prosodic features are the same as in traditional poetry, with an English layout:

إن السكون صبيحة دون الصخبْ
ما مثله إلا الأسى يا للعجبْ
من بين أوراق ذوتْ منها وحسبْ
الكستناء على الثرى الهالت بضربْ

سكن رهيب في السهول العالياتْ
وعلى الندى قد بلّ شوكَ الرّثماتْ
ونسيج شمس فضةٌ بتموجاتْ
بالأخضر الذهبي هن ملألآتْ

يا للسكون ونور سهلكِ أهدلُ
بخريفه وعرائشٌ تتسهّلُ
ومزارعٌ مكتظةٌ وبروجه تتآكلُ
لتعانق البحر الذي يتمايلُ

هذي السكينة في الفضاء أرحبتْ
تلك الوريقات ذوتْ حتى هوتْ
لو كان شيء مهجتي فيها حوتْ
لو كان شيء فالقنوط وقد صمتْ

اليمُّ هادي والكرى من فضةٍ
والموج مرتاح شجي الرقصةِ
وسكينة أبدية في ذلك الصدر الفتي
وتنهدٌ آنائه في حسرةٍ

    Although the meaning of the original is only partially affected and has not undergone many changes, modifications or additions in this relatively free version, its grammatical/stylistic structures have suffered major changes, that are not related directly to their English counterparts. A quick comparison between this form with that of the previous version of the poem(see above) will illustrate the point. Three main

lexical points can be discussed here, followed by the most dominant grammatical/stylistic one. All of them are conceded mainly for achieving rhyme and rhythm:

(a) Inclination toward preferring more classical, or frozen formal words like:

(صخب، أسى، ذوى، ثرى، المال، أهدل، أرحب، هوى، مهجة، قنوط، اليم، الكرى، شجيّ)

(صوت، حزن، ذبل، تساقط، مخيّم، وسع، سقط، قلب، يأس، البحر، النوم، حزين.c.f)

(b) Addition of words like: (٢٠) أنانه في حسرة (٧)،بتموجحات(٢)،(يا للعجب).

(c) Deviation from language norms of spelling of some words justified by 'poetic license' to achieve rhyme and rhythm:

–(بلَّ) rather than the full form (بلّل)

–(الرتمات) instead of the singular form (الرتَم) to refer to one kind of thorny plants.

–(هنّ ملألأة) plural for the animate, to replace the inanimate plural (هي ملألآت)

–(هادئ) instead of the normal (هادي)

–(من فضة) is preferred to the grammatical (ونسيج...فضة)

–(من فضةٍ...في حسرةٍ) with 'kasrah' vocalization, replacing the conventional

(من فضةٍ...في حسرةٍ) with tanween(or double kasrah).

–(هذي) instead of the well-known (هذه)

As to the <u>grammatical/stylistic point</u>, it is mainly:

<u>The disruption of the normal fluent word order of Arabic sequence:</u>

–(المالت الكستناء بضرب على الثرى) which is normally: (الكستناء على الثرى المالت بضرب)

–(نسيج من فضة) to break down the normal sequence (نسيج فضة)

–(هنّ ملألآت بالأخضر الذهبي) instead of (بالأخضر الذهبي هنّ ملألآتُ)

–(أرحبت هذي السكينة في الفضاء/هذي السكينة) not the fluent (هذي السكينة في الفضاء أرحبتُ)، أرحبت...)

–(حوت مهجتي فيها) in the place of the normal (مهجتي فيها حوتُ)

All these and other deviations, disruptions, additions and changes are valid and approvable in poetry to help translators come to grips with the two central points in such a poetic version of translation, namely, rhyme and rhythm

Certainly it is a tall order to come up with such version of a piece of Arabic poetry, especially for the students. For this particular reason, phonological problems have been delayed to the last part of this book, when the students may have developed their translation skills to a satisfactory level. Then, and only then can they follow, feel and taste the process of translating poetry, and enjoy the daunting task of struggling for the right word in the right place for the right rhyme and rhythm in connection with meter and foot in particular. Alliteration, assonance, consonance and other sound/prosodic features, the tools for realizing rhythmical language, come second.

Again, the students are not required or expected to think of the translation of poetry in terms of producing such version in Arabic. Rather, they are strongly urged to do their best to render the message with as much rhyme and rhythm as possible. However, when they feel the strain of getting the last two features –as usually the case- they may leave them aside and, instead, concentrate on attaining sense in the best way possible. They can feel free at choosing the words, phrases or collocations of different types to compensate for the losses of phonological features.

The last two examples of this chapter are two translated passages of poetry, one from T.S. Eliot's famous poem, *The Waste Land* ((الخراب) اليباب (الأرض) (Faber&Faber, 1972), translated by (Lu'lu'ah, 1980); and another from Shakespeare's Play, *Macbeth* (مكبث), translated by two different translators. They are evaluated mainly from a phonological point of view:

4.2.5. Burial of the Dead (lines 19-30)   (دفن الموتى)

What are the roots that clutch, what branches grow

ما هذه الجذور المتشبّثة، أية غصون تنمو

Out of this stony rubbish? Son of man,

من هذه النفايات المتحجرة؟ يا بن آدم،

You cannot say, or guess, for you know only

أنت لا تقدر أن تقول أو تحزر، لأنك لا تعرف غير

A heap of broken images, where the sun beats,

كومة من مكسّر الأصنام، حيث الشمس تضرب،

And the dead tree gives no shelter, the cricket no relief,

والشجرة الميتة لا تعطي حماية، ولا الجندب راحة،

And the dry stone no sound of water. Only

ولا الحجر اليابس صوت ماء. ليس

There is shadow under this red rock

غير الظل تحت هذه الصخرة الحمراء،

(Come in under the shadow of this red rock),

(تعال إلى ظل هذه الصخرة الحمراء)،

And I will show you something different from either

فأريك شيئاً في الصباح يختلف عن

Your shadow at morning striding behind you

ظلك في الصباح يخبّ وراءك

Or your shadow at evening rising to meet you

أو ظلك في المساء ينهض كي يلاقيك،

I will show you fear in a handful of dust.

لسوف أريك الخوف في حفنة تراب.

Clearly, the translator's sole concern here is with meaning, nothing else but meaning, disregarding sound features and effects completely, perhaps mimicking and reflecting the original for reasons of wastefulness of life. By this, he succeeds at the level of accuracy of meaning, but fails at the phonological level. This failure could have been insignificant, had the translated text not been poetry. By far, we understand that phonological features are the milestone of any poem, or else, it might sound sterile and dispirited, as the case here. The translator does not attend even to the lines' endings in regard to clause and sentence structures, ending them haphazardly, regardless of organizing them in grammatical units of some kind. All this can be justified on the grounds that the original is equally disrupted and un-rhymed. However, to overcome these shortcomings, and compensate for some phonological losses, here is a suggested rhymed version:

ما ذي الجذور تشبّثَتْ، وكذا الغصون وقد نمتْ

من مهملات تحجّرت.آهْ يا بن آدم ، يرثَى لك

لا تقدرُ لا تحزرُ لا علم لكْ

سوى كومة متحطمة من أصنُم والشمس تضرب هيكلكْ

لا ظل تحت شجرةُ متحجرةُ، والجندب سلب راحتكْ

والماء جف عن الحجرُ دون مطرْ

لا ظل إلا تحت حمراء الصخرْ

هنا أستظل بظل حمراء الصخرْ

سأريك شيئاً في الصباحْ

ما ظلك المجرور ذيلاً في الصباحْ

أو ظلك المجرور ليلاً يأتي صاحْ

بل حفنة من ذا التراب مخيفة دون انشراحْ

Obviously, this whole version has notable rhyme and rhythm. It is much smoother and more fluent not only than the previous version, but also than the original itself which is not rhymed, but with rhythm, though. Therefore, perhaps it is the favorable version of translation in Arabic for its proximity to Arabic poetry of good rhyme and rhythm, which is an established norm in the versification and reception of this poetry, whether classical or modern. Equally important is the sense which is not marginalized this time. A quick comparison between this and the previous version will confirm that. Apart from one or two words and phrases added here and there (e.g. يرثى لك، هيكلك،

مطر، المجرور ذيلاً، المجرور ليلاً، صاح، انشراح), which are concluded from context, there is almost no difference between them in this respect. The major difference is marked at the level of grammatical structure of word order (e.g. الجندب سلب راحتك، الماء جف، حمراء

سلب الجندب راحتك، جف الماء، صخر أحمر، حفنة مخيفة من : instead of الصخر، حفنة من ذا التراب مخيفة

ذا التراب); addition of connection and small words like (قد، آه، ولا، دون، بل); and some deviations of words and vocalization from the common norms for convenience of rhyme and rhythm (e.g. ذي) for (هذه)، (كذا) for (كذلك) short (آ) in (آه)، shortened (ى) in

(يرثى), long /u:/ (ضمة) in (يقدرُ...يحزرُ), a final stop in(سكون) (متحطمهُ), the change of

(حرّ) into (صخرَ), shortened (ا) in (هنا), the change of the normal collocation (صخر أصخور)

(المجرور ذيلاً), and the shortening of (يا صاحبي) into (صاح) into (أذياله) only). Surely, had the translator of the previous version worked harder, he would have achieved a better

rhyme and rhythm in Arabic. In any case, the suggested version has been made easier to rewrite by leaning heavily on this ready-made version. Still, the concern of the students and translators is to attain meaning in the first place.

4.2.6. MACBETH (reacting to the news of the death of his wife, Lady Macbeth)

She should have died hereafter:
There would have been a time for such a word.
Tomorrow, and tomorrow, and tomorrow,
Creep in this petty pace from day to day,
To the last syllable of recorded time;
And all our yesterdays have lighted fools
The way to dusty death. Out, our brief candle!
Life's but a walking shadow, a poor player
That struts and frets his hour upon the stage,
And then is heard no more: it is a tale
Told by an idiot, full of sound and fury,
Signifying nothing.

(William Shakespeare, Macbeth: Act V, scene v)

Here are two translated versions by two different Arab translators:

(1) (Jamal, 19?: 87-88)

<div dir="rtl">

مَكْبِثْ

"كان ينبغي أن نموت فيما بعد لكن يوجد وقت أنسب لإبلاغي بمثل هذا الخبر. غد ويليه غد، ثم غد، يزحف في تؤدة ومن يوم إلى يوم، حتى يصل إلى آخر حرف في سجل الزمان. كل الأيام الغابرة في حياتنا أضاءت للحمقى الطريق إلى الموت الذي يحيل جثتنا إلى تراب. ابعدي يا شعلة الوجود القصيرة المدى، ابعدي، وما الحياة إلا بطل نائر، وفنان مسكين يزهو ويعزف على المسرح، ثم لا يسمع عنه من بعد ذلك الحين إنما قصة يسردها أبله- قصة حافلة بالضجة والهياج دون أي معنى."

</div>

(2) (From Dar Al-Kutub Al-Elmiyyah, 1990: 118-19)

<div dir="rtl">

كان ينبغي لها أن تؤجل موتها، وتنتظر
ريثما يتسنى لي الاهتمام بقبرها. هكذا
تتصرّم الأيام من حيث لا نشعر بها،
متوالية إلى آخر حرف في سجل الكتاب
الذي يكتب فيه الدهر أحداثه. كل ليلة

</div>

تنقضي تمهد لبعض الناس الضعاف طريق

القبر. انطفئ انطفئ أيها النور

المستعار هنيهة. ما الحياة؟ ما هي إلا

ظلال عابر، إن هي إلا الساعة التي

يقضيها الممثل على مسرحه، متخبطاً،

تعباً، ثم يتوارى إلى حيث لا يرى بعد. إن

هي إلا أقصوصة يقصها أبله بصيحة

عظيمة، كلمات فخمة على حين أنها

فارغة من أي معنى.

Unfortunately, these are some of the cheap translations we have on the market in some Arab countries. These two versions are translationese (i.e. bad translations), and good examples of 'commercial translations' (الترجمات التجارية). They are bad translations in terms of proper meaning, let alone the concern with sound features and effects. The two different translations of the second line (i.e. 'There would have been a time for such a word') confirm the type of inaccuracy of comprehension and, hence, translation. Adding insult to injury is the two bad printing mistakes, one in the first (i.e. (بطل ثائر) for 'walking shadow', instead of (ظل سائر)), and another in the second (viz. (ظلال عابر) for (ظلال عابرة)). To be fair, although the first translation is a disgrace with regard to poor and miserable word-for-word literal translation, and negligence of any aesthetic, stylistic or other feature of language and translation, the second is better at the two levels of meaning and phonological features, like the rhyme between (موتها، بقبرها، بها); the repetition of (انطفئ) twice; the alliteration between the two consecutive words (متخبطاً... تعباً), and the layout which is that of modern poetry. Yet, and still it is far from being satisfactory in any of those aspects.

The following translation is suggested in an attempt to overcome all these commercial translations, and produce an alternative good version that takes sound features, especially rhyme and rhythm, into account:

كان عليها أن تموت بعد حين ليس الآن

حيث الزمان مناسب لهذه الكلمةُ والمكان

أيامنا تمضي سريعاً والسنون

حتى نهاية كل شيء والزمانِ إلى القبور

ولقد أضاء الأمس للحمقى المر

فانطفئ يا أيها القنديل يا عمرنا القصير

إن الحياة إلا ظل عابر جَدَّ المسير

كممثل صال وجال لساعة في مسرح يا للفقير

ثم اختفى لا حس لا خبرُ عنه يدور

هي قصة عن أحمق، فيها الصخب فيها من الغضب الكثير

هي فارغةٌ من أي معنى كالأثير.

A partial realization of rhyme and rhythm is injected in this version, by investing grammatical changes of word order and word classes, synonymy at liberty, repetitions, contrasts (e.g. between (زمان) vs. (مكان); and (أضاء) vs. (انطفئ)); and some alliterative, rhymed collocations (like (صال وجال)), to mention some features only. However, overstating the importance of sound features in such a dramatic text, is not advisable, especially when we translate Shakespearean plays, which are works of poetry in the first place. A dramatic text gives more space for less concentration on sounds, with more focus on the presentation and direction of the material on stage. Hence, concern with sense is reasonably good for students as well as translators.

Conclusions: Translation procedures and guidelines:

In fine, phonological features and effects are sometimes crucial to meaning and text as a whole in translation, especially poetry and commercials, where sounds can be more significant than sense, as a means of learning, persuasion, attraction and enjoyment. As we have seen, they create an extremely difficult problem of translation. Nevertheless, they are translatable, mostly partly than perfectly, in different ways and versions, as illustrated and confirmed above. The students of translation are advised to take care of them at translating certain types of text exemplified for earlier, trying hard to reflect at least some of them in the Arabic translation. When they fail to do so, they render meaning carefully and accurately as the last resort. Having said that, the fact remains that the reflection of phonological features is possible and achievable in their translation. To make this task easier to handle, and to find good solutions to the reflection of English sounds into Arabic, the following procedures are put forward as guidelines for the students and translators, by way of concluding this chapter:

(1) Careful reading of SL text, especially poetry, and for several times to absorb meaning properly by reading through the lines, and between the lines, before starting translation. If lexical, stylistic or grammatical problems of translation arise, they have to be resolved first, before going to the next step.

(2) Translating the English text into sense in Arabic, ignoring sound features completely.

(3) Assigning a good time for considering the main phonological features of the original, especially rhyme and rhythm as a general umbrella for common prosodic features of alliteration, consonance, assonance, foot and meter in particular.

(4) Concentrating on achieving a kind of rhyme or half rhyme, first, and then rhythm of some kind by any, some or all means that follow hereafter. Illustrative examples are sought for in the foregoing discussion.

(5) Investing the flexibility of Arabic word order to a maximum to make any changes necessary to accomplish the rhyme or near rhyme required, and then, rhythm of a kind, if possible.

(6) Looking for the widest possible range of synonyms for key words and rhyme words in particular, disregarding whether they are near or close synonyms, individual words, or long expressions equivalent to the original lexical items, and may achieve the intended sound features in Arabic. Informal synonyms close to standard Arabic, as much as classical, very formal ones can be included in the scope of choice, on the condition that they derive from the type of text and context of the original. That is, while the latter are preferable in poetry and formal texts in general, the former are allowed only in informal texts like advertisements, jokes, etc.

(7) Employing the changes of the grammatical classes of words freely, using an adjective for a noun, an adverb for an adjective, a verb for a noun in Arabic, etc., so that a considerable space is made available to help realize some key sound features.

(8) Employing the so-called poetic license in full in Arabic, in regard to stylistic, lexical and grammatical deviations, abbreviations and short forms of words, and vocalization with the four vocal points: (الفتحة، الضمة، الكسرة، السكون) anywhere in the text.

(9) Adding extra words that are not readily used in the original, but derived from the context or implied somehow in the SL text. They also include sentence connectors and initial words.

(10) Dropping unnecessary words, or words implied in others, or understood from the context easily.

EXERCISES

1. In this poem by Alexander Pope, sentence structure is disrupted, word order is not fluent, and several deletions occur for convenience of rhyme and rhythm. First, reorder sentences in their normal sequence, and retrieve deleted words and expressions by way of paraphrase, so that they can be read and understood fluently and easily. Then, translate the poem with more emphasis on message than rhyme, or rhythm (the first step, reordering words normally, is done below. Reordered elements are underlined, and deleted items are in brackets):

" 'Tis with our judgments as our watches; none
Go just alike, yet each believes his own.
In poets as true Genius is but rare,
True Taste as seldom is the Critic's share;
Both must alike from Heav'n derive their light,
These born to judge, as well as those to write.
Let such teach others who themselves excel,
And censure freely who have written well.
Authors are partial to their wit, 'tis true.
But are not Critics to their judgment too?"

> (From Pope's *An Essay on Criticism*(1711). In Bradford, 1996: 108)

(A paraphrase)

"<u>Like our watches, our judgments do not look alike, yet each</u> ... own.
<u>Genius among poets is rare, True taste of the critic's share is seldom;</u>
<u>Both must derive their light from Heaven alike,</u>
These (critics were) born to judge, as well as those (poets were born) to write.
Let such (critics and writers) teach others who <u>excel themselves,</u>
And censure ... written well.
<u>It is true that authors are partial to their wit.</u>
But are not critics (partial to their judgment) too?"

2. In the following poem, '*London*', William Blake employs 'poetic license' a number of times with regard to omitted sounds/letters and deviant grammatical structure. Spot these omissions and violations first. Another prominent stylistic/lexical feature here is repetition. Translate the poem, re-echoing all instances of repetition, and exploiting poetic license to the full in Arabic, to produce the best possible rhyme and rhythm, to the sacrifice of a part of the message:

I wander thro' each charter'd street,
Near where the charter'd Thames does flow,
And mark in every face I meet
Marks of weakness, marks of woe.

In every cry of every Man,
In every Infant's cry of fear,
In every voice, in every ban,
The mind-forg'd manacles I hear.

How the Chimney-sweeper's cry
Every black'ning Church appalls;
And the hapless Soldier's sigh
Runs in blood down Palace walls.

(*London*, by William Blake: op.cit.: 150)

(N.B. 'Thames': the river running through London: (فر التايز); 'manacles': handcuffs(أغلال); 'Palace': maybe Buckingham Palace (قصر باكينغهام), the royal Palace in London)

3. These four stanzas from ' The hunchback in the Park' (الأحدب في الحديقة), a poem by the Twentieth Century's British poet, Dylan Thomas, are two sentences only. The only punctuation mark used twice is the full stop at the end of the second and fourth stanzas. Therefore, a careful reading and full understanding of the sentence and clause structure, then contents are preconditions for translating the poem in as full rhyme and rhythm as possible. Guidelines for analyzing sentence structure, and translating into rhymed and rhythmical Arabic verse, are given below. Use these guidelines to complete the analysis of the sentence structure and translation of the remaining stanzas of the poem in as rhythmical Arabic version as possible. When this is unattainable, sense has to be properly translated:

The Hunchback in The Park

The hunchback in the park
A solitary mister
Propped between trees and water
From the opening of the garden lock
That lets the trees and water enter
Until the Sunday somber bell at dark

Eating bread from a newspaper
Drinking water from the chained cup
That the children filled with gravel
In the fountain basin where I sailed my ship
Slept at night in a dog kennel
But nobody chained him up.

Like the park birds he came early
Like the water he sat down
And Mister they called Hey mister
The truant boys from the town
Running when he had heard them clearly
On out of sound

Past lake and rockery
Laughing when he shook his paper
Hunchbacked in mockery
Through the loud zoo of the willow groves
Dodging the park keeper
With his stick that picked up leaves."

(From Dylan Thomas' *'The Hunchback in the Park'*. In *Cambridge Book of English Verse* (1939-1975), 1976: 66-67)

(a) <u>Hints for analysis of sentence structure (only major clauses):</u>

1) The hunchback in the park (SUBJECT)
2) (is) is the omitted main (VERB)
3) (who was) propped (relative clause 1)
4) ... the garden lock that lets ... (rel. cl. 2)
5) Eating bread ...newspaper (rel. cl. 3)
6) Drinking water ... cup (rel. cl. 4)
7) that ... my ship (rel. cl. 5)
8) Slept at night ... kennel (rel.cl. 6)
9) But nobody chained him up (contrastive subordinate cl. 7)

Now analyze the remaining one-sentence two stanzas in a similar way.

(b) <u>Translation of the first stanza:</u>

في الحديقة أحدبُ

سيدٌ متعذبُ

بين المياه والشجر يتقلبُ

منذ افتتاح حديقة لا تغضبُ

تؤوي المياه والشجرُ لا تتعبُ

حتى الجرسُ يوم الأحدِ يتشحبُ

4. Translate this poem with as much rhyme and rhythm as possible, with equal interest in meaning. The former is lively in English and can be matched in Arabic somehow. As to the latter, it is essential here and need to be handled with extra care and accuracy, in regard to contrastive, juxtaposed phrases (especially 'hollow men' vs. 'stuffed men'; 'headpiece' vs. 'filled with straw'; 'shape' vs. 'form'; 'shade' vs. 'color'; 'paralysis' vs. 'force'; 'gesture' vs. 'motion'; 'lost'&'violent souls' vs. 'hollow men'), repetitions, and organic, absolute unity of subject matter in every line and throughout. Try to invest Arabic abstract expressions like (أجسام البغال وأحلام العصافير) (Literally: mules' bodies and sparrows' minds (i.e. Mickle head, little wit)); (رأس مليء بالتبن) (Lit. a head filled with straw/hay);(من الخارج خام ومن الداخل سُخَام) (Lit.: neat outside, and soot inside);(شكل من غير مضمون); etc.

The Hollow Men

"We are the hollow men
We are the stuffed men
Leaning together
Headpiece filled with straw. Alas!
Our dried voices, when
We whisper together
Are quiet and meaningless
As wind in dry grass
Or rats' feet over broken glass
In our dry cellar
Shape without form, shade without colour,
Paralysed force, gesture without motion;

Those who have crossed
With direct eyes, to death's other Kingdom
Remember us -if at all- not as lost
Violent souls, but only
As the hollow men.
The stuffed men."

(T.S. Eliot, *The Hollow Men*. In Leech, 1969: 87)

5. Translate the following poem by D.H. Lawrence. The reference of the domineering personal pronoun 'he' is unusual here. Try to guess it from the context of the poem before you read the title below. Concentrate on achieving good rhyme and rhythm throughout. Feel free at playing with, changing or adding any word or grammatical structure to attain as many sound features and effects as possible. The message here is second to phonology in importance, then. You can translate geographical/cultural expressions like 'Sicily', 'Sicilian July' and 'Etna', either literally and directly into ((جزيرة)صقلية/تموز(يوليو) صقليّ/بركان إتنا(في صقلية)), or into general, neutralized versions such as (جزيرة متوسطية(في البحر المتوسط)/صيف متوسطي(جميل)/بركان صقلية). While translating, keep attending to lexical and grammatical repetitions and parallelisms scattered here and there in the poem.

"He lifted his head from his drinking, as cattle do,
And looked at me vaguely, as drinking cattle do,
And flickered his two-forked tongue from his lips, and mused a moment,
And stooped and drank a little more,
Being earth-brown, earth-golden from the burning bowels of the earth
On the day of Sicilian July, with Etna smoking.

The voice of my education said to me
He must be killed,
For in Sicily the black, black snakes innocent, the gold are venomous.

And voices in me said, If you were a man
You would take a stick and break him now, and finish him off.
But I must confess how I liked him,
How glad I was he had come like a guest in quiet, to drink at my water-trough
And depart peaceful, pacified, thankless,
Into the burning bowels of this earth.

Was it cowardice, that I dared not kill him?
Was it perversity, that I longed to talk to him?
Was it humility, to feel so honoured?
I felt so honoured."

(D.H. Lawrence, *Snake*, op. cit.: 88))

CONCLUSIONS

This ambitious **Textbook of Translation for University Students and Trainee Translators** has attempted to achieve the ultimate objective of locating the most recurrent and important <u>problems</u> of translation come across by the students of translation as well as translators in practice. Alongside that, possible <u>solutions</u> have been suggested to these problems with a mine of illustrative examples.

The Book's approach to translation has based on viewing it in terms of <u>problems</u> and <u>solutions</u>. The four main types of translation problems discussed almost exhaustively (i.e. grammatical, lexical, stylistic and phonological) have covered in broad terms most problem areas of the Subject of Translation. It has been shown that although lexical problems are weightier and greater in number, the other three types are not marginal. On the contrary, they demand more careful attention from teachers of translation, students of translation as much as translators in general. Undermining them would result in misunderstanding, ambiguity, mistranslation, and/or loss of a part of meaning at least. Thus, the full picture of the comprehensiveness of the approach as well as translation could have been achieved only by considering the four types of problems, accompanied by possible solutions, based on criteria like context and types of text, language and readership in particular.

Phonological problems are included in this hugely revised and extended edition of the book because they are significant in some texts like advertising, literature, especially poetry. Although they are difficult and complicated for the students at this early stage of study, they can be handled at a later stage of study. That is why they have been discussed in the final chapter of the book.

The lexical problems of translating cultural terms have also been included in this new edition, because of the exceptional role of culture in understanding language and, hence, translation in certain texts at least. In addition to that, miscellaneous cultural hints have been made occasionally here and there in the course of discussion throughout other lexical problems like those of the translation of collocations, fixed phrases(i.e. idioms and proverbs), and metaphors in particular. Also, some stylistic and phonological problems of translation display cultural aspects and backgrounds.

I may declare that this problem-solution_approach to translation put forward in this work is comprehensive, essentially practical, simplified and, therefore, easier to apply and more suitable for the students to follow and accommodate. Moreover, it does not adopt a presupposed theory according to which examples have been devised. Rather, it has viewed the discipline of translation in practical terms in teaching, learning as well as application, without presuppositions. Most of the problems of translation are defined in various types of text and context, plainly, directly and with

specification. Practice-based solutions have been suggested to them, so that the whole subject of translation has become complete, concrete and more convincing, I hope.

On the other hand, all the examples used in this book have been translated as closely and directly as possible. Free, pragmatic, or showy translations are avoided because they cannot be easily justified either textually or contextually in clear, straightforward terms, especially for the students at the early stages of translation courses. Yet, these are not dismissed as unacceptable for they can be applicable in certain texts and contexts of literary, rhetorical, expressive and aesthetic nature, at advanced stages of translation classes.

It is important to point out here that **four new sections and a whole chapter** have been added in the edition: The translation of (a)sentence connectors (ch.1); (b)cultural terms (ch.2); (c)punctuation and (4)irony (ch.3); and (5)phonological problems (ch.4). Furthermore, a number of sections (especially those on the translation of verb 'do', 'synonymy' and technical terms) have been extended, and many examples added and/or slightly modified throughout. On top of that, a few modifications and additions have recently been made on the theoretical background of the Introduction, concerning the free method of translation and the priority order of the points of discussion in particular.

It is hoped that teachers, students of translation and translators can benefit from the practical approach of this textbook and put it to use. It is also hoped that it can be enriched and developed by interested and experienced teachers, translators and readers. Translation is a field of knowledge that is wide open and has not been exhausted yet.

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(See *Translatio: Federation of International Translators'(FIT) Newsletter*, for regular,
    updated new books and references and book reviews in every issue)

GLOSSARY

Abnormality	شذوذ
Absolute synonym	رديف/مطلق/مرادف مطلق
Abstract words	كلمات مجردة
Acronym	مختصر
Active style	أسلوب المبني للمعلوم
Adapted metaphors	استعارات مقتبسة
Additive connectors/conjunctions	روابط الإضافة
Adjectival noun	اسم نعتي/اسم مستعمل كنعت
Adjectives	صفات/نعوت
Adverbs	ظروف
Adverbs of contrast	ظروف مغايرة
Adverbs of frequency	ظروف التكرار/ظروف الورود المتكرر
Adverbs of place	ظروف المكان
Adverbs of time	ظروف الزمان
Advertising	إعلان
Adversative connectors/conjunctions	روابط المغايرة
Aggressive	تهجمي
Agricultural	زراعي
Alliteration	سجع
Alternative	بديل
Ambiguous style	أسلوب غامض
Ambiguity	غموض
Anatomy	تشريح
Antonymy	طباق/تضاد
Applicablility	إمكانية التطبيق/تطبيقية
Arab League Educational , Cultural and Scientific Organization(ALECSO)	
	المنظمة العربية للتربية والثقافة والعلوم (الألكسو)

Arabic culture	الثقافة العربية
Arabization/Arabicization	تعريب
Arabize	يعرُب
Arabized	معرَّب
Arabized Technical terms	مصطلحات فنية معرَّبة
Arabized terms	مصطلحات معربة
Arabzid words	كلمات معربة
Articles	أدوات
Assonance	سجع الأصوات(الصوائت)
At sentence level	على مستوى(صعيد)الجملة
At text level	على مستوى(صعيد)النص
Attached pronoun	ضمير متصل
Auxiliaries	أفعال مساعدة(في الإنجليزية)
Auxiliary verb	فعل مساعد(في الإنجليزية)
Back naturalization	تطبيع عكسي
Back-translation test	اختبار الترجمة العكسية
Back translation	ترجمة عكسية/ترجمة رجعية
Bad style	أسلوب رديء
Balance	توازن
Bear responsibility	يتحمل مسؤولية
Beat	شطر التفعيلة المشدد
Bilingual dictionary	قاموس ثنائي اللغة
Biological	حيوي
Borderline	حد فاصل
Bound free translation	ترجمة حرة مقيدة
Brace brackets	أقواس متعرجة
Brackets	أقواس
Causal connectors/conjunctions	روابط السببية

Cause and effect	السبب والنتيجة
Central meaning	معنى مركزي/معنى رئيسي
Change of word class	تغيير صنف الكلمة(من اسم إلى صفة إلخ.)
Chemical terms	مصطلحات كيمياء/كيميائية
Chiming	تآلف/تقارب الصوت والمعنى
Circumstantial word	حال
Clarity	وضوح
Classical Arabic	اللغة العربية التقليدية/العريقة
Classifier	مصنّف
Clause by clause	عبارةٌ فعليةٌ عبارةُ فعليةٌ/عبارةٌ بعد أخرى
Clause order	ترتيب العبارات الفعلية
Clauses	عبارات فعلية
Closed system irony	سخرية الحَيص بَيص
Cliché metaphors	استعارات مبتذلة
Close synonym	رديف(مرادف)لصيق
Close translation	ترجمة لصيقة
Cohesive devices	أدوات رابطة
Coinage	نقش/سَك
Coined	منقوش/مسكوك
Collocability	تلازمية/إمكانية التلازم
Collocate	يلازم/يتلازم
Collocations	متلازمات لفظية
Colloquial	عامي
Colloquial Arabic	اللغة العربية العامية
Common meaning	معنى عام/معنى شائع
Common phrasal verbs	أفعال مركبة شائعة
Communicative translation	ترجمة تخاطبية(حرة)
Compactness	إحكام/تضامّ

Complex irony	أسلوب تهكم معقد/سخرية مبطنة
Complex style	أسلوب معقد
Complexity	تعقيد
Complicated network	شبكة معقدة
Complicated SL grammar	قواعد اللغة الأصل المعقدة
Componential analysis	تحليل المكونات
Components of metaphor	عناصر/مكونات الاستعارة
Comprehensiveness	شمولية
Computer terms	مصطلحات الحاسوب
Conjunction	رابطة/أداة ربط
Connector	رابطة/أداة ربط
Connotations	مضامين
Consonance	سجع الصوامت
Construction	تركيب
Contempt	احتقار
Contractions	اختصارات(قواعدية)/إدغامات
Context of words	سياق الكلمات
Contrastive connectors	روابط المغايرة
Contrastive irony	تهكم درامي/مسرحي
Contrastive styles	أساليب مغايرة
Conversion	قلب قواعدي(بتقديم الفعل على الفاعل في الإنجليزية مثلاً)
Co-ordination Bureau of Arabization (CBA)	مكتب تنسيق التعريب
Core combination	ائتلاف جوهري
Core meaning	معنى جوهري/معنى أساسي
Creative translation	ترجمة خلاقة
Criteria	فياصل/معايير/أسس
Crystallized meaning	معنى مُبلور
Countable nouns	أسماء معدودة

Counter-balance	توازن مقابل(مواز/مضاد)
Cultural	ثقافي
Cultural ambiguity	غموض ثقافي
Cultural correspondence	تطابق ثقافي
Cultural differences	اختلافات ثقافية
Cultural equivalent	مرادف/مكافئ ثقافي
Cultural meaning	معنى ثقافي
Cultural metaphors	استعارات ثقافية
Cultural problem	مشكلة ثقافية
Cultural terms	مصطلحات ثقافية
Cultural titles	عناوين ثقافية
Culture	ثقافة
Culture–specific	خاص بثقافة ما
Dangerous translation	ترجمة خطرة
Dash	قاطعة/شرطة(اعتراضية)
Dead metaphors	استعارات ميتة
Definite article	أداة تعريف/الـ التعريف
Degrees of expressivity	درجات التعبيرية
Degrees of popularity	درجات الشعبية
Derivation	اشتقاق
Derived Arabized terms	مصطلحات معربة مشتقة
Despirited text	نص جامد/نص لا روح فيه
Dictionary meaning	معنى معجمي/معنى حبيس المعجم غير شائع في الاستعمال
Different styles	أساليب متباينة
Dimensions of meaning	أبعاد المعنى
Diminutive names	أسماء تصغير/أسماء مصغرة
Direct idioms	تعابير اصطلاحية مباشرة(في الترجمة)
Direct language	لغة مباشرة/لغة عادية

Direct meaning	معنى مباشر
Direct translation	ترجمة مباشرة
Directness	مباشرية
Disguised irony	تهكم مقنّع/سخرية خفية(لاذعة)
Dramatic irony	تهكم درامي
Duality	ازدواجية
Dynamic translation	ترجمة متحركة/متغيرة
Effect(s)	أثر/تأثير
Embarrassment	إحراج/إرباك
Emphasis	تأكيد/توكيد
Emphatic redundancy	حشو توكيدي
Engendering	توليد
English culture	ثقافة إنجليزية
Equative verb	فعل مكافئ/معادل بين كلمتين
Equivalent	مكافئ/مرادف
Equivalent style	أسلوب مرادف
Established naturalization	تطبيع معتمَد
Established transcription	رسم لفظي معتمَد
Established translation	ترجمة معتمَدة
Exclamation mark	إشارة التعجب
Expressive	تعبيري/معبر
Expressive texts	نصوص تعبيرية/نصوص معبرة
Expressive word	كلمة تعبيرية/معبرة/مليئة بالمعاني المعبرة
Expressivity	تعبيرية
Expressivity, context and readership	التعبيرية والسياق والقراء
Faithfulness	صدق/أمانة
Familiar alternatives	بدائل مألوفة
Familiarity	ألفة

Figurative language	لغة مجازية
Fixed collocations	متلازمات لفظية ثابتة(غير قابلة للتغيير/اصطلاحية)
Fixed expression	تعبير ثابت/اصطلاحي
Fixed phrase	عبارة ثابتة/اصطلاحية
Fixed metaphor	استعارة ثابتة/اصطلاحية
Fixed saying	قول ثابت/اصطلاحي
Fixed structure	بنية ثابتة/اصطلاحية
Fixedness	ثبات/اصطلاحية
Flexibility	مرونة
Foot	تفعيلة
Foreign culture	ثقافة أجنبية
Foreign nature	طبيعة أجنبية
Foreign technical term	مصطلح فني أجنبي
Foreign term(s)	مصطلحات أجنبية
Formal	فصيح
Formal Arabic	عربية فصحى
Formal language	لغة فصحى
Formal metaphor	استعارة فصحى
Formal titles	ألقاب رسمية
Formal vs. dynamic translation	الترجمة الثابتة مقابل الترجمة المتحركة
Formal vs. informal language	لغة فصحى مقابل لغة غير فصحى
Formality	فصاحة
Formality scale	سلم الفصاحة
Free translation	ترجمة حرة
Frequency	ورود متكرر/تكرارية
Front position	موقع متصدر(في أول الجملة)
Fronted clause	عبارة فعلية متصدرة
Fronted words	كلمات متصدرة(للجملة)

Fronting	تقديم/تصدير
Frozen formal	(اللغة)الفصحى جداً/القحة
Full meaning	معنى كامل
Full stop	نقطة
Full translation of meaning	الترجمة الكاملة للمعنى
Function	وظيفة
Functional view of style	رؤية وظيفية للأسلوب
Generalization	عمومية/تعميم
General words	كلمات عامة
Genitive(case)	حالة الإضافة/المضاف والمضاف إليه
Geographical terms	مصطلحات جغرافية
Good reason	سبب وجيه
Grading scale	سلم تدرجي
Grammatical complexity(complication)	تعقيد قواعدي
Grammatical construction	تركيب قواعدي
Grammatical function	وظيفة قواعدية
Grammatical problems	مشاكل قواعدية
Grammatical structure	بنية قواعدية
Grammatical stylistic problems	مشاكل أسلوبية قواعدية
Grammatical words	كلمات قواعدية
Greater context	السياق الأكبر/سياق النص كله
Grouping	تجميع/تركيب/ضم
Honest willingness to Arabize	إرادة صادقة للتعريب
Honesty	صدق/أمانة
Identical grammatical structure	بنية قواعدية مطابقة
Identical style	أسلوب مطابق
Idiom	تعبير اصطلاحي
Idiomatic meaning	معنى اصطلاحي/معنى مجازي

Image(of a metaphor)	المشبه(في الاستعارة)
Impact	تأثير
Implication	مضمون/تضمين
Implied meaning	معنى ضمني
Impolite style	أسلوب فظ
Importance of style	أهمية الأسلوب
Inaccurate translation	ترجمة غير دقيقة/خاطئة
Indefinite article	أداة تنكير/نكرة(في الإنجليزية)
Indirect idioms	تعابير اصطلاحية غير مباشرة(في الترجمة)
Indirect meaning	معنى غير مباشر/معنى مجازي
Indirect translation	ترجمة غير مباشرة/ترجمة مجازية
Innuendo irony	سخرية لمّاحة/ تهكم المدح المذموم
Inescapable	لا مفر منه/لا منجى منه
Inflexible	ثابت/غير قابل للمرونة
Informal	غير فصيح/شبه فصيح/عامي
Informal Arabic	عربية غير فصحى/عربية عامية
Informal expressions	تعابير غير فصحى
Informal language	لغة غير فصحى
Informal sayings	أقوال غير فصحى
Informality	لا فصاحة/شبه فصاحة/عامية
Insertions	إقحامات/إدخالات/اعتراضات(للجملة)
Interchangeable	متداخل/قابل للتبادل/متقاطع
Interpretation	تأويل/تفسير
Interrogative	الاستفهام/استفهامي
Intimate style	أسلوب حميم
Invasion of foreign technology	غزو التقنية(التقانة)الأجنبية
Irony	تهكم/سخرية
Language Academies	المجامع اللغوية/مجامع اللغة العربية

Language components	مكونات/عناصر اللغة
Language stock	مخزون اللغة/المخزون اللغوي
The last resort	الملاذ الأخير/أضعف الإيمان
Legal language	لغة قانونية
Levels of meaning	مستويات المعنى/طبقات المعنى
Lexical ambiguity	غموض لفظي
Lexical family	عائلة لفظية
Lexical items	ألفاظ
Lexical problems	مشاكل معجمية/مشاكل لفظية
Lexical set	مجموعة لفظية/مجموعة مترادفات
Lexical words	كلمات معجمية
Line of camels	صف/رتل من الجمال
Linguistic context	سياق لغوي
The lion's share	حصة الأسد
Literal vs. free translation	الترجمة الحرفية مقابل الترجمة الحرة
Literal meaning	معنى حرفي/دقيق/شائع/سياقي/غير مجازي
Literal translation	الترجمة الحرفية
Literal translation of meaning	الترجمة الحرفية(الدقيقة)للمعنى
Literal understanding	فهم حرفي
Literary collocation	متلازم أدبي
Literature	أدب
Logical acceptability	تقبل منطقي
Long sentencing	أسلوب(استعمال)الجمل الطويلة
Loose free translation	ترجمة حرة طليقة(من القيود)
Machine terms	مصطلحات(أسماء)الآلة
Main verb	فعل رئيسي
Major linguistic context	سياق لغوي كبير(عام/شامل)
Meaningful	ذو مغزى/ذو معنى

Measurement	قياس
Measures	مقاييس(لغوية)
Medical terms	مصطلحات طبية
Message	فحوى/رسالة
Metaphor	استعارة
Metaphorical	استعاري/مجازي
Metaphorical meaning	معنى استعاري/مجازي
Metaphorical use	استعمال مجازي
Metaphor-word	الكلمة الاستعارة(كأحد مكونات الاستعارة)
Methods of Arabization	طرق التعريب
Methods of translation	طرق الترجمة
Metonymy	كناية
Metre(meter)	بحر(في الشعر)
Ministry terms	مصطلحات الوزارات
Minor linguistic context	سياق لغوي صغير(محدود)
Mistranslation	سوء ترجمة/ترجمة خاطئة
Misinterpretation	سوء تأويل/تفسير خاطئ
Modal verbs	أفعال مساعدة(في الإنجليزية)
Modals	(را المادة السابقة)
Modern Standard Arabic(MSA)	اللغة العربية الفصحى الحديثة(المعاصرة)
Modification	وصف(قواعدي)
Monolingual dictionary	قاموس أحادي اللغة
Monosemic word	كلمة وحيدة المعنى
Monosemy	أحادية المعنى
Muslim culture	الثقافة الإسلامية/ثقافة المسلمين
MSA	(Modern Standard Arabic را)
Naturalization	تطبيع(كلمات أجنبية
Naturalize	يُطبّع

Naturalized word	كلمة مطبّعة
Near synonymy	ترادف قريب/تقريبي
Neologism	مستَحْدَثة/كلمة جديدة
Newly Arabized terms	كلمات معرّبة حديثاً
Nominal vs. verbal sentences	جمل اسمية مقابل جمل فعلية
Nominalization	اسمية/استعمال الأسماء من دون الأفعال
Non-creative vs. creative translation	ترجمة خلاقة (إبداعية)مقابل ترجمة غير خلاقة(غير إبداعية)
Non-frequency	عدم توارد/عدم ورود متكرر
Non-literal translation	ترجمة غير حرفية .
Non-metaphorical use	استعمال غير مجازي
Non-Muslim culture	ثقافة غير إسلامية
Non-pragmatic vs. pragmatic translation	ترجمة غير مقصدية مقابل ترجمة مقصدية
Non-standard measures	مقاييس غير معيارية
Non-technical terms	مصطلحات غير فنية/غير تخصصية/شعبية
Normal word order	ترتيب كلام اعتيادي)مألوف)
Normality	اعتيادية/ألفة
Noun substitution	استبدال الاسم
Objectivity	موضوعية/حيادية
Obligation	إلزام/قسر /فرض/فريضة
Off-beat	شطر التفعيلة المخفف
Official style	أسلوب رسمي(منمق)
One-to-one literal translation	ترجمة حرفية واحد بواحد
Onomatopoeia	محاكاة الصوت للمعنى
Original metaphor	استعارة أصيلة
Over-exaggeration	إغراق/مغالاة/إفراط في المبالغة
Paragraph by paragraph	فقرةً فقرةً/فقرةً بعد أخرى
Parallel	مواز
Parallelism	تواز

Paraphrase	شرح (مقتضب)
Parentheses	أقواس هلالية(اعتراضية)
Parliamental terms	مصطلحات برلمانية
Particle	أداة
Passive	المجهول/المبني للمجهول
Passive vs. active style	أسلوب المبني للمجهول مقابل أسلوب المبني للمعلوم
Patches	رَقَع
Pedantic skill	مهارة متشدقة/مهارة مفتعلة
Pedants	المتشدقون/المتحذلقون
Period	نقطة
Phonological problems	مشاكل صوتية
Phonology	دراسة الأصوات
Phrasal verbs	أفعال مركبة
Phrase	عبارة
Phrase by phrase	عبارةً عبارةً/عبارةً بعد أخرى
Pitch	طبقة الصوت
Poetry	شعر
Political establishments	مؤسسات سياسية
Polysemic word	كلمة متعددة المعاني
Polysemy	المشترك اللفظي/تعدد المعنى
Polysemous	تعددي/متعدد(المعنى)
Pompous translation	ترجمة طنانة رنانة
Poor text	نص فقير/نص رديء(الأسلوب)
Poor translation	ترجمة فقيرة/ترجمة رديئة
Popular synonyms	مترادفات شعبية
Practical approach	منهج عملي
Pragmatic translation	ترجمة مقصدية/ترجمة النوايا
Precede and proceed	يسبق ويلحق

Precision of translation	دقة الترجمة
Prepositional phrase	الجارّ والمجرور
Prepositional verbs	أفعال جرية/أفعال متبوعة بحرف جر
Problem by problem	مشكلةً مشكلةً/مشكلةً بعد أخرى
Presupposed theory	نظرية مسلم بها/مفترضة مسبقاً
Process of translating	عملية القيام بالترجمة/عملية سير الترجمة
Prosody	عَروض
Proverbs	أمثال/حكم
Provocative tone	نغمة تحريضية/أسلوب استفزازي
Pun	تورية
Punctuation(marks)	علامات الترقيم(الترقين)
Purist	صفوي/متزمت
Purism	صفوية/تزمت
Questions	أسئلة
Question mark	إشارة استفهام
Quotation marks	علامات اقتباس/مزدوجان
Reactionary irony	تهكم انفعالي/سخرية ردة الفعل
Readership	قُرّاء/جمهور القراء
Real meaning	معنى حقيقي/معنى فعلي
Recent metaphor	استعارة حديثة
Recognized translation	ترجمة معترف بها/ترجمة معتمدة
Recurrence/recurrency	رواج/ورود متكرر/توارد
Redundancy	حشو/إطناب
Redundant	إطنابي
Relevance(to meaning)	صلة وثيقة(بالمعنى)
Religious phrase	عبارة دينية
Religious titles	ألقاب دينية
Render	ينقل(معنى في الترجمة)

Rendition	نقل(نص في الترجمة)
Repetition	تكرار
Repetition and variation	التكرار والتنويع
Retention of redundancy	الإبقاء على الحشو
Retranslate	يعيد الترجمة/يترجم من جديد/يترجم ثانية
Revival	إحياء
Revived Arabized terms	مصطلحات معربة محيية
Rhyme	قافية
Rhythm	إيقاع
Right translation	ترجمة صحيحة
Root verb	الفعل الجذر/الجذر
Satisfactory translation	ترجمة مرضية
Scansion/scanning	تقطيع شعري
Scientific discoveries	اكتشافات علمية
Scientific terms	مصطلحات علمية
Self-correction	تصحيح الذات(ذاتي)
Semantic	معنوي/دلالي
Semantic vs. communicative translation	الترجمة المعنوية مقابل الترجمة التخاطبية
Semi-collocation	شبه متلازم لفظي
Semi-colon	فاصلة منقوطة
Semitic language	لغة سامية
Sensible translation	ترجمة معقولة(مقبولة)
Sensitive	حساس
Sensitivity	حساسية
Sentence by sentence	جملةً جملةً/جملةً بعد أخرى
Sentence connectors	روابط(أدوات ربط) الجمل
Serious mistake	خطأ جسيم
Shade of ambiguity	غموض طفيف/أثر غموض

Sharp tone	نغمة حادة
Short sentencing	أسلوب(استعمال) الجمل القصيرة
Show of muscles	استعراض العضلات/إبراز العضلات
Silly mistake	خطأ أبله/سخيف/غير متوقع
Simile	تشبيه
Simple style	أسلوب بسيط
Simplicity	بساطة
SL	(Source language را)
Slang	سوقي
Social acceptability	قبول(تقبل)اجتماعي
Socratic irony	سخرية القدر/تهكم سقراطي
Solution by solution	حلاً حلاً/حلاً بعد آخر
Source language(SL)	اللغة المصدر/الأصل
Special expression	تعبير خاص
Specialist institutions	مؤسسات متخصصة
Specific culture	ثقافة خاصة
Square brackets	أقواس مربعة
Standard meaning	معنى معياري/معنى معتمد
Step by step	خطوةً خطوةً
Strange irony	سخرية غريبة(عجيبة)/تهكم المتناقضات
Strangeness	غرابة
Stress	شدة/نبر
Strong language	لغة قوية
Style	أسلوب
Style of indirectness	أسلوب غير مباشر/أسلوب المراوغة
Stylistic device	أداة أسلوبية/سمة أسلوبية
Stylistic effect	تأثير أسلوبي
Stylistic equivalence	ترادف أسلوبي/مرادفة أسلوبية

Stylistic feature	سمة أسلوبية
Stylistic function	وظيفة أسلوبية
Stylistic impact	تأثير(أثر)أسلوبي
Stylistic problems	مشاكل أسلوبية
Stylistic reason	سبب أسلوبي/مبرر أسلوبي
Stylistic tone	نغمة أسلوبية
Stylistics	أسلوبية/علم الأسلوب(الأساليب)/دراسة الأسلوب
Subjectivity	ذاتية/شخصانية
Sublime	سام/رفيع
Substitute verb	فعل بدبل
Subtitled T.V. series/programs	برامج/مسلسلات تلفزيونية مترجمة
Superficial translation	ترجمة سطحية/ترجمة خاطئة
Sunna(h)	السنة(الشريفة)
Surprising metaphor	استعارة مدهشة(مثيرة)
Synonymous	ترادفي/مرادف/مترادف
Synonyms	مرادفات/مترادفات
Synonymy	ترادف(معجمي/لفظي)
Syntactic ambiguity	غموض نحوي
Syntactic complexity	تعقيد نحوي
Target Language(TL)	اللغة الهدف/الترجمة
Technical terms	مصطلحات فنية
Temporal connectors/conjunctions	روابط توقيتية(شرطية)
Term	مصطلح
Tester translation	ترجمة اختبارية(تجريبية)
Theories of translation	نظريات الترجمة
Title	لقب
TL	(Target language)راجع
Tone (of voice)	نغمة(الصوت)

Tools of Arabization	وسائل التعريب
Topic and comment	المبتدأ والخبر
Tradition	تقليد/تراث
Traditional approach	منهج تقليدي
Trainee translators	مترجمون متدربون
Transcription	رسم لفظي/نسخ
Transference	تحويل/نسخ
Transmission	نقل
Transmit	ينقل
Translation couplet	ثنائي (ترجمة)/ثنائية
Translation label	ترجمة مؤقتة(مشروطة)
Translation procedures	إجراءات الترجمة/حلول(لمشاكل) الترجمة
Triplet	ثلاثي(ترجمة)/ثلاثية
Type of readership	نوع(نوعية)القراء
Type of text	نمط النص
Type of text and context	نمط النص والسياق
UN acronyms	مختصرات الأمم المتحدة
Unclarity	انعدام الوضوح/لا وضوح
Uncommon meaning	معنى غير شائع
Uncountable nouns	أسماء غير معدودة
Unified theory	نظرية موحدة
Unit by unit	وحدةً وحدةً/وحدةً بعد أخرى
Unit of translation	وحدة ترجمة/جزء من المعنى
Unity of Arabization	وحدة التعريب
Unseen meaning	معنى غير مرئي/معنى خفي
Unsuitable readers	قراء غير مناسبين
Unsuitable context	سياق غير مناسب
Vandalism	تخريب/العيث فساداً

Variation	تنوع/تنويع
Verbal sentences	جمل فعلية
Verbal word order	ترتيب كلام فعلي/ترتيب الجملة الفعلية
Verbalization	فعلية/تفعيل/استعمال الأفعال دون الأسماء
Version(of translation)	رواية(ترجمة)
Vocabulary	مفردات اللغة/رصيد الكلمات
Vocal cords	الحبال الصوتية
Voice	صيغة/صوت
Vowelization	تشكيل/شكل(بالحركات الأربع)
Vulgar	سوقي
Vulgar Arabic	اللغة العربية السوقية
Well-established translation	ترجمة معتمدة
West Germanic Language	لغة جرمانية غربية
Western culture	ثقافة غربية
Westernization	تغريب
Word by word	كلمةً كلمةً/كلمةً بكلمة/كلمة بعد أخرى
Word-for-word translation	ترجمة كلمة بكلمة
Word in combination	كلمة مركبة(مع غيرها)/في السياق
Words in isolation	كلمات منفردة(بمعزل عن غيرها)/خارج السياق
Words of contrast	كلمات مغايرة
Words of obligation	كلمات الإلزام/كلمات الوجوب
Word order	ترتيب كلام/ترتيب كلامي/ترتيب كلمي
Word play	تلاعب بالألفاظ
Wrong translation	ترجمة خاطئة
Zero article	غياب أداة التعريف؛ التنكير(النكرة)

SUBJECT INDEX